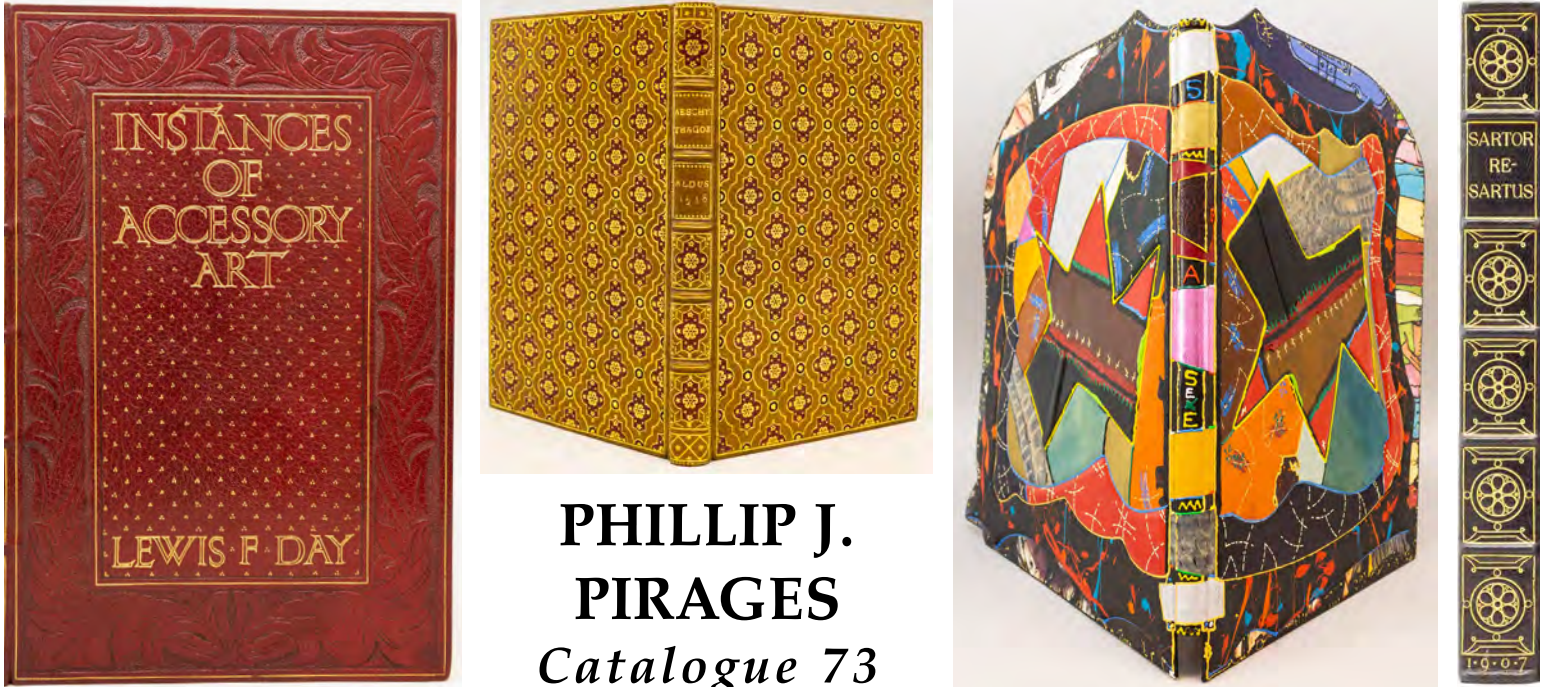




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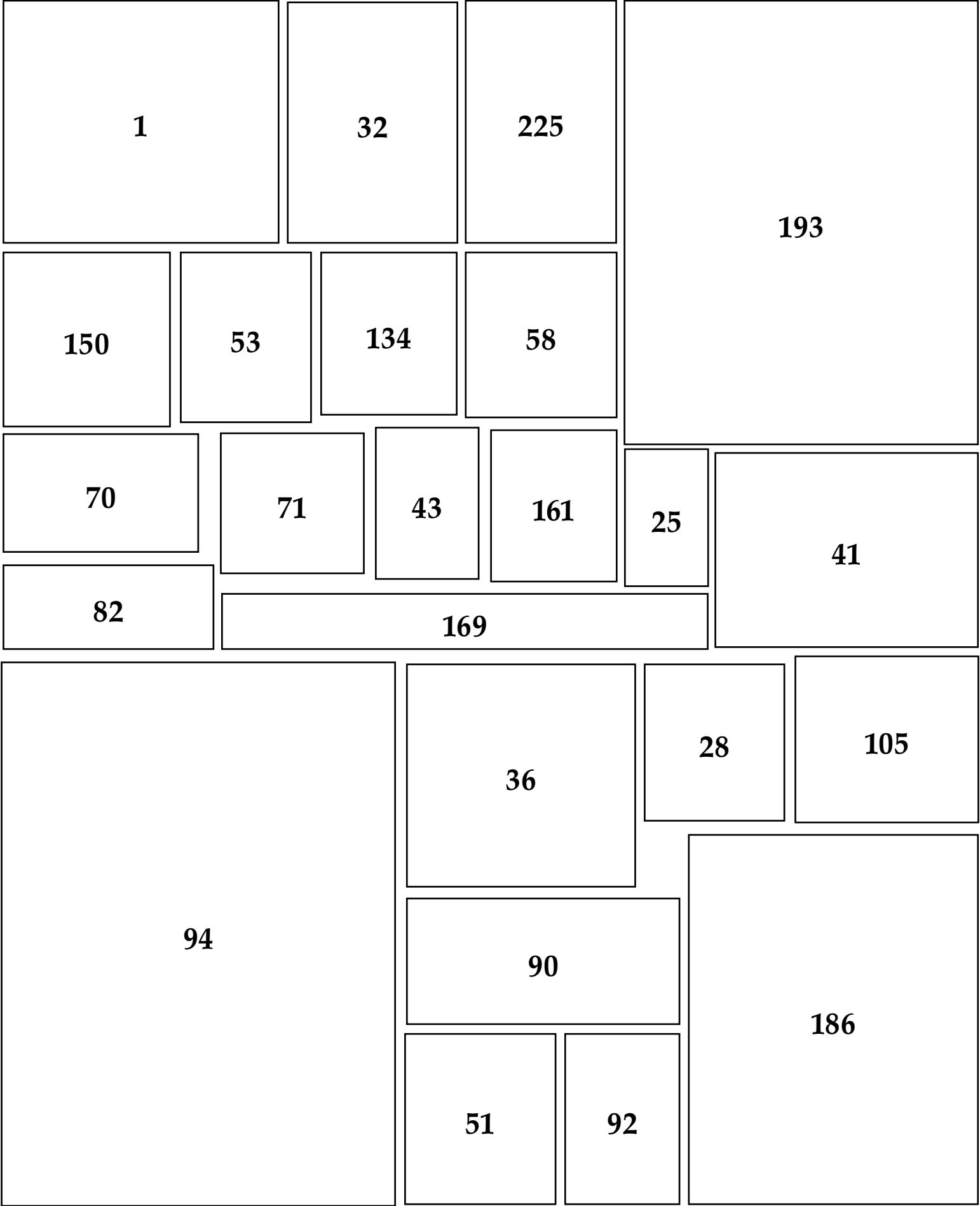




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SCHOPPER.

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LES OEUVRES.

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1625

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1629

(ELZEVIER IMPRINT).

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[OPERA].

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1644-45

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1775-78

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1800

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1823

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AESOP.

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1827

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1830

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1838

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1897

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FLERS.

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1902

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1904

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*A Manuscript of Peter Lombard, Distinctive for its Binding, Script, and Dated Colophon*



**1 PETER LOMBARD’S “SENTENTIARUM LIBRI IV,” A FINE DATED EASTERN EUROPEAN ILLUMINATED MANUSCRIPT ON PAPER, IN LATIN.** (Bohemia: 1463) 325 x 220 mm. (12 3/4 x 8 1/2”). [288] leaves (complete). Single column, 31 lines (33-46 lines in index) in a fine gothic bastarda script. CONTEMPORARY BLIND-STAMPED CALF over wooden boards, covers with ruled frame featuring round stamps containing an eagle, a lily, and a two-tailed mermaid accented by small star tools, diapered central panel with compartments containing the eagle, lily, or mermaid stamps (Kyriss workshop 185), brass bosses at four corners and at center, raised bands, two brass fore-edge clasps (the hardware all original). Ruled in brown throughout, rubrics and one- or two-line initials in red, and FOUR LARGE (four- to seven-line) FOLIATED INITIALS IN COLORS, GOLD, AND SILVER with leafy extensions, first page with additional leaf design in colors and gold in tail margin. Prickings visible along fore edge on many leaves. With three vellum fore-edge tabs marking the openings of books II-IV. ♦Joints and extremities somewhat rubbed, with bands showing through at head and tail of spine, other general wear, but the original binding quite solid, and with plenty of antique appeal; slight thumbing to first leaf of text, inconsequential dampstain to upper corner and fore edge at beginning and end of text, other trivial imperfections, but still IN NEARLY FINE CONDITION INTERNALLY, the text very clean and fresh, and the decoration extremely well preserved. **\$80,000**

*This is an extremely desirable complete and dated manuscript of Peter Lombard's widely influential treatise, adorned with very appealing illuminated initials, and attractively written out and bound in Bohemia. Born near Navarra and educated in Italy and France, Peter Lombard (ca. 1100-60) taught theology at Paris, and in 1159 became bishop there. Written between 1155 and 1158, his “Sententiae” is the most important theological work of the 12th century. Topically arranged, the work summarizes past learning about Christian doctrine by quoting authorities (these are the “sentences” that give the book its name) and attempting to resolve textual disagreement by dialectical analysis. As a source collection, the “Sentences” continued to spark discussion, and it enjoyed great success as a theological textbook until the 17th century, inspiring numerous commentaries, including those of Aquinas and Luther. According to a note at the end of book I, our manuscript was written in Bohemia in 1463. The stamps on the binding also have a Bohemian origin, according to Kyriss: the mermaid, lily, and star stamps match tools used at Kyriss workshop 185, a Bohemian bindery that experts call Meerweib [Mermaid] II, in operation from approximately 1470 to 1488. The script is notably distinctive, being thick and curvilinear without being cramped or difficult to read. The initials that open each book here are a lovely addition, composed of and adorned with curling acanthus leaves in shades of blue, gray, green, and pink, with highlights of burnished gold. The imposing “C” at the beginning of book I is filled with delicate tracery in silver gilt. Manuscript exemplars of Peter Lombard are not uncommon, but it is rare to find one from Eastern Europe that can be reliably dated, that is in its original binding, and that remains in excellent condition. (ST12928)*





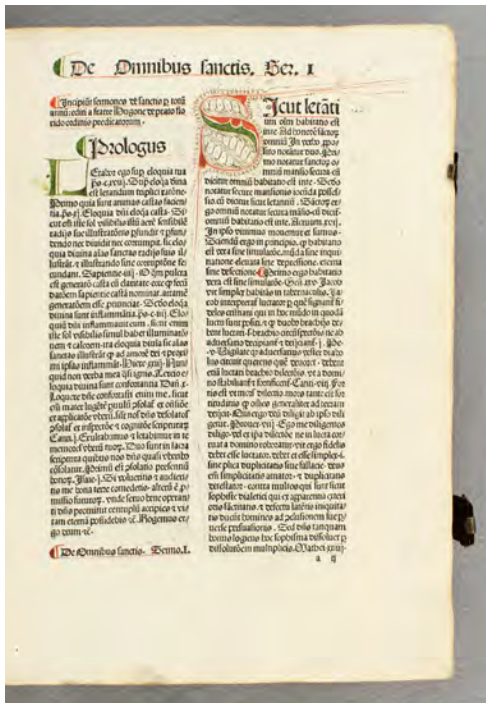
**BOUND AT THE ABBEY OF SAINT PETER, SALZBURG**  
***The Broxbourne Library Copy of the First Book Printed in Heidelberg***



**2 EVRARDUS DE VALLE SCHOLARUM.** SERMONES DE SANCTIS. (Heidelberg: [Printer of Lindelbach (Heinrich Knoblochzer or Johann and Conrad Hist)], 21 January, 1485) 305 x 210 mm. (12 x 8 1/2"). 286 unnumbered leaves, including the terminal blank. 46 lines and headline, double column, gothic type. **FIRST PRINTING.** IN A CONTEMPORARY REDDISH-BROWN LEATHER BINDING OVER THICK UNBEVELLED BOARDS, EXECUTED AT SAINT PETER'S ABBEY IN SALZBURG, diapered covers with circular, rhomboid, and peltate stamps of the Paschal Lamb, the attributes of the four Evangelists, rosettes, other floral and vegetal forms, etc. within and at the intersections of the diapers (the stamps on the upper board different from those on the lower), thick raised bands, two clasps (the brass hardware original, the leather portions renewed), vellum liners (made from a substantial fragment of a leaf from an 11th century German gradual) guarding the first and last gatherings; expertly rebaked to style (and with one corner recovered) by Courtland Benson. Paragraph marks and frequent two- to four-line initials painted in red or green, eight-line maiblumen "S" in both colors at beginning of text. Title page with manuscript ownership inscription of the Abbey of St. Peter; bookplate of Albert Ehrman pasted to inside front and rear covers (and with his small stamped cipher inside the back cover). Goff H-513 (under Hugo de Prato Florido); BMC III, 666.

◆Covers a bit marked and dried, some wear along edges, the stamps with varying degrees of clarity, but the very skillfully restored binding entirely solid and retaining much of its original appeal. Intermittent minor foxing, a handful of leaves in the final three gatherings with overall light browning, minor browning (especially at edges, but occasionally more generally) affecting the text elsewhere—though never seriously, a solitary tiny round wormhole in margin of second half of the volume, but still a pleasing, well-margined copy internally, the leaves entirely clean and (except at the very end) consistently fresh. **\$35,000**

*This is a distinguished copy, in a binding of very considerable interest, of the first printing of a collection of sermons on the lives of the saints, and, more important, the first book to be printed in Heidelberg.* We know from its decoration that it was bound at the Benedictine abbey of St. Peter in Salzburg, and it was later in the library of one of the great 20th century collectors of early printing. The text was attributed in the 15th century to the Dominican Hugo de Prato Florido (his name appears in the book's colophon), but the author has since been identified as the French Augustinian Evrardus de Valle Scholarum. In the third quarter of the 13th century, Evrardus studied theology at Paris, where he might have known Aquinas and Bonaventura. He later joined the newly established congregation of the so-called Valley of Scholars, became its Prior probably in the 1260s, and evidently died after 1280. Printing came to Heidelberg surprisingly late, given the fact that nearby Nuremberg was issuing books at the end of the 1460s, and such lesser places as Lauingen, Merseburg, Blaubeuren, and Memmingen had printers at work in the 1470s. And while we can identify without question the present book as the first one printed in Heidelberg, we are not certain just who printed it. These "Sermones" were produced by someone at first identified eponymously as the Printer of Lindelbach, but subsequently the work was attributed to Johann and Conrad Hist. Now, it is thought that the printer was likely to



have been Heinrich Knoblochzer, who had issued some three dozen books in Strassburg from 1476-85 before coming to Heidelberg. The connection among, and confusion relating to, these personages stem from the facts that they were all early Heidelberg printers and that the same typefaces appear in books issued by all of them. With the aid of Peter Wind's thorough scholarly monograph "Die Verzierten Einbände der Handschriften der Erzabtei St. Peter zu Salzburg bis 1600," we are able to attribute our striking binding to the celebrated Saint Peter's Abbey in Salzburg. No fewer than 17 stamps on our volume match those reproduced on pp. 22-34 of Wind's text (see as especially prominent stamps Nos. 170, 313, 322, 327, 331, 386, 389-93, and 402). Saint Peter's houses the oldest library in Austria, counting among its 800 manuscripts the "Verbrüderungsbuch," given in 784 by Bishop Virgil. The provenance of the present item was further distinguished by its residence in the famous Broxbourne library of Albert Ehrman (1890-1969), a diamond merchant who gathered a fine collection of books—particularly incunabula and early bindings—at his home at Broxbourne in Hertfordshire. Feather says that "his collecting was intelligent and scholarly, for he sought to illustrate the history of printing and the book trade, and the early development of trade binding." Ehrman also authored learned articles on fine bindings and the history of printing. Apart from its content, its place in printing history, and its provenance, the physical volume itself here is of more than usual interest because the absence of pastedowns allows us to see the five hollowed-out horizontal channels (about 40 mm. long) containing the wooden pegs that have been driven in at the outer end of the channel to hold the thick cords in place. In its present state, then, the volume represents an excellent tool for the visual exposition of 15th century binding technology. The beautifully written partial leaf from an 11th century German gradual appears to have text mostly from Psalm 139, and is probably part of the service for Maundy Thursday. This is a rare book, with just two different copies at auction since 1975. (ST12826)

**AN UNRESTORED INCUNABULAR BINDING OF CALF-BACKED BOARDS**

***A Contemporary Copy of the First Appearance of Perhaps  
The Most Important Military Texts Printed in the 15th Century***

**3 VEGETIUS RENATUS, FLAVIUS, et al.** SCRIPTORES REI MILITARIS (works by five Roman and Greek military authors). [bound with] **HERODIANUS.** HISTORIA DE IMPERIO POST MARCUM. (Rome: Eucharius Silber, 1494; Bologna: Bazalerius de Bazaleriis, 1493) 225 x 155 mm. (8 3/4 x 6"). [104] leaves, single column, 40 lines in roman type; [64] leaves, single column, 38 lines in roman type. **Two separately published works bound in one volume.** The first work edited by Johannes Sulpitius Verulanus; Herodianus translated into Latin by Angelus Politianus. **FIRST EDITION** of the first work. Excellent contemporary calf-backed wooden boards, contemporary ink titling on upper board, leather on boards tooled with vine of rosettes, raised bands, original brass and leather clasps. In a new cloth clamshell box. First work with decorative woodcut initials throughout and several typographical diagrams of troop formations in the text. Front pastedown with book label of Kenneth Rapoport; title page of first work with two heraldic shields drawn in red ink by an early hand, final page with outline drawing of one of the escutcheons. Goff S-344; BMC IV, 116; Goff H-87; BMC VI, 834. ◆Half-inch chip from head of spine, small chip from tail, light dampstain to leather, other minor external imperfections, but the original binding quite solid and generally very pleasing. Minor worming to pastedowns, to margins of first three leaves, and to last two leaves (affecting a half dozen words in all), four gatherings with unobtrusive small brown stains at gutter, titles faintly dusty, other trivial imperfections, but A VERY FINE, EXTREMELY FRESH COPY, the contents quite clean and crisp, with deep impressions of the type. **\$20,000**

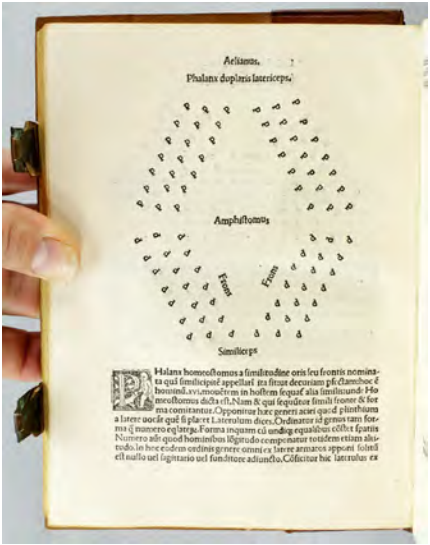


*Offered in an unrestored contemporary binding of considerable appeal, this is the first printing of a famous collection of works on the Roman military system and methods, usually listed under "Vegetius," the 4th century imperial bureaucrat whose "De re Militari" is the chief treatise in the group.* The text also includes the "Strategemata" of Sextus Julius Frontinus (30-104 A.D.), Roman magistrate and governor

of Britain from 74-78; "De Instruendis," a work on tactics by Aelianus (2nd century A.D. Greek); the "De Vocabulis rei Militaris" of Julius Modestus, a Roman grammarian in the time of Augustus; and "De Optimo Imperatore," the Latin translation of "Strategikos," a comprehensive guide to being a good general by the Greek Platonic philosopher Onosander



(1st century A.D.). This collection was bound by the original owner of our volume with the third edition of a Roman history by the Greek historian Herodian of Antioch (ca. 170-240). Written about events during the author’s own lifetime, this colorful history in eight books covers the period from the death of Marcus Aurelius in 180 to the beginning of the reign of Gordianus III in 238. The author apparently used Thucydides to some extent as a model, both in the outline of the work and in its style, which Photius compliments as being “clear, vigorous, and agreeable.” Our edition comprises the first printing of the graceful and fluent Latin translation of the text done by the preeminent 15th century Italian classicist and poet Angelo Poliziano (1454-94). Roman printer Eucharius Silber was a clerk from Würzburg who set up his press in the sunnier clime of Italy in 1480, and continued printing there until his death in 1509, when he was succeeded by his son Marcellus. He surpassed his most immediate rival and fellow émigré Stephan Planck in both quality and quantity of work, producing around 200 incunabula, some of them running to editions as large as 1,500 copies. He specialized in large octavo copies of Latin classics, typified by the present item. Bazalerius de Bazaleriis began printing in Bologna in 1480, moved briefly to Reggio (1488-89), came back to Bologna and printed there until 1495, and finally removed permanently to Reggio. The Herodianus is one of a number of works he reprinted, apparently by agreement, after the editions of Plato de Benedictis. (ST12535)



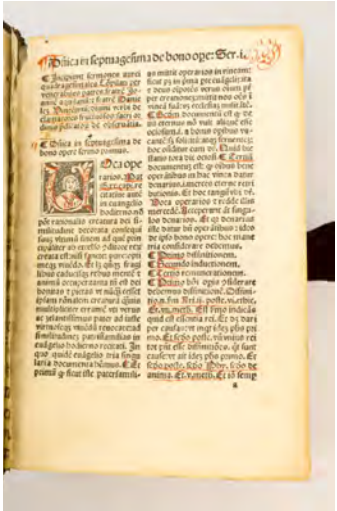
**BOUND AT THE CISTERCIAN MONASTERY AT WALDERBACH**  
**Red-Stained Pigskin, with Bosses, in a Charming Portable Format**



**4** **JOHANNES DE AQUILA, with the collaboration of DANIEL VINCENTINUS.** *SERMONES QUADRAGESIMALES.* (Venice: Petrus de Quarengiis, Bergomensis, for Alexander Calcedonius, 1499) 160 x 107 mm. (6 1/4 x 4 1/4”). [330] leaves, double column, 35 lines plus headline, gothic type. With the final blank. Edited by Benedictus Brixianus. Second Edition. CONTEMPORARY RED-STAINED PIGSKIN BY THE CISTERCIAN MONASTERY AT WALDERBACH, cover with blind-tooled frame stamped with rosettes and winged dragons (EBDB s020199), brass bosses at corners and center (three of these renewed), raised bands, spine rebacked to style, brass fore-edge clasp. Rubricated in red, numerous red initials with swirling extensions, three woodcut initials, one of these hand-colored in blue, yellow, and pink, and a woodcut of the Archangel Gabriel on title page. With early inscription of M. Joh[ann] Leonh[ard] Weiss, and bookplates of Pauli Menso and Paul Schmidt. Goff J-252; BMC V, 514. ♦Two small holes and a couple of light abrasions to lower cover, title page a little soiled and first quire a bit browned, a couple of leaves with two-inch ink

smears touching but not obscuring text, isolated marginal thumbing, freckled foxing, or other insignificant imperfections, otherwise a fine and, in all, a very appealing copy—clean, crisp, and bright internally, and the binding expertly restored and at the same time retaining much of its antique charm. **SOLD**

*This pleasing small-format incunable contains a collection of Lenten sermons in a binding that, by the fanciful winged dragon stamp that appears on the covers, can be attributed to the Cistercian Abbey in Walderbach.* According to EBDB, Kloster Walderbach, founded in 1143, had a bindery that was active between 1478 and 1504. Blind-stamped pigskin with brass bosses is a binding style usually seen on larger volumes, the sort that were chained in libraries, and it is especially agreeable on this portable volume, a size and type of book more usually bound in simple vellum. First published at Brescia in



1497, these sermons by the Dominican friar Giovanni dall’ Aquila were popular for more than a century after his death in 1479, appearing in both Latin and Italian editions into the 16th century. This version would have been the perfect size for travelling preachers like the author’s fellow Dominicans. The condition here is surprisingly fine, with only minor signs of use inside, with the lovely handmade paper still smooth and bright. (ST14024)

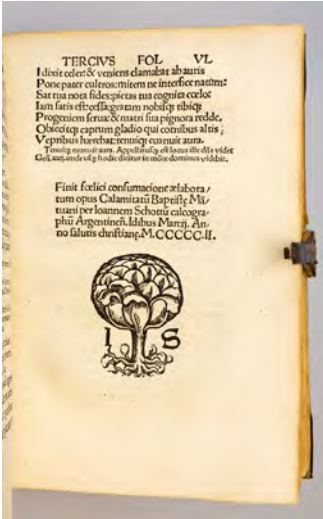
**BOUND BY THE ESSLINGEN “KINDER SPIELENDE” WORKSHOP**  
**A Legal Incunable and Two Early Post-Incunables with Poetry Cited by Shakespeare**

**5** **BAPTISTA MANTUANUS, GIOVANNI.** *OPUS CALAMITATUM.* [and] *DUARUM PARTHENICE.* [bound with] *EXCEPTIONES LEGUM ROMANORUM.* (Argentinae [Strassburg]: Johann Schott, 1502, 1501, 1500) 211 x 137 mm. (8 1/4 x 5 1/2”). 1 p.l. (title), I-XCIX, XCVI-CI, VL [i.e., 106], [31] leaves; 8 p.l., LXXII, [2] leaves; 4



p.l., XXXVIII, [2] (blank) leaves. **Three separately published works in one volume.** First two works with commentary by Sebastian Murrho and Sebastian Brant. CONTEMPORARY BLIND-STAMPED PIGSKIN BY THE ESSLINGEN “KINDER SPIELENDE” WORKSHOP, upper cover framed by a roll in a hunting motif enclosing a diapered central panel with rose (EBDB s009370) and pomegranate (EBDB s009365) stamps, ink lettering at head of board; lower cover with floral roll frame, central panel in quadrants formed by two diagonal lines, each with a stamp featuring two children playing (EBDB s009355), brass bosses at corners and center of both boards; raised bands, ink lettering (shelf location?) to tail panel, brass fore-edge clasp. With printers’ marks. First work: Schmidt II, 7; Adams M-395. Second work: Schmidt II, 6; Adams B-417. Third work: BMC I, 167; Goff E-125. For the binding: Kyriss 94, pl. 191; Ernst Kyriss, “An Esslingen Binder of the Late Gothic Period,” in “Speculum,” vol. 25, no. 1 (1950), pp. 73-77. ♦Pigskin a bit soiled (upper cover with lighter strip formerly covered by a label), short tear to head of rear joint, scattered tiny wormholes to leather, isolated trivial smudges or short marginal tears, otherwise a fine copy, clean, fresh, and rather bright internally, with ample margins, in a very well-preserved binding. **\$6,500**

*This sammelband combines two works by humanist poet and Carmelite reformer Baptista Mantuanus with a treatise on Roman law, in a binding by an Esslingen binder who flourished between 1480 and 1524.* Baptista Spagnuoli of Mantua (1447-1516) was one of the most prolific poets of the Renaissance and someone whose verse became enormously popular and influential in the early modern period, particularly after his eclogues were translated into English. Shakespeare referenced some of his poetry in “Love’s Labour’s Lost,” and both Milton and Spenser also found inspiration in his work. The first work here, on various calamities of classical and contemporary times, was quite popular in the 16th century; it includes an attack on papal corruption that Luther included in his “Against the Roman Papacy.” The second work, containing verses in praise of the Virgin Mary and Saint Catherine of Alexandria, introduced a form of epic poetry on religious subjects that would influence writers from Sannazaro to Milton, and led Erasmus to dub the Mantuan a “Christian Virgil.” The final work in our volume is an influential manual on Roman law dating from the 12th century known as the “Exceptiones Petri.” The binding here is from an Esslingen workshop dubbed by Kyriss “Kinder spielend” [“Children playing”] for the stamp which appears on the lower cover. Kyriss examined 61 volumes from German libraries in Esslingen, Stuttgart, Tübingen, and other cities that may be traced to this atelier. More than 90 percent of the bindings are on white pigskin, with three double bands on the spines. The binder generally decorated the covers with a central panel either divided into lozenges by a Gothic tendril, as is the upper cover here, or divided diagonally by straight lines, as is our lower cover. Kyriss’ article in “Speculum” XXV reproduces 21 tools of the Esslingen bindery, including all rolls and stamps used on the present work. (ST14350)





## PIGSKIN-BACKED WOODEN BOARDS BY AN ERFURT BINDERY

*The Works of an Eminent 15th Century Scholar,  
This Copy once Owned by the Founder of the House of Saxe-Meiningen*



**6** **MANCINELLI, ANTONIO.** OPERA. (Basel: Nicolaus Kesler, 1503) 211 x 140 mm. (8 1/4 x 5 1/2"). [294] leaves. CONTEMPORARY GERMAN BLIND-STAMPED PIGSKIN OVER WOODEN BOARDS, leather on covers stamped with alternating vertical rows of lozenge stamps with a dog (Kyriss Taf. 189, #1) or pierced heart (Kyriss Taf. 189, #4) and rosette (Kyriss Taf. 189, #2, #6) stamps, thin brass strips nailed over the edge of the leather on the wooden boards, raised bands, paper title label, original brass fore-edge clasp, a strip of 11th century manuscript used in the binding visible at front hinge. Title page with large woodcut "I H S" (the monogram of Christ), surrounded by roundels of the symbols of the four Evangelists, woodcut printer's device in colophon. Title page inscribed "J. V. C. T. / B. H. Z. S. / 1682" (abbreviated motto and initials of Bernhard I, Duke of Saxony-Meiningen, see below); verso of title with printed emblem laid onto tail margin; frequent marginalia in a neat contemporary hand. Adams M-322; Graesse IV, 359; VD16 M 478. For the binding: Kyriss 93, Taf. 189, st. 1, 2, 4, 6; Schwenke-Schunke II, 78; EDBD w000112. ♦Pigskin slightly soiled, joints a little worn, title page and two quires lightly browned, occasional marginal smudges, rust spots, or other

trivial imperfections, but a very nearly fine copy nevertheless, clean and crisp internally, in a solid, well-preserved binding. **\$4,000**

*This handsome volume contains the pedagogical writing of an Italian humanist educator, printed by a guild master in Basel, bound in Erfurt, and once owned by the first Duke of Saxony-Meiningen.* Antonio Mancinelli (1452-1505) taught rhetoric and grammar in Venice, Rome, Orvieto, and at a school he founded in his hometown of Velletri. His textbooks on the subjects, and his scholarly commentaries on Roman and Latin literature were widely printed, making him one of the most published humanist authors of the 15th century. The present collection of his texts bears the neat ink annotations of a 16th century scholar. Our book made its way to the Thuringia region in central Germany, where it was bound by an Erfurt workshop active from 1490 to about 1520. The book was still in that region more than a century later, when it became part of the collection of Bernhard I, Duke [Herzog] of Saxony-Meiningen, a scholarly man who built an impressive library at his residence, Schloss Elisabethenburg. The duke marked his books with the initials of his motto, I. V. C. T. ("In vulneribus Christi triumpho," or "I triumph in the wounds of Christ"), and his name and title, Bernhard Herzog von Sachsen-Meiningen, as well as the date of acquisition. Apart from a little soiling to the pigskin, our volume is little changed from the days it graced the ducal library in Meiningen. (ST14264)



## AN EARLY 16TH CENTURY PARISIAN TRADE BINDING OF BLIND-ROLLED CALF



**7** **BAPTISTA MANTUANUS, GIOVANNI.** AD MORTALIUM OBLECTATIONEM . . . ULTIMA PARS OPERIS. (Lugduni: Bernard Lescuyer, 1516) 170 x 100 mm. (6 5/8 x 4"). [248] leaves **lacking the "Agelariorum Libri Sex" often found in this volume Volume I (of II).** FINE CONTEMPORARY ELABORATELY BLIND-STAMPED CALF over pasteboards, covers with frame of rosettes in a curling vine enclosing a central panel with three vertical rolls of bees; raised bands, front joint and spine ends very expertly renewed (corners also probably with some tiny restoration). Front pastedown with book label of George Dunn of Woolley Hall near Maidenhead. Baudrier II, 7-10. For the binding: Goldschmidt 48. ♦Short crack to leather on lower

board, other minor wear to binding, title page a bit soiled and a little frayed at edges, other occasional insignificant stains or short tears from paper flaws, but an excellent copy, generally extremely clean and fresh internally, and the binding sound and with well-preserved decoration. **\$1,750**

*This is an excellent example of a Parisian trade binding of the early 16th century, a category of volumes that Goldschmidt points out have sometimes unjustifiably been "called 'specimens from the Library of Louis XII of France' merely on account of the[ir] very frequent [use of the] . . . roll of bees," a motif that sometimes adorned his bindings.*

(In any case, the present volume would not have been bound for that monarch, who died the year before the date of publication.) These trade bindings were rarely signed, so we can only say that the present binding was crafted by a Parisian atelier according to the prevailing fashion of the day. The contents here represent several minor works by Baptista Mantuanus (1447-1516), one of the most prolific poets of the Renaissance and someone whose verse became enormously popular and influential in the early modern period, particularly after his eclogues were translated into English. Shakespeare cited some of his poetry in Love's Labour's Lost," and both Milton and Spenser also found inspiration in his work. There has been considerable confusion over the collation of this book, based primarily on the lack of page numbers, the presence of more than one colophon, and errors by both Panzer and Brunet. Baudrier gives the most in-depth study of this work, listing two separate volumes and proposing an order of the minor works therein, but he also notes that they are so often jumbled that one can only have a "moderate confidence in the order they represent." This copy is no exception, and it is likely that the missing signatures were relegated to the second volume (not present here). Several copies on OCLC have similarly discordant foliation. On the other hand, ours does include a brief work by the 4th century Christian poetess Proba which is not present in some other copies. The distinguished previous owner of this volume, George Dunn (1865-1912), was a keen collector of early manuscripts, printed books, and bindings, as well as English law books. His impressive library was sold by Sotheby's in 1913, following his untimely death. (ST13536)



## EARLY 16TH CENTURY ELABORATELY BLIND-STAMPED CALF

*Remarkably Well-Preserved and Obviously Cherished  
By its 16th Century Owners and their Descendants*



**8** **A PRINTED BOOK OF HOURS ON VELLUM IN LATIN AND FRENCH.** USE OF ROME. (Paris: Gillet Hardouin, 1516 [calendar covering the years 1516-27]) 197 x 120 mm. (7 3/4 x 4 1/2"). 104 leaves. EXCELLENT CONTEMPORARY BLIND-TOOLED CALF, covers with multiple rules and floral rolls, raised bands, gilt lettering in two compartments, skillfully rebaked in the style of the period, four brass clasps and catch plates (possibly renewed), original vellum endleaves. In a vellum clamshell box. WITH 23 VIGNETTES AND 16 FULL-PAGE METAL CUTS within architectural borders, BEAUTIFULLY ILLUMINATED IN COLORS AND GOLD

BY A CONTEMPORARY HAND. Front pastedown with engraved bookplate of "J. R. P.," rear endleaves with genealogical information in an early hand. The coloring of one of the vignettes left unfinished. ♦Extremities and raised bands with a little rubbing, minor (and very well done) repairs to a few places at the corners and edges, but the extremely attractive binding completely sound and pleasing. One miniature with faint creasing (mostly touching the robes of two figures), a few miniatures with insignificant paint erosion, the occasional marginal blemish, otherwise IN VERY FINE CONDITION THROUGHOUT, the text and decoration fresh and bright, and the margins wide and very clean. **\$37,500**





*From its elaborately decorated binding to its finely executed and brightly painted scenes of the life of Christ and the Virgin to its intriguing provenance, the present volume provides several sources of pleasure.* While the most famous examples of the private collections of prayers known as Books of Hours were manuscript versions commissioned by persons



of great wealth, mostly during the 15th century, the popularity of what has been called the “Medieval bestseller” did not wane after the invention of printing. In fact, the advent of movable type made Books of Hours more affordable and widely available than ever. No matter the comparison with other examples, the present volume is distinctive in its beautiful and well-preserved contemporary coloring, which is uniformly bright and rich throughout the volume. The painter was clearly a talented illuminator, with a high degree of sensitivity for color and detail. His deft use of shadow to create contours and mold faces and musculature gives each scene a strong sense of vitality. The detail work in particular speaks to the quality of this production: one can distinguish the individual hairs on the hoary beard of David, tiny droplets of blood trickling down the body of Christ, and the carefully rendered facial expressions of most figures. The present work is not only a tantalizing reminder of the power of a good illuminator, but a particularly fortunate survival. Because devotional books like this were normally subjected to frequent use, they are often found in a lamentable state. Although the coat of arms on the title page remains unfinished, the numerous 16th and 17th century genealogical annotations on the rear endpapers, noting births, deaths, and marriages, tell us that it was in the possession of (and possibly commissioned by) the Mechtild family of Guelders (a duchy that occupied parts of present day Netherlands and Germany). The bright, unsoiled miniatures would suggest that this book was rarely opened, but it is equally possible that it was just handled with extraordinary care; in fact, the careful annotations suggest that it was treasured by the family that owned it, acting as both an object of devotion and a repository for the most important events of their collective lives. (ST13118)

**WITH PANEL STAMPS ATTRIBUTED TO ANTWERP BINDER JOHANNES DE DUTCHE**  
*The Donaueschingen Copy in a Binding Executed by Very Talented Hands*



**9 DEL MAINO, GIASONE [JASON DE MAYNO].** DE ACTIONIBUS. LECTURA PRAECLARISSIMA . . . SUPER NODOSO TITULO DE ACTIONIBUS. (Lyon: J. Crespin for J. Giunta, 23 October 1526) 190 x 125 mm. (7 3/8 x 5”). 36 p.l., ccxlviii [i.e., 248] leaves. HANDSOME CONTEMPORARY FLEMISH BLIND-STAMPED CALF, COVERS WITH TWO PANEL STAMPS OF SAINT JOHN ON PATMOS ATTRIBUTED by Fogelmark TO JOHANNES DE DUTCHE, the stamps separated by a floral roll, raised bands, rebacked preserving original backstrip, remnants of leather ties, pastedowns of 15th century vellum manuscript leaves. Small woodcut at opening of text showing del Maino teaching, his robe colored red by an amateur contemporary hand. With early owner notations on front pastedown, frequent underlinings, occasional ink marginalia in a lovely humanist script; verso of title page with stamp of F. F. Bibliothek Donaueschingen. Baudrier VI:122-123; Adams M-196. For the binding: Fogelmark NM.39, pl. xxxv, R. 72. ♦Corners a little bumped, three short scratches and a couple of small stains to front cover, occasional minor stains or smudges, otherwise a fine copy, clean and crisp in a sound and attractive binding, its panels in well-defined relief. **\$9,500**

*This is a rare Lyon edition of a legal textbook by a renowned Italian jurist in a binding decorated with stamps attributed to the Antwerp binder Johannes de Dutche, also known as L’Allemands.* The illegitimate son of an Italian nobleman, Del Maino (1435-1519) studied at the University of Pavia, where he subscribed to the views of the great Medieval jurist Bartolus de Saxoferrato on Roman law. A brilliant orator, he taught at the law schools of Pavia, Padua, and Pisa in addition to writing books of commentary on the Justinian Corpus Juris. The present work is a “very clear” [Praeclarissima]



guide to causes of action and lawsuits. The attractive binding can be traced to a Flemish workshop. Fogelmark identifies these panels showing John the Evangelist, accompanied by his eagle, writing his gospel on Patmos, as “the Johannes de Dutche panel,” noting specimens of it in the Royal Library in Brussels and the State Library in Augsburg. According to Weale, de Dutche was admitted to the bookbinders’ guild in Antwerp in 1502, and was still in business there in 1509. His talent is evident in the design of the Saint John panel: the Evangelist sits, legs crossed, beneath a tree, writing on a scroll, while his eagle stands facing him, its legs similarly arranged, holding the saint’s inkwell in its beak. We can see tufts of grass, barren limbs, and distant mountains beneath a starry sky. The level of detail is impressive, and the scene is reminiscent of those in miniatures from Books of Hours. This volume was once in the collection of the great German court library of the Furstenberg princes at Donaueschingen. It was begun in the late 15th century by Count Wolfgang von Furstenburg and expanded by other members of that bibliophilic family over the next five centuries before being disbursed at auction in the 1990s. (ST14318)

**A FINE PANEL-STAMPED BINDING FROM CA. 1530**

**10 THEOPHYLACTUS.** IN QUATUOR EVANGELIA. (Tiguri [Zurich]: Iacobus Mazochius, 1527) 177 x 110 mm. (7 x 4 3/8”). 14 p.l., 380, [2] leaves. CONTEMPORARY BLIND-STAMPED CALF over wooden boards, covers with blind-ruled frames, center panel divided into three sections, those on the upper cover containing, on the left, a panel stamp of Saint Michael the Archangel; in the middle, two zoomorphic rolls featuring dragons and birds; and, on the right, a panel containing twin rolls of interwoven branches inhabited by various creatures, these rolls within a mottoed frame; lower cover with similar decoration, but the scenic panel stamp showing Saint John the Baptist; four raised bands, remnants of brass clasps, pastedowns lifted, revealing pigskin cords secured in their channels with wooden pegs (small, neat repairs to head and tail of spine and perhaps to the joints). Printer’s “Janus” device in colophon. Inside front cover with bookplate of Henry Gough and signature of the same name dated 1754; front flyleaf and title page with several early ownership inscriptions in ink. For the binding: Weale 419; Fogelmark, pl. xxxix, R. 91. ♦Leather on spine a little cracked, joints rather worn (but not cracked, and with no looseness), blind decoration on back cover somewhat muted (though that on the front cover still very sharp), other minor wear to the leather, but the binding sound and generally pleasing. Occasional faint marginal dampstains, small rust spots, smudges, or other insignificant defects in the text, but an excellent copy internally, especially fresh and clean. **\$3,250**



*This commentary on the four Gospels was likely bound in Flanders, possibly in Ghent, based on the triple panel design and the stamps of Saint Michael and Saint John the Baptist, common elements in Flemish bindings of the period.* The stamps here are very similar in size and composition to those described by Weale in “Bookbindings and Rubbings of Bindings in the National Art Library” (see his #419, a Flanders binding on a volume of tracts printed in 1529). Fogelmark identifies Pieter de Keyserre of Ghent as one of the binders who used stamps of Saints Michael and John the Baptist (see R. 91, Plate xxxix, showing stamps of the two saints that are extremely similar, if not identical to, the ones on our binding, used as part of a triple panel design). Here, Michael the Archangel is seen standing over the struggling Devil, his sword upraised to deliver a final blow, while John the Baptist stands at a makeshift pulpit formed by two poles and a crossbar, his listeners—including an attentive dog—seated on the ground around him. The rolls that form the other decorative panels are inhabited by a number of fanciful or stylized creatures, among them birds, dragons, deer, hedgehogs, and a monkey (these animal panels are also mentioned by Fogelmark as common features in Ghent



bindings). The text here is the work of Theophylactus (ca. 1050-1126), a scholar of high repute who became the tutor of Constantine Porphyrogenitus, son of the Emperor Michael VII, for whom he wrote “The Education of Princes.” According to Britannica, his writings “deserve the considerable place they hold in exegetical literature for their appositeness, sobriety, accuracy and judiciousness.” Our early owner would appear to be Sir Henry Gough (1709-74), first baronet, whose very advantageous second marriage to heiress Barbara Calthorpe brought him money, lands, and quite likely this volume, her bachelor elder brother having bequeathed to her a library that included important Tudor manuscripts, among other items. The lifted pastedowns, rather than being a defect, can be seen as a plus here, as they allow us a clear view of the physical structure of the binding. (ST13537)

EXTRAVAGANTLY GILT CONTEMPORARY FRENCH CALF



**11 A PRINTED BOOK OF HOURS ON VELLUM IN LATIN AND FRENCH.** CES PRESENTES HEURES SONT A LUSAIGE DE RO[M]ME TOUTES AU LONG SANS REQUIRER. (Paris: Germain Hardouyn, ca. 1534 [almanach covering 1534-46]) 205 x 135 mm. (8 x 5 3/8”). [73] leaves (of 80; lacking D1-3, E5, G6, I7, K2). LOVELY CONTEMPORARY FRENCH CALF, LAVISHLY GILT, with large centerpiece on a field of stars, some (later?) stars obscuring the name “P. MARCVS HAVSSER” blind stamped on central panel, triple fillets on either side of a thick border of scrolling acanthus leaves, corners carefully restored, very expertly rebacked to style with raised bands and panels with gilt floral tools, all edges gilt. Initials in gold on red or blue ground, text pages with panel borders of flowers, acanthus leaves, and fruit on a brushed gold ground, 13 LARGE MINIATURES IN CONTEMPORARY COLOR and gilt architectural frames, and 13 small hand-colored miniatures. **Apparently lacking four large miniatures.** Front pastedown with bookplate of Robert Lang, title with two stamps (illegible) and early owner’s inscription. Bohatta 1166; Lacombe 400. ♦Covers with a little light wear and a few minor abrasions, gilt slightly rubbed in spots; leaves with a bit of thumbing and smudging, mostly affecting lower fore-edge corner (sometimes including borders and text), last four leaves with thin light brown stain running diagonally across text, gold architectural borders of all miniatures and some floral borders faded through to vellum, two (facing) miniatures a bit rubbed, otherwise a very nice copy, the vellum smooth and rather bright, and the hand coloring rich, artfully done, and well preserved. **\$10,000**

**In a binding elaborately decorated with gilt, this rare Book of Hours has been enhanced with meticulous coloring and the addition of floral borders by a contemporary hand.** Germain and his brother Gillet Hardouyn produced numerous Books of Hours between 1497-1538 that were known for their delicate and artful illumination, but it is the addition of hand coloring here that makes this example notable. In “Les Heures Gothiques,” Soleil says that Hardouyn miniatures were “almost always delicately executed only by a skilled hand and, as a consequence, have been sought after by bibliophiles.” Because devotional books often suffered hard use, they are typically beset with major defects; though not without signs of thumbing, the present work is still remarkably clean, and the miniatures retain their rich hues and detail. This particular edition seems to be quite rare both institutionally and on the market, with no auction records and only three copies located on OCLC with the same collation and calendar years. The bindings used for 16th century Books of Hours varied widely; the present volume shows off particularly intricate and pleasing gilt decoration. (CDT1721)



ENGLISH CALF IN THE STYLE OF THE DUDLEY BINDER  
One of Five Illustrated Books Published by Robert Estienne

**12 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 soiling in isolated places, but AN EXTREMELY PLEASING COPY, the binding solid, with no serious wear, and still very attractive; the text clean, fresh, and bright; and the margins generous. **\$7,500**



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





## 16TH CENTURY CALF, WITH FINE, LARGE, AND APPARENTLY UNRECORDED PANEL STAMPS



**13 VALLA, LORENZO.** *DE LINGUAE LATINAE ELEGANTIA LIBRI SEX JAM NOVISSIME DE INTEGRO BONA FIDE EMACULATI. . . . UNA CUM EPITOMIS JODOCI BADIO AXENSII.* (Parisiis: Apud Fran. Gryphium, 1539) 240 x 175 mm. (9 1/2 x 6 7/8"). 16 p.l., 2-249 leaves. FINE CONTEMPORARY CALF, BOTH COVERS WITH TWO PANEL STAMPS, EACH DEPICTING SAINT JEROME AND HIS LION STANDING BEFORE THE CRUCIFIED CHRIST, the saint's signature cardinal's hat hanging from a tree branch behind him, raised bands, endpapers lifting to reveal 13th century manuscript fragments (front joint with expert repair). Publisher's woodcut device on title page. Front pastedown with engraved bookplate of the Macclesfield North Library; front flyleaf with contemporary ink inscription identifying the owner of the book as Gerardus Albertus,

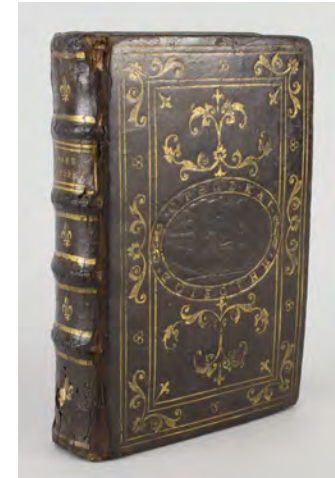
with a checkerboard grill and a bearded man in a hat sketched below it. Sandys II, 68. Binding not in Fogelmark or Goldschmidt. ♦Leather at corners worn through, otherwise an especially pleasing binding, the covers quite lustrous, and the panel stamps still in sharp relief. Scarcely perceptible dampstain to fore-edge margin of three quires, occasional minor marginal smudges, tiny wormhole to margin of a handful of gatherings at beginning and end, but a remarkably fine copy internally, the leaves especially fresh and clean, and with vast margins. **\$16,000**

*This treatise, "On the Elegancies of the Latin Language," is the noted scholar Laurentius Valla's harsh critique of the "barbarous" Latin of the Middle Ages and Renaissance, offered here in a stamped binding that features another great scholar, Saint Jerome. The work was widely popular: according to Sandys, it was first published in 1471, and went through 59 editions in the next 65 years. The first five books are concerned with issues of grammar and style, while the last is devoted to correcting the mistakes of other grammarians and to a discussion of legal terms that was influential in the study of jurisprudence. The striking and detailed panel stamp shows a life-sized crucifix on the side of a tree-lined road, with Jerome and his lion standing before it, and the rooftops of a city visible over the hills in the distance. The scene is framed by a Latin motto, "Gandavi in edibus fr[atru]m," indicating the binding was done by or for the brothers of Saint Jerome (Hieronymites) in the city of Ghent. Their monastery was associated with the Brethren of the Common Life, the order whose fine schools educated Erasmus, Martin Luther, and other prominent theologians. We have not been able to find this panel stamp in Haebler, Schunke, Fogelmark, Goldschmidt, Bibliothque Mazarine, or Hobson, nor in the blind-stamped bindings in the databases of the Bavarian State Library, the Bibliothèque Nationale, and the Bibliothèque Saint Geneviève. And the beauty and condition of the stamps are commensurate with their rarity. (ST12880)*

## A 19TH CENTURY COUNTERFEIT APOLLO AND PEGASUS BINDING USING 16TH CENTURY CALF

*A Binding of Great Historical Interest—for What It Is and What It Isn't*

**14 HOMER.** *ODYSSEA [and other works].* (Venice: [Melchiorre Sessa, 1540?]) 165 x 108 mm. (6 1/2 x 4 1/4"). 238, [2] leaves. A WONDERFUL EXAMPLE OF A FORGERY OF A RENOWNED BINDING STYLE, composed of contemporary olive brown calf over pasteboard, gilt covers framed with two sets of double rules, outer panel with broad foliate curl cornerpieces and sidepieces with trefoil of three rings between each, and then an inner panel with 19th century replicating decoration, including blind-stamped horizontal oval centerpiece of Apollo and Pegasus, the gilt collar with Greek motto touching rules at sides, large foliate sprays



at head and foot curling to left and right and rising to a fleuron tool at ends, raised bands, spine panelled in gilt featuring broad rules and fleuron centerpiece, brown morocco label (ends of spine repaired, probably late in the 19th century). Woodcut historiated initials, and charming cat-and-mouse printer's device. Leaves at front and back with various marks of ownership, including the signature of Francesco Suave at head of title page, and "proprieta di Carlo Balzi, 1884," on verso of first blank. Contemporary marginal annotations in Latin and Greek. STC Italian, p. 331. ♦Joints partly cracked (and wormed in two places), corners somewhat worn, some scuffing to the leather, but the binding solid, the gilt still distinct, the plaquettes (not surprisingly) bright, and the volume altogether pleasing even with its defects. Final leaf cropped at fore edge (with loss of the first [verso] or last [recto] letter on two-thirds of the lines), upper corner of two gatherings with small, faint dampstain, one minor paper flaw costing a half dozen letters, otherwise unusually well preserved internally, THE TEXT EXCEPTIONALLY BRIGHT, FRESH, AND CLEAN. **\$7,500**

*This is a convincing 19th century forgery of a celebrated type of Renaissance binding, used here to cover a rare edition of a translation of the "Odyssey" by Andreas Divus. The story behind the very intriguing binding begins about 1545, when a library of approximately 200 books came into the possession of a Genoese youth of noble birth named Giovanni Battista Grimaldi (ca. 1524-ca. 1612), apparently a student at the Roman Accademia della Virtù. Each of these volumes was bound in goatskin to a certain design, the key feature of which was an oval plaquette showing Apollo and Pegasus (both associated with swift flight) at the middle of each cover, with a Greek motto ("Straight and not crooked") in gilt in a collar around the vignette. Produced by three eminent masters, these bindings had long been famous and their provenance much debated before G. D. Hobson identified their original owner in his authoritative "Apollo and Pegasus," published in 1975, so it is not surprising that attempts would be made to cash in on their celebrity. During the end of the 19th and beginning of the 20th centuries, at least two binders are known to have produced fraudulent replicas of the much sought-after Apollo and Pegasus bindings. The first of these binders—and the one almost certainly at work here—was Vittorio Villa (d. 1892) of Bologna and Milan, who typically started with plain or sparsely decorated 16th century bindings, which he then tooled more elaborately and to which he added the Apollo and Pegasus medallion. These expert forgeries are considered appealing alternatives to original examples of Apollo and Pegasus bindings not just because the latter now fetch extravagant prices, but also because the former are desirable curiosities as fakes and because, as binding specimens, they are fine pieces of work typically done for books with inherent value. Hobson in his "Maioli, Canevari and Others," examines in considerable detail the criteria for determining those Apollo and Pegasus forgeries that he says are anything but obvious fakes. According to Hobson, the present example would not be genuine because the wheels of Apollo's chariot have four spokes, and in the genuine article, they have six. Still, when compared to other fraudulent Apollo and Pegasus bindings, this volume would arouse little suspicion, especially because of the wear to the covers—which can only be genuine—and because of the modern repairs, apparently made at the time the leather was decorated. The volume looks absolutely authentic, a dignified Renaissance survival with the usual signs of age and restoration that today nearly always characterize the state of early books, even those that might have led privileged lives in the libraries of careful owners. In addition to our Divus translation of the "Odyssey" (first published in Venice in 1537 by Jacob de Burgofranco), our volume contains Latin translations of several shorter works falsely ascribed to Homer. Identifying our edition positively is difficult: the only edition of Homer in Latin issued by Sessa that we have been able to locate was printed ca. 1540, but we know our Homer was printed by Sessa because of his distinctive cat-and-mouse printer's device. It had to have appeared before 1555, when the printer died. (ST12847)*



For more images and our complete inventory, please visit our website, [www.pirages.com](http://www.pirages.com).



**BLIND-STAMPED CALF BY THE BRESLAUER MASTER H. B.**  
*Classical and Humanistic Works of Geography and Ethnography*  
*Espousing a Flat Earth and Romanophilia*



**15** **MELA, POMPONIVS.** DE SITU ORBIS LIBRI TRES. [and] **SOLINUS POLYHISTOR, C. JULIUS.** SIVE RERUM ORBIS MEMORABILIVM COLLECTANEA. [bound with] **POMPONIVS LAETUS, JULIUS.** DE ANTIQUITATIBUS URBIS ROMAE LIBELLVS LONGE UTILISSIMVS. (Basel: Robert Winter, 1536; Basel: Thomas Platter, 1538) 185 x 105 mm. (6 1/2 x 4"). 24 p.l., 407 pp.; 18 p.l., 357 [i.e., 257]. EXCELLENT CONTEMPORARY BLIND-STAMPED CALF OVER BEVELLED WOODEN BOARDS, BY THE BRESLAUER MASTER H. B. (rolls initialed and dated 1540), covers framed by roll featuring Christ with the Arma Christi, Christ as Salvador Mundi, and the Crucifixion with a kneeling figure, central panel with roll showing the four Evangelists, upper cover with author name above the central panel and the date [15]40 below, raised bands, spine panels with foliate roll, remnants of brass clasps. Front pastedown with early ink owner inscription; title page with ink inscription of the Breslau Cathedral crossed out. First work: VD16 M 2317; Adams M-1061; Schweiger II, 608; Graesse V, 401. Second Work: VD16 P 4177, not in Adams

or Graesse. For the binding: Haebler I, 39, no. 2 and 6. ♦One corner chipped, tiny chip to head of front joints, extremities a little rubbed, leather on spine a bit crackled, a couple of tiny holes and a small patch of lost patina from insect activity, isolated faint foxing, otherwise a very pleasing copy, quite clean and fresh internally in a sound, unsophisticated binding with rolls showing in high relief. **\$1,950**

*This collection of classical and humanist geographical texts was bound by the artisan who is known as H. B., someone active in Breslau in the second quarter of the 16th century who bound books for the library of the Protestant reformer Johann Hess. Haebler first finds evidence of H. B.'s activity in 1525, and he notes that the binder used stamps dated 1536 or 1540, which he speculates were important years in H. B.'s life. Scholars have been unable to determine the identity of H. B., beyond his work for Hess and the Saxon State Library. According to Haebler, H. B. often added the date of the binding to the front cover, as he has done here. H. B. seems to have ceased work by 1559; Haebler notes that another binder added his own initials (P. L.) to one of H. B.'s rolls, and changed its date from 1536 to 1559. Written in the first century A.D. by the first Roman geographer, the first treatise here is the only work in classical Latin wholly on geography. The text is largely a list of place names, but it is enlivened by occasional details, such as the information that the Thracians do not know the use of wine, but sit about the fire, eating seeds that induce a certain hilarity. The author Pomponius, a flat earth proponent, postulated the theory of a vast ocean stretching southward from Egypt, thus dividing the world-disc into two, the southern portion containing an undiscovered continent. The book was printed as early as 1471, but the first well-edited version was by Vadianus (published originally in Basel in 1522). In addition to "De Situ Orbis," this volume contains the "Memorabilia" of Solinus Polyhistor, and the "Cosmographica" of Aethicus. The geography of Solinus, who lived in the third century, includes ethnographical material, and is based largely on Pliny. The third work here is a "useful handbook" to the antiquities and topography of ancient Rome, by Julius Pomponius Laetus (1425-98), a man Sandys describes as "the leading spirit among the Roman humanists," and someone for whom "contemplation of the ruins of ancient Rome was a perpetual delight." He founded the Academmia Romana, where he attempted to recreate life as lived in classical Rome. (ST14852)*

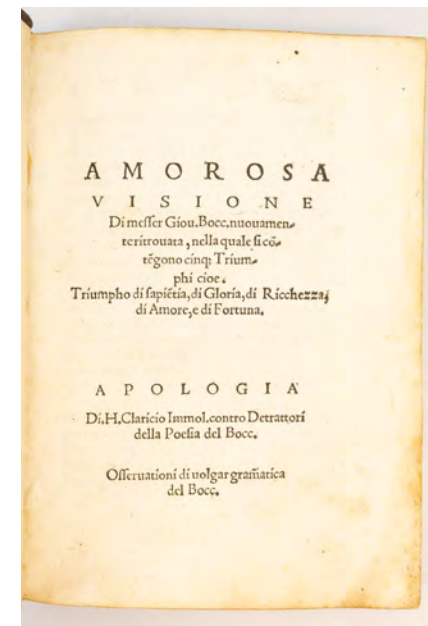
**BOUND BY CLAES VAN DOERSMAELE OF ANTWERP**  
*Two First Printings of Boccaccio (or Pseudo-Boccaccio) Texts,*  
*In a "Masterpiece" of Renaissance Binding, the Fletcher of Saltoun Copy*

**16** **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"). [110] leaves, including final blank; [34] leaves, single column, 26 lines in roman type. **Two separately published works bound in one volume.** FIRST PRINTING OF

BOTH WORKS. HANDSOME RENAISSANCE INTRICATELY DECORATED BLIND-STAMPED 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 blind-stamped details remarkably sharp. **\$35,000**



*This is a fortunate 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." Our copy was once owned by Scottish patriot, political theorist, and book collector Andrew Fletcher of Saltoun (1653?-1716), who amassed a library of over 6,000 volumes, the largest private library in Scotland. Fletcher kept a meticulous manuscript catalogue of his books, and the library remained largely intact until the 1960s, circumstances which allowed bibliographer P. J. M. Willems to compile a reliable catalogue of the contents. Our volume's long residence in a private library no doubt accounts for its outstanding condition. (ST12543)*



## AN EARLY WALLET BINDING

### *A Rare and Remarkably Well-Preserved Example of a 16th Century Binding for an Impecunious Scholar*



**17** **XENOPHON.** [In Greek:] DEMEGORIAI. [then in Latin] HOC EST, CONCIONES ALIQUOT EX LIBRIS XENOPHONTIS EDE 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"). 137 (i.e., 134), [2] pp.; 451, [5] pp.; 51, [3] pp. **Three separately published works bound in one volume.** EXCELLENT 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 markedly well preserved. **\$10,000**

*Containing three Greek classics with their Latin translations, mostly on facing pages, this is an unusually well-preserved 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 ledger or account books, which were frequently used in open-air settings and which could encounter very hard 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 by the usual book with the fore edge of its text block exposed. (ST12548)

## A LYONNAISE ENTRELAC BINDING

### *A Charming Manifestation of French Renaissance Refinement*

**18** **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. ATTRACTIVE 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"?), frequent underlinings and marginal annotations in a neat contemporary hand. Brunet III, 737; Baudrier X, 118. ♦Paint in the strapwork decoration slightly eroded in spots, leaves with overall faint yellowing, isolated minor marginal stains or foxing, one page with ink blot obscuring one word, other trivial imperfections, but still AN EXTREMELY APPEALING COPY, the splendid animated contemporary binding solid, bright, and with only minor wear, and nothing approaching a significant problem internally. **\$12,500**



*This is a very attractive mid-16th century painted strapwork binding that represents 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 Francis I, was likely undertaken at the request of that monarch, to whom the work is dedicated. Ours is probably the second edition, the first having been issued in Paris in 1542. Like the imprint, the binding here is likely to have originated in Lyon, where many of the best entrelac bindings were executed during the reigns of Francis I and Henry II. Partly influenced by Islamic models, entrelac decoration made its way through Italy and into southern France, where it came to adorn some of the finest bindings of the period, to be found in such major libraries as those owned by Henry II, Catherine de Medici, and Jean Grolier in France; by Marcus Fugger in Germany; and by Thomas Wotton in England. During this time, the use, as here, of painted inlays or onlays was considered to be the height of French bibliopegic fashion and one of the most charming manifestations of the elegance of the Renaissance in France. Goldschmidt, for example, calls these bindings "great artistic creations" that represent "the highest achievements in the art of bookbinding in the Renaissance period." Examples of such binding designs include lot #74 in the Wittcock sale (Sotheby's, 7 July 2004), a Lucanus published in Lyon in 1547, and Broxbourne Library binding #29, a three-volume set of Cicero published in Lyon that same year. (ST11783)

## MID-16TH CENTURY BLIND-ROLLED CALF

### *Two Renaissance Treatises on Love, with a Mocking Judicial Slant*

**19** **MARTIAL D'AUVERGNE OU DE PARIS.** ARESTA AMORUM LI. [bound with] **BEMBO, PIETRO.** LES AZOLAINS DE MONSEIGNEUR BEMBO, DE LA NATURE D'AMOUR. (Lyon: Sébastien Gryphe, 1546; Paris: Michel de Vascozan, 1548) 181 x 112 mm. (7 1/8 x 4 3/8"). 430 pp., [9] leaves (last blank); 155 leaves. First work edited and with Latin commentary by Benoît le Court; Second work translated from Italian by Jean Martin, secretary to Cardinal Lenoncourt. CONTEMPORARY BLIND-STAMPED CALF, COVERS WITH ESPECIALLY APPEALING ALLEGORICAL ROLL FRAME OF THE ROMAN DEITIES, each shown with the symbol of the astrological sign(s) ruled by their namesake planets, central panel with small three-plume stamp, panel on upper cover with early ink inscription, raised bands, small holes for two ties. Printer's device (Baudrier, Gryphe #6)





on final page of first work. First work: Baudrier VIII, 200. Binding roll not in Fogelmark, Goldschmidt, Haebler, or EBDB. ♦A little crackling and a couple of small abrasions to spine leather, tiny cracks at joint ends, extremities a bit rubbed, lower cover with small patch of lost patina from insect activity, hinges slightly open before first and last pages, revealing the bands firmly holding boards in place, a couple of tiny rust spots, but all of these defects minor, and quite clean, crisp, and bright internally, in a lustrous unsophisticated binding with tooling in sharp relief. \$5,500

*Two Renaissance treatises on love are offered here in a particularly lovely contemporary binding adorned with classical figures well suited to its humanist content.* A prose work by 15th century French poet Martial d’Auvergne (1430-1508), the satirical “51 Decrees of Love” applies laws and judicial procedures to questions of love; in the present “scholarly” edition, the mockery is increased, with the addition of Latin commentary by Lyon jurist and bibliophile Benoît le Court (d. 1559) to the original vernacular text. The second work is a series of dialogues on the topic of love by Italian cardinal

and humanist scholar Pietro Bembo (1470-1547), whose clerical vows did not stop him from fathering seven children and having an affair with Lucretia Borgia. The wonderfully detailed roll used on our binding is similar to some produced by the prolific German toolmaker Meister NP, but does not bear his monogram. It depicts the gods and goddesses with their attributes—Sol with a smiling sun, Luna a crescent moon, Mercury in a winged helmet holding a caduceus, Mars in a helmet with weapons of war, Venus with heart and arrow, and, disturbingly, Saturn clutching the son he’s about to devour. The impression is still in such high relief that we can appreciate minute design elements: Mars’ fierce, mustachioed visage, Sol’s regal Renaissance finery, the delicate folds of robes and capes, and the flowing tresses of Venus. The deities here have one thing in common: all lent their names to a planet or other heavenly body. Signs of the Zodiac are each assigned a ruling planet, and here the symbols of astrological signs appear beside the head of the deity for whom the planet that holds sway over them is named: Mercury appears with Gemini and Virgo, Venus with Libra and Taurus, and so on. We have not been able to find another stamp with this characteristic in the database of binding stamps (EBDB) compiled by the German Research Foundation (DFG). (ST14919)



— TWO BINDINGS DECORATED WITH ROLLS CREATED BY THE “MEISTERS NP” —

*A Wide-Ranging Collection of “Sweet-Smelling” Humanistic Poetry,  
In a Binding Using Rolls Apparently Purchased from a Specialist Cutter*

**20 MIRANDULA, OCTAVIANUS.** ILLUSTRIUM POETARUM FLORES. (Argentorati [Strassburg]: Vuendelini Rihel, 1549) 175 x 100 mm. (6 3/4 x 4”). 8 p.l., 400 leaves. FINE CONTEMPORARY GERMAN CALF BLIND-STAMPED WITH TOOLS BY THE MEISTERS NP (initialed and dated 1549 in roll), covers framed by Joshua-Diana-Salomon-Persape roll (EBDB r002543), central panel tooled with repeating botanical stamps, “Illvst” stamped above and “Poeta” stamped below central panel on upper cover, raised bands, rebacked preserving most of original backstrip, spine panels tooled with leafy design, fore edge with remnants of two brass clasps (20th century expert repairs to head and tail of spine and to corners). Printer’s device on last page. Six sheets of 20th century paper bound in, three blank, three with English translations of verse on the facing page written in brown and red ink. VD16 F 1114; not in Adams. For the binding: Haebler I, 337 #4; Ilse Schunke, “Das Werk des Meisters NP” In: “Studien zum Bilderschmuck der deutschen Renaissance-Einbände.” (1959), p. 122,; EBDB w007387. ♦A couple of flaked spots at ends of spine, intermittent faint dampstains to head and fore-edge margins (more visible on a couple of quires at beginning and end), one leaf with thin strip missing from fore edge (from paper flaw), other trivial imperfections, but a fine copy, quite clean and fresh internally,



with comfortable margins, and an excellent binding with rolls showing in high relief. \$2,500

*Offered in a binding with decorations by one of the foremost roll cutters in 16th century Germany, this anthology of “flowers of illustrious poets” by an Augustinian canon and humanist scholar was first printed in 1507, and soon became one of the most popular common-place books of the period.* Described in the preface by fellow humanist Philip Beroaldus as a selection of “sweet-smelling and never-fading flowers gathered from the woods and fields of poetry,” the poems here assembled offer the insights of, among others, Horace, Juvenal, Ovid, Terence, and Seneca, on topics ranging from abstinence to luxury and from malice to virtue. Featuring an interesting combination of Old Testament figures and goddesses from Classical mythology, the striking roll on the covers is the product of the workshop dubbed by Schunke the “Meisters NP,” an atelier that did not bind books but instead created stamps and tools for use by other binders. According to bookbinding scholar

Frederic Macchi, these tools were sold to binding workshops from all over Europe, probably at markets and events such as the Frankfurt book fair. The engraved roll tools created by the Meisters NP were highly sought after and widely used: Haebler has identified about three dozen rolls dated between 1549 and 1564 with the workshop’s NP monogram, some of these on bindings also signed by binders operating in Augsburg, Stuttgart, Tübingen, and Utrecht. The rolls here are in high relief, showing off the Jewish warrior Joshua’s armor, Solomon’s fur-trimmed robes, and the stylish Renaissance attire of the goddess Diana and Persape [Persephone?]. (ST14151)

*A Counter-Reformation Defense of Transubstantiation in a Binding  
That Offers Insight into 16th Century Book Production*

**21 (COUNTER-REFORMATION). GARET, JEAN.** UNIVERSALIS ET CATHOLICAE ECCLESIAE DE VERITATE CORPORIS CHRISTI IN EUCHARISTIAE SACRAMENTO PRAESENTIS CONSENSUS. (Antverpiae [Antwerp]: Apud Martini Nutii viduam, 1563) 180 x 105 mm. (7 x 4 1/4”). 8 p.l., 227, [12] leaves. VERY FINE CONTEMPORARY BLIND-STAMPED CALF, covers with multiple frames of thick and thin rules and a medallion roll signed with the monogram of the Meisters NP, central panel with roll featuring Fides, Lucretia, Prudence, and Venus, also signed “NP,” raised bands, paper label with ink titling, brass catchplates (clasps lacking). Printer’s device on title page. Title page with red ink library stamp of Seminaire de N. D. du Puy. ♦Tail edge of front board with tiny patch of lost patina from insect activity, short crack to leather on rear board, isolated faint foxing, otherwise a fine copy, clean and crisp internally, in a lustrous binding with few signs of wear. \$3,000

*The masterpiece of Counter-Reformation writer Jean Garet (or Garetius), this defense of transubstantiation is in an attractive binding that offers us insight into the world of making books in the 16th century.* Garet (d. 1571) was an Augustinian canon in Belgium who worked tirelessly to defeat Protestantism, writing and preaching in passionate defense of traditional Catholic teachings. In this work, first published in 1561, he cites patristic texts to prove the real presence of Christ in the bread and wine of the Eucharist. Like the previous item, the binding is decorated with rolls by one of the most prolific stamp cutters in 16th century Germany: known as the Meisters NP for the monogram with which they signed their tools, they were active in Germany from 1549 to the mid 1560s. Haebler and other scholars have identified 30 rolls with this monogram that were used by binderies in Switzerland, the Low Countries, and various parts of Germany; however, they have been unable to uncover the identity of the artisan[s] or the place where the business was located. As Goldschmidt observes, “although we know nothing about N. P.’s name, personality, or domicile, his activity is proof of the far-reaching specialisation that had developed in the production of binders’ tools by the middle of the 16th century. Obviously, the yearly Frankfurt Fair and other similar institutions helped to secure a world-wide sale for books as well as for the accessories of the book trade.” (ST14521)





## EARLY 16TH CENTURY CALF WITH LATER CURIOUS METAL STRAPS



**22 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).** Pleasant 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 / French 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. **\$15,000**

*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)

## A PIGSKIN BINDING BY FROBENIUS HEMPEL



**23 EURIPIDES.** [In Greek:] TRAGODIAI OKTOKAIDEKA. [then:] TRAGOEDIAE OCTODECIM. (Basileae: Ioannem Heruagium, 1551) 203 x 130 mm. (8 x 5 1/8"). [464] leaves. Edited by Joannes Oporinus. Second Edition in the original Greek. **VERY FINE CONTEMPORARY BLIND-STAMPED PIGSKIN** over bevelled wooden boards **BY FROBENIUS HEMPEL FOR JOHANN VON EXTER** (panel stamps signed with initials "F H"), covers framed by multiple rules and Spes-Fides-Charitas roll, upper cover with central panel stamp showing David and Bathsheba, with the initials "I E" in a space above the stamp and the date "1557" below it, lower cover with panel depicting Judith and her maid with Holofernes' head; raised bands, spine panels decorated with foliate rolls, ink titling in head panel and on fore edge of text block, two original brass clasps and catches. Front pastedown with modern ink owner's signature of A. Stanley [illegible]; title page with neat ink inscription and ink stamp of M. Ioannes ab Exter, verso of title with an ink stamp of Exter's seal of office, with the motto "Disce mori, disce vivere" ["Learn to die, learn to live"] and the date 1567 (see below); verso of front free endpaper with early Latin inscription regarding the merits of Euripides and Sophocles; occasional early ink marginalia

in Latin. Adams E-1033; Dibdin I, 536; Hoffmann II, 68. For the binding: Haebler I, 173 #II; I, 21 #I; I, 173 #IV. ♦Spine and edges somewhat darkened, extremities and joints a little rubbed, a short worm trail to front pastedown, leaves lightly browned, with isolated smudges or rust spots, but still **A REALLY EXCELLENT COPY**, the leaves clean, fresh, and well-margined, and the binding very well preserved, with the panel stamps in sharp relief. **\$15,000**

*This is the second collected edition of Euripides in the original language, and the combination here of text, annotations, provenance, and binding presents us with a wonderful relic of 16th century humanism, scholarship, and aesthetics.* Our edition follows the Aldine printing in 1503, and it is the first of a series of at least five editions of Euripides issued in Basel by Hervagius and/or Johannes Oporinus between 1537 and 1562. The present edition was adjudged to be "very correct" in Edward Harwood's "Biographia Classica" and is called by Dibdin "the most valuable of all the ancient editions of Euripides." Influenced by the new philosophy of Anaxagoras, Euripides (ca. 480-406 B.C.) was a sophisticated thinker who questioned traditional beliefs about the gods, and who as a consequence ended up changing the course of Greek tragedy from that charted by Aeschylus and Sophocles. In the world of Euripides, the gods are not always just, and crime sometimes pays. His characters strike moderns and even post-moderns as painfully true to life. Some of his dramas, such as the "Bacchae" and "Medea," end with shocking bloodshed, while others, such as "Helen" and "Alcestis," have happy endings, and point the way to the New Comedy of Menander. Our copy was bound in pigskin by Frobenius Hempel, identified by the Bavarian State Library's bookbinding database EBDB as the so-called "Wittenberg Master," known to have worked from 1549 until his death in 1575. The Protestant Reformation had made Wittenberg a center of book production as well as the home of Lutheranism, so it is no surprise that





a learned Lutheran theologian like Joannes ab (or Johann von) Exter would have his books bound there. Exter was the spiritual leader of the Church of Lippe as well as General Superintendent of Detmold from 1566 to 1599. He must have been an erudite and well-to-do man: he read Greek well, as he has not only commented on the text here, but also corrected the printed Greek text in a couple of places. The Lippe Landesbibliothek in Detmold still holds 13 incunabula from his collection (mostly theological texts), all finely bound in blind-stamped calf or pigskin. Our volume is remarkably well preserved, the binding with its original hardware and with the intricate details in the panel stamps clearly visible. We can see a partially-clothed Bathsheba bathing with the assistance of her maid, while the lustful David watches from a tower, pointing to a map of the battle that will send Uriah to his death. On the lower cover, Judith triumphantly deposits the head of Holofernes into a sack held open by her smirking maid. (ST12884)

**A LARGE-FORMAT MID-16TH CENTURY PAINTED  
FRENCH CALF BINDING WITH STRAPWORK**

**24** **TERENCE.** P. TERENTII AFRI POETAE LEPIDISSIMI, COMOEDIA. (Parisiis: Apud Ioannem de Roigny, 1552) 325 x 210 mm. (12 3/4 x 8 1/4"). 1 p.l. (title), 776 pp., [20] leaves (last blank). [Collates as in Adams and Schweiger]. Excellent contemporary calf over thick pasteboards, covers with painted black and gilt rule frame, center of both boards with large, elaborate rectangular strapwork ornament in black and gilt, flat spine divided into panels by gilt rules and cresting roll, three spine panels with black and gilt ornament (similar to those on the covers), one panel with gilt titling inside an escutcheon, all edges gilt (the joints, edges, and portions of the spine at top and bottom very expertly renewed). Numerous fine “cribleé” and other decorative initials and 145 woodcut scenes measuring approximately 2 x 3” (some of the cuts repeated). Front pastedown with “HB” book label of Heribert Boeder; title page with ink inscription of Johann Adolph Freitag dated 1653 and with library stamp of the College of Notre Dame, Villefranche sur Saone. Adams E-1033; Dibdin II, 470; Hoffman II, 68-69; Mortimer 512; Schweiger II, 1060. ♦Spine a bit faded and discolored in spots, color of the cover leather a bit uneven, two pages with ink stain touching (but not obscuring) a word of text, isolated rust spots, but a very pleasing copy, the text unusually fresh, clean, and bright, and the carefully restored binding completely solid and certainly pleasing, despite its faults. **\$5,500**

*This is a large-format illustrated printing of the “Comedies,” bound in a more restrained version of the painted entrelac bindings in vogue in 16th century, a binding tall and dignified enough to suit its contents.* Dibdin describes this as “a most excellent edition” that contains “almost all the valuable treatises upon the author up to the period of its



publication” and notes that “it is of rare occurrence.” (There were two issues of this 1552 edition; our colophon, dated to 17 Calendas Decembris, Anno 1551, indicates that we have the first.) Terence’s six extant plays, the ancestors of drawing room and modern situation comedies, feature crusty fathers, rebellious sons, and impertinent slaves whose machinations solve the playwright’s intricate complications of plot. The plays were popular throughout the Middle Ages and the Renaissance, and still retain their appeal. The text of the plays, in large and attractive italic type, is surrounded here by the commentary (in smaller italic) of Donatus (fourth century A.D.) and others. Each scene is preceded by a woodcut depicting the actors on a curtained stage. While very simple in composition, these are animated and frequently amusing. According to Mortimer, our text and scholarly apparatus are mostly reprinted from Girolamo Scoto’s Venice edition of 1545, and the scene cuts “are extremely close copies of the Italian blocks used by Scoto.” (ST12878)

**EARLY CALF FOR A SCHOLAR’S LIBRARY**  
*A Fine Copy of the First Printing of the 16th Century’s  
Most Complete Account of Agriculture and Horticulture*

**25** **(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. **\$6,800**



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

**IN BLIND-STAMPED PIGSKIN BOUND FOR AUGUSTUS I, ELECTOR OF SAXONY**  
*A Work of Substantial Influence on the Formation of the American Constitution*

**26** **POLYBIUS.** HISTORIARUM LIBRI PRIORES QUINQUE. (Basel: Apud Episcopium Junioem, 1557) 185 x 115 mm. (7 1/4 x 4 1/2"). 860 pp., [22] leaves. Edited by Nicolaus Perotti. FINE CONTEMPORARY BLIND-STAMPED PIGSKIN, covers framed with multiple rules and with foliate roll, upper cover with arms of



Augustus I, Elector of Saxony, lower cover with arms of the Holy Roman Emperor, raised bands, original brass fore-edge clasps. Front flyleaf with early ink commentary with the headline “Legendae Historiae Methodui”; title page with early ink signature of “[illegible] Calometrius,” partially obscured by the modern ink library stamp of Eugen Wilhelm; occasional neat underlining and marginalia in an early hand. VD16 P 4085; Adams P-1809; Hoffmann III, 447; Schweiger I, 272; Graesse V, 395. ♦ Binding a bit soiled but sound, the decorations in clear relief, n1 with stain causing loss of a few words over nine lines of text, occasional mild browning or trivial stains, otherwise an excellent copy, internally clean and crisp. **\$1,800**



*In a very attractive mid-16th century binding, this is 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. Our copy was bound with the arms Augustus I (1526-86), Elector of Saxony from 1553-86, and those of the Holy Roman Emperor, the Catholic monarch with whom the Lutheran Augustus maintained friendly relations. (ST14853)*

**BLIND-STAMPED PIGSKIN BY SIMON THUMM**

**27 (COUNTER-REFORMATION). LINDANUS, WILHELMUS [LINDT, WILLEM VAN DER].** PANOPLIA EVANGELICA, SIVE DE VERBO DEI EVANGELICO LIBRI QVINQVE. (Coloniae Agrippinae [Cologne]: Maternus Cholinus, 1563) 333 x 206 mm. (13 x 8”). 14 p.l., 720 pp., [12] leaves. Third Edition. CONTEMPORARY BLIND-STAMPED PIGSKIN over bevelled wooden boards BY SIMON THUMM (medallion roll signed with initials “S. T.”), covers with multiple blind rolled frames, including palmettes, Thumm’s David / Saint Paul / Saint John / Salvador Mundi roll (Haebler #2) and the signed medallion role with helmeted and laurel-wreathed heads (Haebler #5), central strip with repeating acorn stamps, raised bands, later tan morocco label, two original brass clasps. Title page with early ink owner inscriptions; occasional contemporary marginalia; modern bookseller’s description laid onto rear pastedown. Adams L-720; VD16 L 1941. For the binding: Haebler I, 448 #2, 5. ♦ Pigskin somewhat soiled, a couple of tiny tears at head and tail of spine, corners rubbed to boards, leaves mildly browned due to paper quality, occasional minor marginal dampstains, otherwise an excellent copy, the text clean and crisp, and the unsophisticated binding solid and appealing. **\$2,250**

*This is an important work by a leader of the Counter-Reformation in Holland, offered in a binding by a well-known Augsburg artisan. Lindanus (Willem van der Lindt, 1525-88) was a Dutch Catholic theologian*



*during the period when Calvinist belief was sweeping through the Low Countries. Loyal to Philip II, the Spanish monarch of Holland, Lindanus supported the cause of Catholicism through his many books and in his offices as chief inquisitor of Holland, bishop of Ruremonde, and bishop of Ghent. First published in 1560, this examination of the gospels is one of his major works. Haebler documents the binder Simon Thumm in Augsburg as early as 1528, and notes that he was still in business there through the middle of the 16th century. The rolls used on our binding have also appeared on works published in 1554 and 1564. (ST14408)*

**A LOVELY FANFARE BINDING OF LIMP VELLUM, PERHAPS BY CLOVIS OR NICOLAS EVE**

**28 ECK, JOHANN MAIER VON.** ENCHIRIDION LOCORUM COMMUNII, ADVERSUS LUTHERUM, & ALIOS HOSTES ECCLESIAE. (Parisiis: Apud Nicolas Chesneau, via Jacobaea, sub scuto Frobeniano, & quercu viride, 1565) 117 x 83 mm. (4 3/8 x 3 1/4”). 230, [2] leaves. LOVELY CONTEMPORARY LIMP VELLUM FANFARE BINDING IN THE STYLE OF NICOLAS EVE, covers laced through, each cover with two frames, one of palms, the other flowers, enclosing a field of 15 ovals, the central oval with monogram “M M” surrounded by four closed “S’s,” remains of ties; smooth spine tooled with a palm branch frame and six smaller ovals containing a flower, faint ink titling near head. In a sympathetic modern vellum box. Front free endpaper with bookplate of Michel Wittock; each page of text within ink-ruled frame. Hobson & Culot 69 (this copy). ♦ A few creases to covers, small chip to tail of spine, the gilt just a little muted or eroded, occasional light foxing, other trivial defects, but still A LOVELY COPY, the binding completely solid and very clean, and the text with only the most minor defects. **\$14,000**

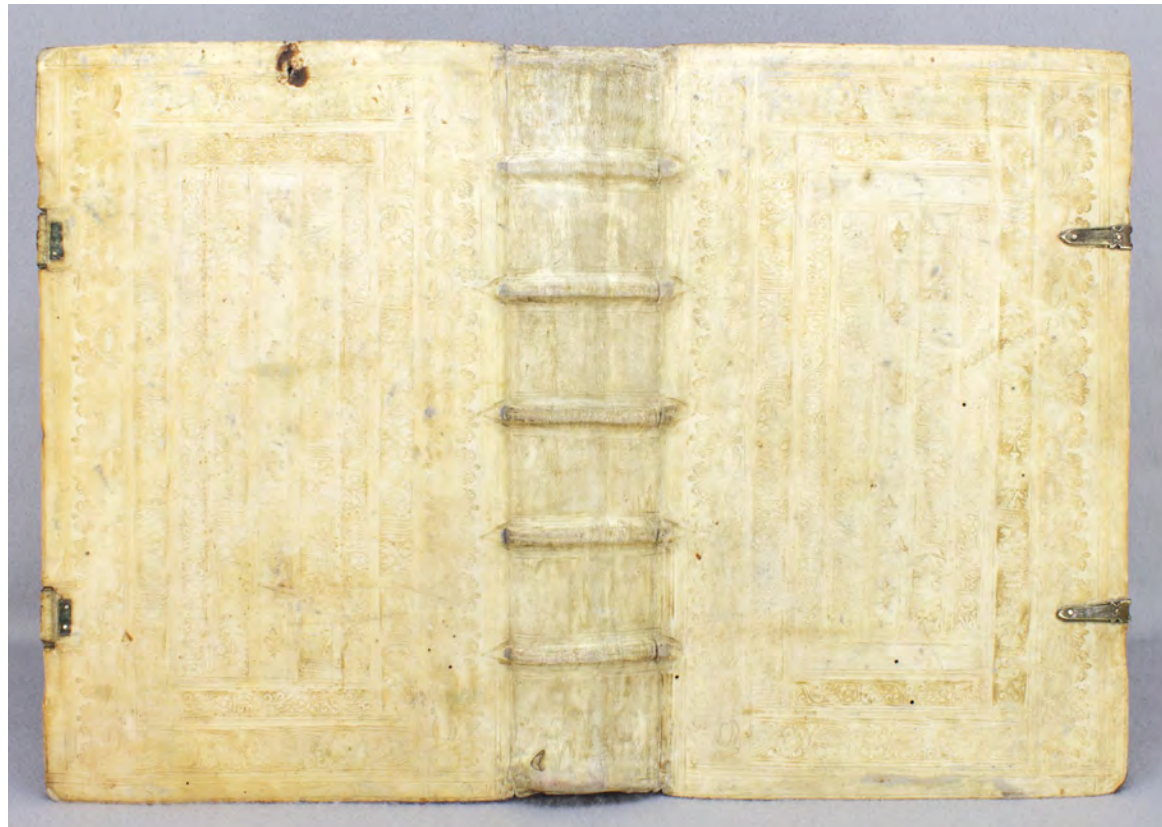
*Full of elegance, beauty, and charm, this is a fine early example of what has come to be called a fanfare binding, and this particular volume has occasioned the attention of more than one eminent commentator. The main features of the fanfare style, in Glaister’s words, “are interlacing ribbons” that form “compartments of various shapes, with emphasis given to a central compartment. This interlacing ribbon is bounded by a double line on one side and a single one on the other.” Ornaments made with small hand tools “fill all the compartments except the central one and almost completely cover the sides.” The fanfare style is perhaps most frequently associated with the work of Nicolas and Clovis Eve, court binders and booksellers to successive kings of France from about 1578 to 1634. It is generally believed that the term “fanfare” actually came from an early 17th century music book (the title of which begins with the word “fanfare”) acquired by the bibliophile Charles Nodier in 1829. The book was bound for Nodier by the famous Parisian binder Joseph Thouvenin, using an appropriately retrospective design in imitation of the Eves’ style, which from that point forward came to be known as “fanfare.” Of the present binding, Hobson & Culot point out similarities in design and tooling to those on a binding likened by Gumuchian to the work of Nicolas Eve (see XII, 119 and Plate XLIV). Hobson & Culot also note the binding’s similarity to those done for Pietro Duodo, with its repeating ovals and myriad small tools, but conclude, in the end, that it comes from the same workshop as the binding shown in Gumuchian, and not the workshop employed by Duodo. If this binding was not done by Eve himself, it was likely produced by someone who trained with him or worked for him. The delicate tooling emerges here as even more lacy and perhaps more sophisticated and lovely against its ivory vellum background than it would against the darker morocco used in the Gumuchian binding and in others of the period. The contents here, the famous anti-Lutheran tract “Enchiridion” (first printed in Cologne in 1525), is probably the most important work by Johann Eck (1486-1543), a leading force of the Counter-Reformation and the person largely responsible for procuring Luther’s excommunication via the bull “Exsurge Domine” in 1520. This work is primarily a collection of theological arguments directed against Luther and other “enemies of the Church,” but Eck also includes proposals for reform within the Church, such as improving the training of priests and addressing the abuse of indulgences. Our volume was recently part of the wonderful library of 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. (ST13053)*





**16TH CENTURY MONASTIC PIGSKIN**  
*The Renaissance's "Great Encyclopedia of Symbol"*

**29** **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 blind-stamped 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 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. **\$7,000**



*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

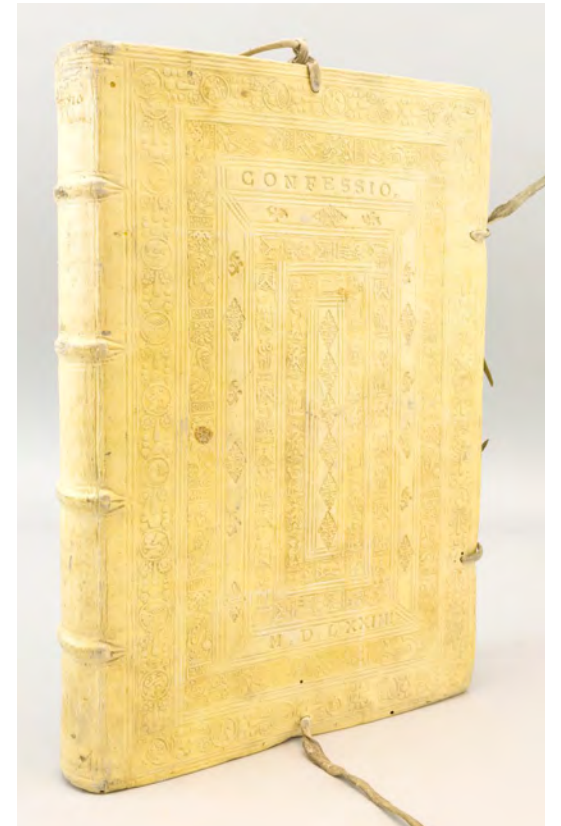


ship, to mystic triangles, to a man in a brimmed hat. Our second edition is enlarged with 20 additional woodcuts, and with two books written by Celio Agostino Curione as a supplement to Valeriano's work. This volume was once in the library of the Imperial Abbey of Kaisersheim ("Caesarea" in Latin), a 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)

**CONTEMPORARY PIGSKIN WITH UNIDENTIFIED, BUT PROBABLY BAVARIAN, ROLLS**  
*A Large-Format Volume from the 1560s in Virtually Pristine Condition*

**30** **(AUGUSTINUS, AURELIUS). [TORRES, JERÓNIMO].** *CONFESSIO AUGUSTIANA IN LIBROS QUATUOR . . . REDACTA BY D. HIERONYMUM TORRENSEM.* (Dillingen: Sebald Mayer, 1569) 328 x 212 mm. (12 7/8 x 8 3/4"). 18 p.l., 284, [34] leaves (last blank). Second Edition. HANDSOME CONTEMPORARY GERMAN BLIND-STAMPED PIGSKIN, covers with concentric frames, one featuring medallion portraits, another featuring Lucretia, a piper and a drummer, and two different male-female couples in Renaissance dress, a third roll with Paul, Christ as Salvator Mundi, David, and Moses(?), and a fourth alternating an eagle and a monkey with a mirror, upper cover with stamped title and date MDLXXIII, raised bands, ink titling, pairs of pigskin ties at head and foot, with two on the fore edge. Front pastedown with armorial bookplate of Christoph von Wolkenstein und Rodnegg, dated 1594. VD16 A 4173. ♦Negligible worming to boards, occasional mild browning or other trivial imperfections, otherwise a fine copy, clean and fresh inside and out. **\$3,900**

*Offered in a preternaturally well-preserved contemporary binding, this response to the Protestant "Confession of Augsburg" uses the words of Saint Augustine to defend Catholic doctrine.* The title is a play on words by the clever Jesuit theologian Hieronymus Torres: the Latin title of the Augsburg Confession is "Confessio Augustana," to which Torres adds a single letter to reclaim Augustine's teachings for the Catholic Church. Protestant writers had used Augustinian arguments to support their cause, and Torres answers them here with the Church Father's own words. The Spaniard Torres (1527-1611) was a professor of theology and chair of that department at the University of Dilligen, which had been founded by the Catholic bishop of Augsburg in 1551 to protect the Catholic faith by training new clergy. He was much respected as a professor there, and at the University of Ingolstadt: "As a teacher of theology," writes Thoelen, "he avoided subtle questions, but explained and proved the dogmas of the Catholic religion with great acuity and clarity." This work also found a receptive audience: the 1567 first edition sold out within a few months. We have been unable to identify our binding by examining Haebler, Strunk, and EDBD, but the Lucretia and Paul rolls are very similar in design to those used in several Bavarian workshops, so it seems likely our volume was bound near its place of printing. Former owner Christoph von Wolkenstein und Rodenegg inherited the Prettau copper mine from his wife's family, and built it into a flourishing concern. He also amassed a significant library at Rodenegg Castle in South Tyrol. He obviously took great care of his books, as the present example manifests only the most insignificant signs of use. (ST14262)





## LONDON CALF, CA. 1570S, BY THE GERMAN IMMIGRANT(?) BINDER F. D.

### *Sermons of Great Influence on English Protestantism And of Special Social and Political Interest Today*



**31 LATIMER, HUGH.** FRVTEFVLL SERMONS PREACHED BY THE RIGHT REUEREND FATHER, AND CONSTANT MARTYR OF IESUS CHRIST M. HUGH LATYMER. (London: John Day, 1571 [i.e., 1572]) 210 x 143 mm. (8 1/4 x 5 1/2"). [2], 21, 23-124, 219, [1] (blank) leaves. Wanting, as often, c6 (woodcut of Latimer preaching), and bound without the title-page and preliminaries to the second part (Seven Sermons, made upon the Lordes Prayer). **Three parts in one volume.** Apparently the FIRST PRINTING of this collection. EXCELLENT CONTEMPORARY LONDON CALF over wooden boards, covers with frames of blind rules and medallion roll with portraits of Martin Luther, Philip Melanchthon, Erasmus, and John Huss (Oldham 493/795, signed F. D.), raised bands, later paper label, pastedowns lifted, showing wooden boards, stitching, and vellum binder's waste from an earlier manuscript with music, lacking two fore-edge clasps. In a brown buckram drop-back box. Historiated woodcut initials, two elaborate woodcut title page borders, vignette printer's device at end. Front pastedown with early ownership inscription: "This is William Hill his booke." STC 15277. For the binding: Oldham, "English Blind-Stamped Bindings," p. 32, plates XXXIII and XLVIII. ♦Boards with half a dozen

small patches of lost patina from insect activity, a handful of minor abrasions, leather on spine a little crackled, but the unsophisticated binding quite solid and pleasing; a tiny wormhole touching a couple of leaves but never affecting legibility, occasional trivial stains, otherwise A FINE, FRESH COPY, clean and crisp internally. **\$4,500**

*This is an especially appealing unsophisticated copy of a collection of compelling sermons by one of the moving forces in the reform movement in England.*

From his position as bishop of Worcester and advisor to Henry VIII, Latimer (ca. 1485-1555) exerted a remarkable influence in the rise of English Protestantism. According to Britannica, it was "the preaching of Latimer more than the edicts of Henry that established the principles of the Reformation in the minds and hearts of the people; and from his preaching, the movement received its chief color and complexion. . . . It is possible to learn from them more regarding the social and political condition of the period than perhaps from any other source, for they abound, not only in exposures of religious abuses, and of the prevailing corruptions of society, but in references to many varieties of social injustice and unwise customs, in racy sketches of character, and in vivid pictures of special features of the time." Though Latimer has been seen as accommodating his religious views to Henry's political purposes, his sermons reflect considerable courage in that they attack corruption and hypocrisy in churchmen of all denominations. Like others in the forefront of the English Reformation, Latimer was subject to turbulent reversals of fortune, and when Mary ascended to the throne, he was defined as a heretic and died in flames. According to Oldham, binder F. D. was active in London from 1554 to 1580 and was almost certainly a German immigrant. Oldham suspects that the crowding of his initials (on either side of the head of Philip Melanchthon) is the result of their addition to an existing German roll. English bindings from this period, especially if on books that might well have encountered frequent use, are seldom found in the fine state of preservation seen here. (ST14516)



## CONTEMPORARY CALF WITH PAINTED AND GILT COVER ARABESQUES

**32 CICERO, MARCUS TULLIUS.** EPISTOLARUM AD FAMILIARES. (Lutetiae [Paris]: Apud Ioannem Benenatum, 1572) 172 x 112 mm. (7 x 4 1/4"). 1 p.l., 2847-3427. **Volume V, only, of IX.** Edited by Dionysius Lambinus [Denys Lambin]. Second Lambin Edition. EXTREMELY ATTRACTIVE CONTEMPORARY CALF,

covers with gilt and green painted frame, fleur-de-lys cornerpieces, ORNATE CENTRAL GILT ARABESQUE WITH DESIGN PAINTED IN GREEN, RED, AND BLACK, central oval with initials "A. D." in gilt, raised bands, spine panels with gilt and painted flower centerpiece, all edges gilt (neat older repairs to rear joint). Title page with printed label of Brunet de Nimelette pasted on. Brunet II, 8. ♦Front joint cracked (but board still firmly attached), rear joint with short crack at head, extremities a bit rubbed, leather a little spotted but still shining, and the decoration bright; mild foxing to first four gatherings, a couple of gatherings with faint marginal dampstain or minor foxing, one leaf with small ink stain to text (nothing illegible), otherwise an excellent copy, clean and crisp internally. **\$3,900**

*This is a lovely volume in pleasing condition from the octavo edition of Lambin's Cicero, tastefully bound for a gentleman's library.* According to Dibdin, Lambin's "critical abilities, and various erudition, well fitted him for the office of editor of Cicero." The contents of our volume, the rhetorician's "Letters to Friends," constitute a fundamental and lively source for the politics of the late Roman republic, when the traditional constitution was collapsing under the weight of powerful generals, and was ultimately broken by the dictatorship of Caesar. Cicero, sometimes called the last Republican, describes events and personalities in his letters with the knowledge of a statesman and the pen of great orator, writing to some of the key players in the desperate political game of the era, such as Munatius Plancus, Vatinius, and Appius Claudius. The collection also includes a number of letters received by Cicero, including the famous letter of Brutus, in which he justifies his assassination of Caesar and proudly refuses to compromise with the young Octavian. The final 75 or so pages of the volume contain the annotations of Lambin (1520-72), whom Britannica calls "one of the greatest scholars of his age," further noting that "his editions of classical authors are still useful" and "his commentaries, with their wealth of illustration and parallel passages, are a mine of information." Our binding is done in a style popular with bibliophiles of the day, combining painted and gilt decoration to very pleasing effect. The gilt and paint remain extraordinarily bright. Our 18th century owner Brunet de Nimelette was an entrepreneur who owned forges in the Wallon region of Belgium. (ST14520)



## CONTEMPORARY CALF FROM THE LIBRARY OF JACQUES-AUGUSTE DE THOU

### *An Imposing Volume with Orations as Celebrated as Homer's Epics, And Provenance of Great Distinction*

**33 DEMOSTHENES.** DEMOSTHENIS ET AESCHINIS PRINCIPUM GRAECIAE ORATORUM OPERA. (Basileae: Ex officina Heruagiana, per Eusebium Episcopium, 1572) 385 x 250 mm. (15 1/4 x 10"). 18 p.l., 744 pp., [16] leaves; 368 pp.; 218 pp., [13] leaves. Edited by Hieronymus Wolf and Vincentius Opsopäus. IMPOSING CONTEMPORARY CALF, COVERS WITH GILT FRENCH FILLET BORDER, CENTRAL COAT OF ARMS OF JACQUES AUGUSTE DE THOU (as a bachelor) within a laurel wreath, raised bands, spine gilt in double-ruled compartments with de Thou's cipher at center (older repairs to front joint and to two-inch tear on front cover). Printer's device on title and final pages. Dibdin I, 478. ♦Front joint with three-inch crack at tail, a little fraying at head of spine, a few minor marks to cover, but the binding still sturdy, the leather lustrous, and the gilt bright. Leaves a shade less than bright (due to paper quality), with a dozen or so quires a little browned, isolated paper defects to margins, additional trivial imperfections, otherwise a fine copy internally, clean and fresh with comfortable margins. **\$12,500**

*This Latin and Greek edition of the works of Demosthenes and Aeschines, fourth century B.C. Greek orators and rivals, comes from the illustrious collection of French historian, bibliophile, and statesman Jacques-Auguste de Thou, who assembled one of the greatest libraries of his day.* Our binding bears the arms and cipher used by de Thou as a bachelor; after his marriage in 1587, he combined his arms with those of his wife in his supralibros and incorporated her initials in the cipher. Demosthenes (384-322 B.C.) was as famous an orator in the ancient world as Homer was a poet, and though he wrote no books, his many speeches had considerable political importance in his time, were recorded and collected, and have been much analyzed by generations of students of language and rhetoric. Often printed, as here, with





the works of Demosthenes were the three extant orations of Aeschines (ca. 390-314 B.C.). He was the arch-enemy of Demosthenes, and one can see in Aeschines' public life and orations a concerted attempt to discomfit his rival. In his oration "Against Ctesiphon," for example, Aeschines argues that a crown intended for Demosthenes to honor his services to Athens ought not to be awarded. As an orator, he was possessed of a learned and impassioned eloquence, but, in comparison with Demosthenes, he lacked taste, judgment, and moral authority. A pupil of Melancthon and a major scholar of the period, Hieronymus Wolf (1516-80) came to prominence, according to Sandys, with his editions of Suidas, of Isocrates (beginning in 1570), and of Demosthenes. For the text here, he relied on a manuscript in the Augsburg Library, the codex Augustanus primus. Jacques-Auguste de Thou (1553-1617) served French kings Henri III and Henri IV, negotiated the Edict of Nantes (one of the earliest decrees of religious tolerance in Europe), and produced a history of contemporary France noted by modern historians for its scientific and detached approach, but condemned in his day for its objective view of Protestantism. A devoted bibliophile and scholar, he amassed a library of more than 9,000 volumes by the time of his death. Bindings from his collection continue to be very actively sought after. (ST14214b)

### IN AN OXFORD "CENTRE-PIECE" BINDING

#### A Rare Unsophisticated Contemporary Copy with Fine 18th Century Provenance

**34 RAINOLDS, JOHN.** THE SUMME OF THE CONFERENCE BETWENE JOHN RAINOLDES AND JOHN HART: TOUCHING THE HEAD AND THE FAITH OF THE CHURCH. (London: [Printed by John Wolfe] impensis Geor. Bishop, 1584) 203 x 146 mm. (8 x 5 3/4"). 674, 659-750 (i.e., 764) pp. FIRST EDITION. A FINE CONTEMPORARY OXFORD BINDING OF DARK BROWN CALF, covers with blind-ruled borders and with large blind-tooled oval medallion at center, hand-rubricated printer's waste pastedowns, remnants of the original cloth ties. Title page with ink signature of Lyonel Tolmach [Lionel Tollemache], and front pastedown with note in his hand, "Brought from Woodhey Oct. 1741." Milward 220; STC 20626. For the binding: David Pearson, "English Centre-piece Bookbindings 1560-1640" in "Eloquent Witnesses," pp. 107-26. ♦Half a dozen tiny wormholes to joints and spine, and a couple of small rough patches from insect activity on front cover, other minor defects, but AN EXTREMELY APPEALING COPY, clean and crisp internally with only the most trivial imperfections, in a sturdy, scarcely worn, entirely unsophisticated binding with excellent impressions of the stamps. \$6,500

*Offered here in a rarely seen unsophisticated contemporary Oxford binding that is quite representative of its time and place, this is an uncommon copy*



*of a substantial 16th century imprint recording one of an ongoing series of debates between a Protestant and a Catholic divine in Elizabethan times, with the purpose of demonstrating the open-mindedness of the sovereign.*

This apparent liberality did not, of course, extend to the possibility that the Catholic cause would be allowed to triumph; rather, it was hoped that the papist would see the light, recant, and accept the clemency of the queen. In the present work, Catholic John Hart, educated and ordained a priest at the English Catholic stronghold of Douai in France, faces an Oxford don, John Rainolds (1549-1607), best known as the most important member of the team of translators employed by King James to produce the Authorized Version of the Bible. This record of their debate—in which Rainolds, unsurprisingly, prevailed—was republished a number of times (ESTC lists five printings in English and two in Latin). Our binding is in the most popular English style of the last quarter of the 16th century, which David Pearson calls the "centre-piece" binding. The ornate arabesque medallion used on our boards is based on Islamic designs, and Pearson has identified this pattern as one "used in Oxford from about 1570 onwards" ("Eloquent Witnesses," pp. 117-18 and fig. 5, #1-2). The cover design, plain spine with raised bands, and printed waste endpapers are characteristic of Oxford bindings of the period. It is the kind of simple but sturdy binding that would be favored by an academic able to afford more than a cheap limp vellum binding but not wishing to pay for such fripperies as gilt tooling. As Pearson notes, plain leather bindings were uncommon in England before 1600. Former owner Lionel Tollemache, 4th Earl of Dysart (1708-70), was a Scottish nobleman who came into an impressive inheritance at age 19 that included two of the great stately homes of England, Ham House in Surrey (where the library is now the bar in an exclusive hotel) and Helmingham Hall in Suffolk, owned by the Tollemache family from 1480 until the present. (ST14952)

### FLEXIBLE VELLUM, CA. 1590, WITH THE ROYAL ARMS OF ENGLAND

#### The Britwell Court Copy, in Superb Condition, And Possibly once Belonging to Queen Elizabeth I

**35 LLOYD, LODOWICK.** THE CONSENT OF TIME, DISCIPHERING THE ERRORS OF THE GRECIANS IN THEIR OLYMPIADS, THE UNCERTAIN COMPUTATION OF THE ROMANES IN THEIR PENTETERYDES AND BUILDING OF ROME, OF THE PERSIANS IN THEIR ACCOMPT OF CYRUS, AND OF THE VANITIES OF THE GENTILES IN FABLES OF ANTIQUITIES, DISAGREEING WITH THE HEBREWES, AND WITH THE SACRED HISTORIES IN CONSENT OF TIME. (London: George Bishop, and Ralph Nevvberie, 1590) 213 x 162 mm. (8 3/8 x 6 3/8"). 8 p.l., 722 pp. FIRST EDITION. VERY IMPORTANT CONTEMPORARY FLEXIBLE VELLUM EMBLAZONED WITH THE ROYAL ARMS OF ENGLAND at the center of both covers within a double frame of gilt rules and decorative cornerpieces, flat spine with gilt bands and titling, wallet edges, ORIGINAL



SILK TIES. Publisher's device on title page, historiated headpieces, tailpieces, and initials. Front pastedown with the bookplates of John Hely-Hutchinson and Cornelius J. Hauck, shelfmark indicating ownership of Christie-Miller at Britwell Court (see below). Britwell Handlist, p. 599 (this copy); STC 16619; Lowndes II, 1377. ♦Vellum a little rumpled, slightly soiled, and with some of its gilt muted, very small loss of vellum at bottom of front wallet edge, diminished top margin in last nine gatherings (a small handful of headlines just touched), other trivial imperfections, but still AN EXCEPTIONALLY FINE CONTEMPORARY COPY, the special binding solid and lustrous, and the leaves extraordinarily clean and fresh. \$12,500

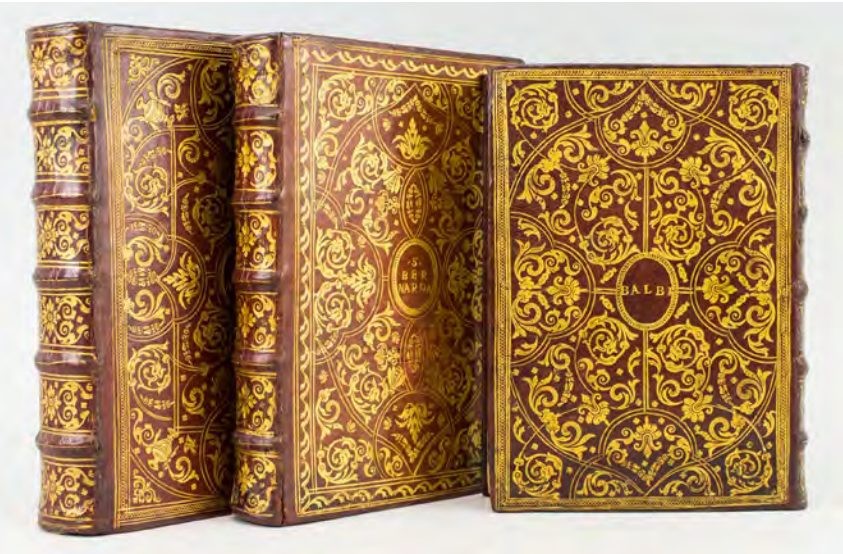
*This is a very special (one might almost say sensational) copy of a rare 16th century secular work in English.* The author aims to establish a correct chronology for all of history, which he commences with the creation of the world and Adam, explaining in his preface that the Bible is an infallible source of correct chronology, and the Gentiles, such as Greek historian Thucydides, were hopelessly at fault. Although the method would not commend itself to a modern scholar, this survey of the history of the Holy Land, Greece, Rome, Persia, early Medieval Spain and France, and Turkey is an interesting reflection of the knowledge of history which

a bookish Elizabethan possessed. Lodowick (or Ludovic) Lloyd (d. ca. 1610) was a Welsh courtier who held the position of sergeant at arms under both Elizabeth I and James I. Lloyd dabbled in poetry and produced historical compilations,



the most important of which is “The Pilgrimage of Princes” (1573). His friend John Lane alleged (although this has been questioned) that Lloyd paid for the funeral of Spenser, who died in poverty. A less pleasant allegation is that Lloyd falsified a royal grant to him to make it more favorable, a peccadillo which the queen is conjectured to have overlooked because of her fondness for Lloyd. While we cannot say with certainty that the present copy was ever in the queen’s possession, it is obviously a point of great interest to note the close relationship between our author and Elizabeth and, at the same time, to ponder the presence of the royal arms on the covers of our book. Whatever the case in the Elizabethan period, the later provenance of this volume is certainly distinguished. De Ricci says that the Britwell Court library was simply the most outstanding collection of English books ever assembled. The voracious book collector William Henry Miller (1789-1848) was a bibliophile who, in de Ricci’s words, “literally bought by the cartload.” He was a major buyer at the Heber sales, which featured much early English literature. The books were kept at Miller’s Britwell Court estate in Buckinghamshire, where they were added to substantially by successors Samuel Christy (d. 1889) and Wakefield Christy (d. 1898), both of whom took the name Christie-Miller. Their immense library was sold between 1916 and 1927 at Sotheby’s, bringing in more than £500,000 (the present copy sold on 23 March 1926 for £19). The work is exceptionally rare: ABPC lists no other complete copy at auction since at least 1975. It is difficult to convey how well-preserved this copy is; perhaps it is sufficient to note the survival of the original silk ties—something one could never hope for—and to say that the leaves are fresher than one could imagine in a 16th century English book. (CTS1205)

LATE 16TH CENTURY VENETIAN RED MOROCCO DONE FOR A NOBLE FAMILY  
*Apparently Bound for a Nun from the Celebrated House of Balbi,  
And Later Owned by Baron Landau*



bands with densely gilt compartments, all edges gilt and gauffered. Each volume with a few woodcut initials and headpieces, title pages with printers’ devices, volumes II & III with full page woodcuts following preliminary leaves. Front pastedown of each volume with the bookplates of the Vicomte de Cossette and Baron Horace de Landau. ♦Volume II with one-inch crack to the lower joint, other trivial signs of use to the leather, the text with occasional negligible blemishes, light dampstaining to the lower corners of each volume (darker on the preliminary and final leaves and affecting a little more of the page in volume I); not perfect, but all of the defects minor, and in general A FINE SET, the elaborately gilt bindings remarkably lustrous, and the leaves quite clean throughout. \$10,000

*While the highly ornate and animated decoration of these volumes is an instant source of delight for the eye, we are also fortunate to find here a very good state of preservation and a distinguished provenance, along with a text that provides a significant monastic history.* Almost certainly executed in Venice at the end of the 16th century, the bindings obviously make up a three-volume set, but the decoration is slightly different from one volume to the next. The central, unifying oval on each cover marks them as having belonged to an “S. Bernarda Balbi.” Since the “S” quite

possibly stands for “Suora,” the Italian word for a religious “sister,” we are presented with the intriguing possibility that this set may have originally belonged to a nun. Although we could find no record of a Sister Bernarda, the Balbi name is instantly recognizable as belonging to an ancient and very wealthy Venetian family (the Palazzo Balbi was erected on the Canal Grande of Venice in 1582 and still stands today). The text consists of three separately published works that together form a three-volume history of the Franciscan Order by the Portugese Bishop and historian, Marcos de Lisboa. In the third volume, gathering Nn has been incorrectly imposed, and there seems to be a page that was never printed, but other copies, like the one examined at the Biblioteca Classense in Ravenna, have the same problem. The favorable condition of the bindings suggests that these volumes have been well looked after over the years. Other than the Balbis, we know that they have passed through the collections of at least two other distinguished owners, most notably the famous bibliophile and representative of the Rothschild banking house, Baron Horace de Landau (1824-1903). Baron Landau had an outstanding collection, featuring much early printing as well as many important illustrated works and luxurious illuminated manuscripts; his library was disposed of through a number of sales in the late 1940s. (ST13559a)

AN EARLY 17TH CENTURY MINIATURE EMBROIDERED DOS-À-DOS BINDING  
*Among the Earliest English Dos-à-Dos Bindings, and as Charming as It Is Early*

37 (MINIATURE BOOK). THE PSALTER OR PSALMES OF DAVID . . . WITH THE MORNING & EVENING PRAIER, AND CERTAINE . . . COLLECTS . . . GATHERED OUT OF THE BOOKE OF COMMON PRAIER . . . NEWLIE PRINTED IN A SMAL [sic] AND PORTABLE VOLUME OR MANUEL. [bound with] THE WHOLE BOOKE OF PSALMES. COLLECTED INTO ENGLISH MEETER BY THOMAS STERNHOLD, IOHN HOPKINS, AND OTHERS. (London: Imprinted for the Company of Stationers, 1606) 85 x 52 mm. (3 1/4 x 2 1/8”). [200] leaves; 171, [18] leaves (second work lacking title page, as not infrequently happens with combined works like this). **Two separately published volumes bound together.** AN IMMENSELY CHARMING CONTEMPORARY EMBROIDERED DOS-À-DOS BINDING, silver gilt thread border wrapping around, covers with large Tudor rose worked in multiple colors on a green and blue background, highlighted with silver gilt thread, flat spines in four compartments with alternating blue or pink blossom, old (original?) ivory silk ribbon closure, all edges gilt and gauffered. In an excellent modern black buckram drop-back box with red label on spine. With ink initials of early owner on flyleaf. STC 2406; STC 2521.6. For the binding: Cyril Davenport, “English Embroidered Bindings,” p. 38-9, plate 7. ♦Silver thread rather tarnished, colors a



little faded, first pages lightly soiled, one leaf (H2) in first volume with lower corner torn away, affecting a couple of words at the end of three lines of text, isolated rust spots or other trivial imperfections, otherwise A FINE SPECIMEN, clean and fresh internally, and the binding quite sound and remarkably well preserved. \$15,000



*This is a lovely example of two 17th century binding trends that were especially popular for Psalters and prayer books: ornate embroidery and dos-à-dos construction.* Welsh notes that embroidered bindings of colored silk and silver or gold threads were very fashionable for miniature books of the period, both in England and on the Continent, and were sometimes combined with an innovation called the dos-à-dos or “Siamese twin bindings.” A favored format for devotional works of this kind, these “curious bindings permit the books to be opened opposite ways, the text of one being upside down to the text



of the other. They have two front covers, which are decorated, and one back cover between them.” Davenport notes that the earliest example he found of these back-to-back bindings was on “a copy of the Psalms and Common Prayer, printed in 1606-7.” The binding he describes and pictures in plate 7 of his “English Embroidered Bindings” is extraordinarily like ours, the only real difference being that the featured bloom on the cover of the Davenport binding is a pansy, and on this item it’s a rose. The size, basic design, spine, and gauffering are otherwise just like those on the present item. This would seem to indicate that our binding, too, is one of the earliest examples of English dos-à-dos bindings. The texts here combine the King James Version of the Psalms, supplemented by various Collects for morning and evening prayer, with the Psalms transformed into poems in English meter in the diminutive pocket size volumes that the Company of Stationers began producing in the early 17th century. ESTC finds just half a dozen copies of the first work in libraries and just one copy of the second work. While its colors have softened over time, and the silver threads have turned dark, our volumes are nevertheless in a remarkable state of preservation compared to other similar specimens that show up from time to time in the marketplace, nearly always threadbare and dilapidated. And it is difficult to overstate the charm of this elaborately decorated survival, standing just slightly more than three inches tall. (ST14921)

**SUPERB LAVISHLY GILT EARLY 17TH CENTURY CALF USED AS A PRIZE BINDING**

*A Wonderful Combination of Emblematic Illustration,  
An Elaborate Gilt Binding, and Intriguing Provenance*

**38 (EMBLEM BOOK). ALCIATI, ANDREA.** EMBLEMATA. (Lygdvni: Apud Hæredes Gulielmi Rouillii [Guillaume Rouille], 1614) 182 x 110 mm. (7 1/4 x 4 1/2”). 20 p.l., 816 pp., [12] leaves. Edited by Claude Mignault. IN A SUPERB CONTEMPORARY CALF BINDING, LAVISHLY GILT, panelled covers framed with double gilt rules, elaborate massed floral sprays and pointillé roll enclosing a central mandorla with similar floral and foliate tooling nearly filling the central panel, an oval at the very center enclosing an armorial centerpiece comprising a crown above a shield with six azured horizontal bars, the coat of arms of the Comte de Bélin (see below), flat spine panelled with gilt fillets and decorative rolls, and with massed gilt foliate sprays in the center panel, all edges gilt. Printer’s device on title page, woodcut headpieces, tailpieces, and initials, 14 woodcuts of trees, and 197 EMBLEMATIC WOODCUT ILLUSTRATIONS. Title page printed in red and black. Front flyleaf with long inscription indicating that this volume was given as a prize for first place in Greek oratory to Pierre Pépin, the inscription dated 1622 and signed by Blasius Chaudesolle, prefect of the Jesuit College of La Flèche, and accompanied by the school’s embossed wax seal. Front pastedown with 19th century bookplate of Thomas Powell, front free



endpaper with modern bookplate of “TM.” Landwehr (Romanic) 94; Duplessis 73. ♦ Joints very slightly flaked, rear joint with small area of worming, a few minor abrasions and insignificant stains to covers, but A LOVELY ORIGINAL BINDING IN AN IMPRESSIVE STATE OF PRESERVATION. Five-line discoloration at center of four leaves (the result of an owner’s attempt to obscure with ink the genitals of the three Graces), light browning and foxing in much of the text, last 50 leaves with small faint dampstain in upper margin and first few lines of text, one marginal paper flaw just entering text (slight displacement of letters, but no loss), otherwise an excellent copy internally, the leaves still rather fresh, and with pleasing impressions of most of the charming woodcuts. **\$7,500**

*This is a fine representative example of the emblem book at its highest point of popularity, from a publishing house known for its editions of emblematic literature, offered here in a presentation binding with the arms of a French nobleman. The combination of allegorical pictures and epigrams that became known as an “emblem book” was popularized by the Milanese jurist Andrea Alciati (1492-1550), who established the format for the genre: each emblem*



appeared on a separate page, with title or motto and image, and a text explanation below. Emblem books combined images and text to teach a moral truth in such a way that the reader’s memory would grasp it, not as a formula, but as a genuine experience that would serve as an effective guide to understanding and conduct. This singular category of illustrated books exerted a strong influence on both contemporary literature and the fine arts. French lexicographer Jean-Pierre Nicéron remarked that a person’s education was not complete unless he knew Alciati in this version edited by esteemed scholar Claude Mignault, which first appeared in 1571. Alciati’s first book had been printed in 1531 by Chrestien Wechel in Augsburg, but by the 1540s, the main production of emblem books had shifted to Lyon, where Guillaume Rouille, Jean de Tournes, and Macé Bonhomme produced competing editions. The animated series of woodcuts appearing here was produced for our printer Rouille in 1548 by Pierre Eskrich to compete with

those cuts designed by Bernard Salomon for his rival, Jean de Tournes. The fully realized scenes are frequently full of action and include many charming and revealing details, not only of mythic narrative, but also of contemporaneous costume, architecture, and the events and accoutrements of daily living. Guigard believes that the arms on our binding were those of François de Faudoas d’Averton, comte de Bélin and governor of Ham, Paris, and Calais, who was knighted in 1598; Olivier disagrees, although he says that the arms are certainly those of the d’Averton family. In any case, the inscription of the prefect who awarded this volume as a prize mentions the “generosity and munificence of the Comte de Bélin.” (ST14248)

**ELABORATELY DECORATIVE ENGLISH CALF BY JOHN OR ABRAHAM BATEMAN**

*The Heber Copy in Glorious Gilt by the Binder to the King*

**39 HAYWARD, JOHN.** THE SANCTUARIE OF A TROUBLED SOULE. [and] DAVID’S TEARES. (London: Printed by George Purslow, 1623) 195 x 145 mm. (7 3/4 x 5 3/4”). 20 p.l., 193, [17], 250, [4] pp. (including blank); 4 p.l., 344 pp. (**second work without title page and frontispiece**). **Two works in one volume**, the first work in two parts. SPLENDID 17TH CENTURY ENGLISH CALF, HEAVILY GILT, PROBABLY BY JOHN OR ABRAHAM BATEMAN, covers with a field of many florettes surrounding a large gilt arabesque centerpiece and enclosed by azured cornucopia cornerpieces; flat spine divided into nine panels featuring alternating floral bands and florette rows, marbled endpapers, edges gilt and elaborately gauffered and painted, traces of two pairs of ties. Elaborately allegorical title page engraved by John Payne. Verso of front flyleaf with bookplate of Maurice Burrus dated 1937; recto of rear flyleaf with small “Bibliotheca Heberiana” ink stamp of Richard Heber (see below for both). STC 13008, 12992. ♦ Joints and extremities a little rubbed, title page mounted, occasional minor soiling, stains, or light foxing, primarily affecting margins, but still a really excellent copy, the interior generally clean and crisp despite the occasional imperfection, and THE UNRESTORED BINDING ENTIRELY SOLID, SHOWING ONLY MINOR WEAR, AND BRIGHT WITH GILT. **\$19,500**

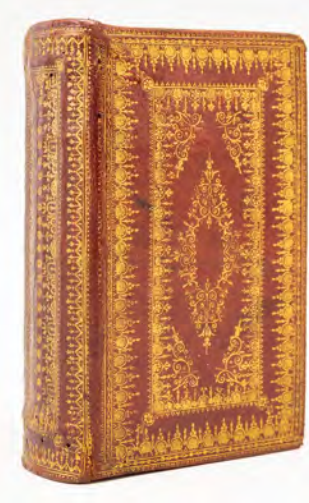


*Featuring deeply impressed and vigorously gilt decoration, this superb early 17th century binding houses two of the more popular devotional works of the period, written by a man who experienced both sides of royal preferment. Best known to posterity as an historian, Sir John Hayward (1564?-1627) found himself imprisoned after his*



first work, “The First Part of the Life and Raigne of King Henrie III” (1599), offended Queen Elizabeth, as it was dedicated to (and seemed to support) Robert Devereux, 2nd Earl Essex, executed for treason in 1601. While in prison until the queen died in 1603, Hayward seemed to experience a kind of spiritual awakening, the fruits of which were the present “Sanctuarie of a Troubled Soule,” first published in 1601 and frequently reprinted. After James I’s accession, Hayward worked with William Camden and Sir Robert Cotton under Arundel’s patronage; he became master of the chancery in 1616; and he was admitted to Gray’s Inn and knighted in 1619. His additional devotional work, “David’s Teares” (1622, the 1623 edition is found here), also went through numerous editions. The present immensely handsome English binding, the various surfaces of which could hardly be more lavishly decorated, seems in the particulars of its design and in its abundance and density of ornamentation likely to be the work of John Bateman (d. 1635) or possibly his son and successor Abraham, both of whom apparently occupied the position of bookbinder to the king. According to Maggs Bros. Catalogue 1075 (see their item #29), the elder Bateman “seems to have run a large bindery” that produced “many bindings with the arms of James I, Henry Prince of Wales, and his brother Charles.” In addition, “his blocks are to be found on earlier bindings produced for Queen Elizabeth, Archbishop Matthew Parker, Robert Dudley Earl of Leicester, William Cecil Lord Burghley, Sir Christopher Hatton, and others, [these earlier bindings being] attributed to the shop of the [so-called] MacDurnan Gospels Binder, whose tools Bateman acquired and possibly for whom he worked.” (For further examples of the style and tools of the Batemans and the “MacDurnan Gospels Binder,” see, for example, the cornerpieces and gaufering in items #48-50 and the centerpiece in item #68 in Foot’s “Henry Davis Gift.”) The provenance here is as illustrious as the binding is striking. One of the most famous bibliophiles in history, Richard Heber (1773-1833) had perhaps the largest private library ever assembled, encompassing between 200,000 and 300,000 volumes at his death. Although he bought with avidity, Heber was nevertheless discriminating in terms of condition. According to the note on the front flyleaf, Heber likely acquired this item at the sale of Thomas Lloyd’s library by Sotheby’s on 8 July 1819. Our other known owner, Maurice Burrus (1882-1959), was a tobacco magnate whose worldwide stamp collection was of great renown. (ST12879)

CONTEMPORARY RED MOROCCO, ELABORATELY GILT  
A Schoolbook with Unusually Intricate Gilt Decoration



**40** **SENECA (THE YOUNGER).** L. ANNAEI SENECAE PHILOSOPHI OPERA OMNIA. [bound with] **SENECA (THE ELDER).** M. ANNAEI SENECAE RHETORIS. (Amsterodami: Apud G. I. Caesium (Blaeu), 1628) 128 x 72 mm. (5 x 2 3/4”). [12], 609, [1]; 221, [7] HANDSOME CONTEMPORARY RED MOROCCO, HEAVILY GILT, covers with central gilt lozenge and borders comprised of gilt fleurons and lacy tooling, flat spine similarly gilt, all edges gilt and with two small rows of subtle gaufering. Engraved title to first work, separate title page with printer’s device for second work, both works with printer’s device on final blank page. Flyleaf with ink ownership signature of Julius Paoucci(?). Schweiger III, 911. ♦Very short tear to upper joint at foot of spine, a few small wormholes along the spine, corners somewhat rubbed, a touch of soiling, but a very sound binding, entirely unsophisticated, and quite pleasing to the eye; a few pages with creases affecting readability, a little scattered browning and the occasional blemish, otherwise a very good, clean copy internally. An altogether pleasing volume. **\$1,250**

*In a finely gilt, unsophisticated contemporary binding, this volume contains the work of two classic authors—the Roman statesman, philosopher, and dramatist Seneca the Younger, and his father, the rhetorician known as Seneca the Elder. The Younger, Lucius Annaeus Seneca (ca. 1 B.C.-65 A.D.), has the unusual distinction of being popular with both the Medieval church—which believed him to be a Roman convert to Christianity, perhaps by Saint Paul himself—and with Renaissance humanists like Erasmus. Among his works are numerous philosophical dialogues (many of which are reproduced here) that certainly would have appealed to the Christian mind, including essays with titles such as “On Anger,” “On Providence,” and “On the Shortness of Life.” Seneca the Elder (ca. 54 B.C.-39 A.D.) was primarily a rhetorician who wrote about the great orators and his musings on invented legal cases. His works, especially during the Middle Ages, were often conflated with those of his son. The present volume would have been intended for scholastic use, but the pocket in which it resided in the 17th century must have belonged to a student or scholar of considerable means, given the elaborate degree to which the book has been decorated with gilt. (ST14882)*

A LAVISHLY GILT LIMP VELLUM BINDING DONE FOR A CARDINAL  
Owned by Cardinal Celio Piccolomini and then Hans Furstenberg

**41** **DONATI, ALESSANDRO.** CONSTANTINUS ROMAE LIBERATOR POEMA HEROICUM. (Rome: Ex Typograhia Manelsi Manelsii, 1640) 175 x 125 mm. (6 7/8 x 4 3/4”). 4 p.l., 310, [10] pp. FIRST EDITION. CONTEMPORARY LIMP VELLUM, EXTRAVAGANTLY GILT, covers with frames of decorative rolls enclosing a central panel with fan cornerpieces and the arms of Cardinal Piccolomini, flat spine gilt in compartments with central fleuron and curling cornerpieces, remnants of ties, all edges gilt. Extra engraved title page with the arms of the duke of Etruria. Front pastedown with morocco bookplate of Hans Furstenberg; recto and verso of front free endpaper with bookplates of Camille Aboussouan. ♦Shallow chip along one inch of the front board fore edge, vellum lightly soiled, but the beautifully decorated binding very solid and very pleasing. Faint dampstain to head of leaves, extending slightly into text on first and last two gatherings, other minor defects in the text, but generally quite clean and fresh internally, with nothing approaching a significant condition issue. **\$2,500**



*This is the rarely seen original printing of Donati’s tribute to the first Christian emperor of Rome, offered here in a lavishly decorated binding with connections to a prominent Italian family that gave the Catholic Church five cardinals and two popes. 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 Donati (1584-1640), an eminent author of books on poetics and Roman history, and it was considered a laudable capstone to a noteworthy career. The Piccolomini family was powerful in Siena from the 13th through the 18th century, and in addition to prominent financiers, their ranks included important ecclesiastics, generals, and statesmen. The owner of the present volume was likely Cardinal Celio Piccolomini (1609-81), an ecclesiastical lawyer and papal nuncio. The book subsequently passed into the library of the great collector Jean (or Hans) Furstenberg (1890-1982), who put together one of the finest collections of 18th century books ever assembled, and an impressive array of fine and historic bindings. Later owner Camille Aboussouan (1919-2013) was a Lebanese diplomat, translator, and bibliophile. (ST13828)*

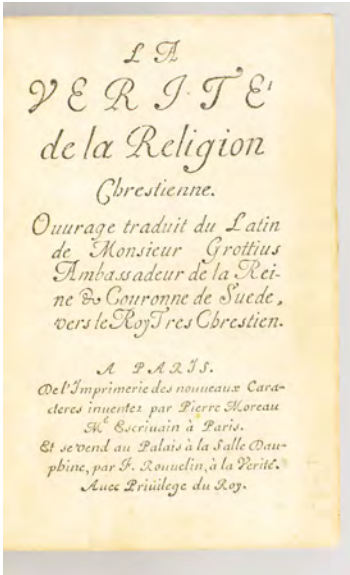
CONTEMPORARY BURGUNDY MOROCCO, ATTRACTIVELY GILT  
Printed in a Most Appealing Cursive Typeface,  
“A Careful and Lively Copy of the Agreeable Calligraphy of the Period”

**42** **GROTIUS, HUGO.** LA VERITE DE LA RELIGION CHRESTIENNE. (Paris: De l’Imprimerie de nouveaux caracteres . . . par Pierre Moreau, [8 Juin, 1644]) 175 x 113 mm. (6 7/8 x 4 1/2”). 8 p.l., 541 pp., [1] leaf (privilege). Translated by François Eudes de Mezeray. First Edition of this Translation. Attractive contemporary burgundy morocco, gilt, covers with three French fillet frames, the two inner frames with oblique fleurons at corners, raised bands, spine gilt in compartments with central fleurons, curling cornerpieces, gilt titling, marbled pastedowns, all edges gilt. Updike I, 207-08. ♦Boards a little spotted, leather a bit crackled, light wear to joints, minor offsetting on endpapers from glue used for turn-ins, leaves a shade less than bright with occasional small rust spots, but an excellent copy nevertheless, the text clean and fresh, and the solid, very pleasing binding with nothing approaching a condition issue. **\$6,500**

*This edition of Grotius’ famous treatise on the validity of Christianity features a lovely period binding and a charming cursive type invented by printer, engraver, and master calligrapher Pierre Moreau. According to Updike, the type is unusual in that*



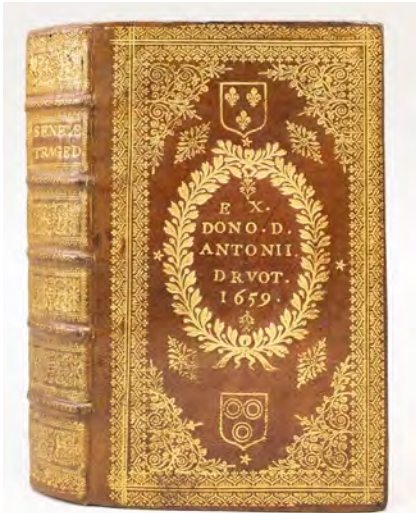




it “really appears to be writing—a careful and lively copy of the agreeable calligraphy of the period. The ornaments used with it are reproductions of writing-masters’ scrolls and whimsical figures, and here and there heavy flourishes are added to produce a further illusion of penmanship.” Moreau (ca. 1599-1648) produced three very pretty engraved devotional books before developing a moveable type that could produce a calligraphic effect. He debuted his new fonts in 1643, calling his printing house the “Printer of new characters,” and produced 30 books with them in the five years before his death. The binding here is also finely wrought, being made with high quality materials and adroitly decorated. In many ways a latter-day Erasmus, the renowned jurist and man of letters Hugo Grotius (1583-1645) was one of the most learned men of his time, and his landmark publication “De Jure Bellis et Pacis” earned him the title of the founder of the modern science of the law of nature and nations. First printed, in Latin, in 1627, the present book, far and away the most popular of Grotius’ works, is a treatise maintaining the truth of the Christian religion, as opposed to other religions, rather than a polemic in support of a particular variety of Christianity at the expense of another Christian sect. The piece reflects the author’s attitude toward the great schism: he dedicated himself to reconciling Catholic and Protestant by emphasizing a common piety, an approach for which he was obviously made to suffer greatly. Works printed in Moreau’s cursive type are uncommonly seen in the marketplace, and they are especially rare in fine contemporary bindings like the present one. (ST13028)

**MID-17TH CENTURY HEAVILY GILT FRENCH CALF**  
**A 1650’s Prize Binding, Later Prized by Michel Wittock**

**43** **SENECA, LUCIUS ANNAEUS.** L. ANNAEI SENECAE TRAGOEDIAE. (Lugduni Batavorum: Francisci Moyardi, 1651) 185 x 112 mm. (7 1/4 x 4 5/8”). [xiv], 3-748 pp., [1] (colophon), [1] (blank) leaves. CHOICE CONTEMPORARY CALF, LAVISHLY GILT, covers with central gilt laurel wreath encircling the words “EX DONO. D. ANTONII. DRVOT. 1659” and two coats of arms above and below it, double fillets flanked by lace-like rolls and with foliate cornerpieces, raised bands, gilt lettering, compartments densely gilt in a lacy design, marbled endpapers, all edges gilt. Engraved illustrated title page. Front free endpaper with morocco booklabel of Michel Wittock; verso with ink ownership inscription of Pontus Berthauld dated 1663; title with early ink inscription in tail margin: “Beatus qui intelligit super egenum et pauperem: in die mala liberabit eum Dominus.” [from Psalm 41: “Blessed is that man who takes thought for the poor and the destitute; the Lord will keep him safe in time of trouble.”]. Dibdin II, 398. ♦Top edge of engraved title trimmed close, contents with light scattered foxing and the occasional small stain touching the text, a few marginal wormholes, otherwise a very clean copy in A BEAUTIFULLY PRESERVED CONTEMPORARY BINDING WITH ONLY TRIVIAL IMPERFECTIONS. **\$2,900**

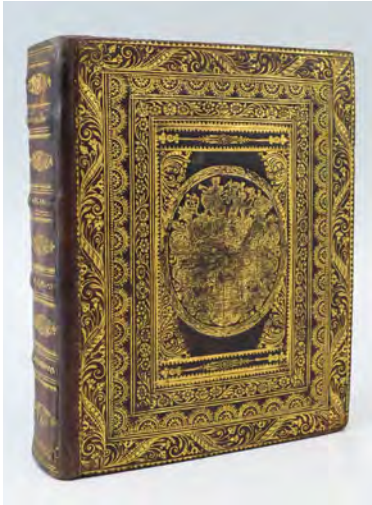


*Deemed by Dibdin “a very good edition” with a “very spiritedly executed” title illustration, this is an attractive version of the tragedies penned by Seneca, offered here in a prize binding from the college of Chalon-sur-Saone, endowed by courtier Antoine Druot. The Stoic philosopher Lucius Annaeus Seneca was born in Spain just before the Christian era, and served as Nero’s tutor before ultimately becoming his victim. In addition to his many philosophical works, the 10 tragedies published here are usually attributed to him. Nine are based on Greek dramas, the most famous being “Medea,” a new interpretation of Euripides’ tragedy, which in turn inspired Racine. Unlike the Greek plays, Seneca’s works were not meant for the stage, but to be read aloud. Their attraction lies in the skill of the author in versification and rhetoric. Our preternaturally well-preserved binding was funded by Antoine Druot, sommelier to the king of France and captain of the castles of Germolles and Montaignu. Druot donated one of his estates to the eastern-central city of Chalon-sur-Saone, with revenues generated there designated to pay for a teacher at Chalon College, as well as prize books for the best students. Such prize volumes were handsomely bound with*

heavy gilt decoration incorporating the arms of the king and of Chalon. Our book was apparently presented to Pontus Berthauld, who went on to become an attorney and a counselor to the mayor of Chalon. The volume later passed into the illustrious library of Michel Wittock, about whom see item #28, above. (ST14267)

**VERY LAVISHLY GILT CONTEMPORARY CALF**  
**Connecting 17th Century European Politics with Eclipses and Other Cosmic Movements**

**44** **(ASTROLOGY). BEUTEL, TOBIAS.** ARBORETUM MATHEMATICUM. [and] ASTROLOGIA SANA, LICITA & NATURALIS. (Dresden: Melchior Bergen, 1669) 192 x 150 mm. (7 1/2 x 5 7/8”). 12 p.l., XXXXVI, [3], 41, [2], 42-311, [4], 312-435, [4], 436-663 pp., [6] leaves. FIRST EDITION. HANDSOME CONTEMPORARY CALF, LAVISHLY GILT, covers with multiple frames of decorative rolls enclosing a central panel with complex gilt coat of arms, raised bands, spine panels with wheel medallion flanked by fleurons (joints expertly repaired). With engraved title page depicting astronomers using their instruments and 77 woodcuts. Houzeau-Lancaster 11530 (citing the 1680 edition); Thorndike VIII, 330; Collis, “The Petrine Instauration: Religion, Esotericism and Science at the Court of Peter the Great, 1689-1725,” p. 90. ♦Gilt on lower cover a little rubbed, with minor loss to coat of arms, extremities lightly rubbed, one leaf with small hole affecting a couple of words in a table, minor offsetting in text bed and from woodcuts, occasional mild browning or light dampstains to margins, otherwise an excellent, fresh copy in a sound binding shining with gilt. **\$5,500**



*This is a compendium of astrological information by the court mathematician of the Elector of Saxony, offered here in an appealing, elaborately decorated armorial binding. In this volume, astronomer, astrologer, mathematician, and art historian Tobias Beutel (1627-90) discusses astronomical instruments, solar and lunar eclipses, and the influence of the stars and planets on the natural world and human events. As Robert Collis notes in his history of Western esotericism, Beutel “combined geometrical studies on the position of the planets and the moon with astrological remarks on the horoscopes of reigning monarchs” to produce a “unified perspective connecting the microcosm of 17th century European politics with the cosmic movements in an erudite ‘summa’ of German Renaissance astronomical and chronological science.” He also calculates the latitude and longitude of 500 cities. The woodcuts show the zodiac charts for rulers of the Holy Roman Empire, various German duchies and electorates, and Scandinavian countries; the stages of lunar and solar eclipses; methods for determining the position of the sun, moon, and stars at various times of day; and other tools to assist in casting natal charts. The elaborately decorated binding no doubt previously graced the library of a 17th century German noble, and it is certainly possible that it was made for a presentation copy. (ST13818)*

**ELABORATELY TOOLED MOROCCO BY THE NAVAL BINDER**

**45** **SELDEN, JOHN.** TITLES OF HONOR. (London: Printed by E. Tyker and R. Holt for Thomas Dring, 1672) 315 x 205 mm. (12 3/8 x 8 1/8”). 18 p.l., 756 pp. Third Edition. VERY STRIKING CONTEMPORARY CRIMSON MOROCCO, ELABORATELY TOOLED IN GILT, BY THE NAVAL BINDER, covers with densely gilt narrow oval framed within a panel consisting of similarly gilt corners and bursting with copious floral sprays, border of floral tools connected by semi-circles, beautifully rebacked preserving original backstrip (corners also apparently with tiny restorations), raised bands, gilt panel decoration resembling a Maltese cross, gilt turn-ins, all edges gilt and lightly gaufered. Woodcut headpieces and decorative initials, engraved frontispiece of the author, one engraved double-page plate, and 49 illustrations in the text (seven engraved, the rest woodcuts). Printed in various typefaces, including Greek, Hebrew, Arabic, Fraktur, and black letter; title page with signature of J. Somers; “Hadriani Beverlandi” inscribed on final page. Wing S-2440; Lowndes III, 2237. ♦Two minor abrasions and a short scratch to upper cover, spine with a hint of fading, text with light foxing, mostly at edges (rather frequent but never serious), paper flaw on G2, other trivial imperfections, but A WONDERFUL VOLUME, the internal problems of no great consequence, and the binding glittering with gold. **\$15,000**

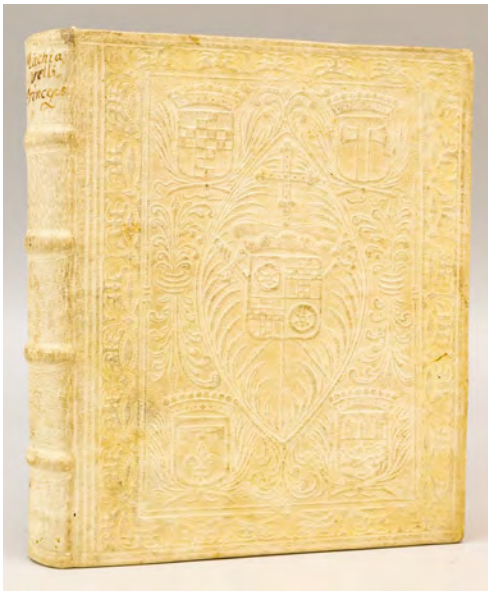




*Along with the binding done for Elkanah Settle (see item #49, below), this is the most splendid early English binding in this catalogue, and of the two, the present one is more elegant, with beautiful and intricate ornamentation realized by a very skilled decorator.* Our artisan was dubbed the Naval Binder by H. M. Nixon because most of his work was done for the Navy Office. According to Maggs Catalogue 1075 (item #91), “the bindery was active in the 1670s and 1680s, producing well proportioned and carefully tooled bindings,” and their style and prestige were esteemed sufficiently to spawn imitators. Specimens of their work can be found in the British Library (Davis Gift), at the Wormsley Library, in Nixon, and elsewhere, all of them with designs and decoration similar to ours. Called by Milton “the chief of learned men [in England],” Selden (1584-1654) amassed a fortune from a lucrative law practice, but he is better known as a legal antiquary and Oriental scholar, and he is known best of all as the central figure in the famous “Table Talk,” published in 1689, which recorded his conversation as full of wit, shrewd analysis, memorable anecdote, and common sense. In the present exhaustive work, he discusses in close detail the history of titles and dignities of kings and emperors and then of lesser orders of nobility, as well as the laws relating to ceremonial preference. First published in 1614, the present work, in the words of Britannica, “has remained [down to the 20th century] the most comprehensive and trustworthy work of its kind that we possess.” Because this is the kind of book that would be subjected to repeated use, it is seldom found in good condition in today’s marketplace. (ST13539)

**CONTEMPORARY PIGSKIN, BOUND FOR THE PRINCE-BISHOP OF MAINZ**  
*A Desirable Edition of “The Prince,” Attractively Bound, for a Prince*

**46** **MACHIAVELLI, NICCOLÒ.** PRINCEPS : CUM ANIMADVERSIONIBUS POLITICIS HERMANNI CONRINGII . . . ACCESSIT VITA CASTRUCCI À NIC. MACHIAVELLO. (Helmaestadi [Helmstedt]: Georg-Wolfgangi Hammii, 1686) 198 x 152 mm. (7 3/4 x 6”). 36 p.l., 328, [2] pp. Edited and with extensive commentary by Hermann Conring. A New Edition. CONTEMPORARY BLIND-STAMPED PIGSKIN WITH THE ARMS OF THE ARCHBISHOP-ELECTOR OF MAINZ, covers with drawer-handle border, central mandorla with the prince-bishop’s coat of arms imposed over a crossed sword and bishop’s crozier on upper cover; that on lower cover with his monogram, arms of Ingelheim, Sturmfeder, and two other dioceses in corners, raised bands, ink titling to spine. Front pastedown with 18th century engraved armorial bookplates of a church dignitary. VD17 1: 002017. ♦Light soiling to binding, about a dozen quires somewhat browned (due to paper quality), intermittent mild foxing or offsetting in text bed, but a very good copy, generally clean and fresh internally, in an especially clean and well-preserved binding with stamps in high relief. \$2,250



*This is the first combined edition of German polymath Hermann Conring’s Latin translation of “The Prince” and his critical commentary on the text, in a binding made for Anselm Franz von Ingelheim (1634-95), prince-bishop of Mainz and an elector of the Holy Roman Empire.* In this classic that has forever linked his name to successful, if amoral, manipulation, Machiavelli (1469-1527) eschews imagining the ideal state—that had been done before—and instead offers a practical recipe for success for the would-be ruler of a Renaissance principality. The prince must talk of religion, loyalty, and generosity, but be prepared to betray his allies before they turn on him, and balance the budget rather than lavish presents on favorites. Drawing on examples of success and failure both from antiquity and his contemporaries, Machiavelli praises that notorious miser Ferdinand of Aragon, and has great admiration for the ruthless Cesare Borgia. The final pages show Machiavelli’s deeper purpose, as he appeals to the Medici family, which had acquired control of both Florence and Rome with the election of a Medici pope, to unite Italy and drive out the Spanish and French invaders. A true Renaissance man considered the father of German legal history, Conring (1606-81) from 1632 held professorships at Helmstedt University in natural philosophy and rhetoric, medicine, and political science. He translated “The Prince” into Latin from the original Italian in 1660, and in 1661 published his “Animadversiones,” an argument against Machiavelli’s reliance on a monarch as the sole source of stability or instability in the government. The German official for whom this copy was bound likely found it very helpful in navigating the political turmoil of his day, as Louis XIV of France and the Holy Roman Emperor Leopold I contested for dominance in Europe. In terms of content, condition of the attractive binding, and provenance, this is an especially appealing volume. (ST14855)

**— TWO ENGLISH PANELLED BINDINGS, ATTRACTIVELY GILT —**

*An Excellent Contemporary Copy of the First Edition of the Poet Cowley’s Botanical Writings*

**47** **COWLEY, ABRAHAM.** THE THIRD PART OF THE WORKS OF MR ABRAHAM COWLEY, BEING HIS SIX BOOKS OF PLANTS, NEVER BEFORE PRINTED IN ENGLISH. (London: Printed for Charles Harper, 1689) 297 x 192 mm. (11 5/8 x 7 1/2”). [20], 166 (148-9 misnumbered 140-1), [2] pp. FIRST EDITION. Very pleasing contemporary red morocco, elaborately panelled in gilt, covers with mitered frames composed of gilt rules, decorative rolls, pointillé tooling and floral sprays, raised bands, spine intricately gilt in compartments with central star-like design and scrolling cornerpieces, marbled endpapers, all edges gilt, possible (very expert) repair to top spine compartment. Frontispiece engraving of Cowley’s tomb. Front pastedown with the bookplate of Robert S. Pirie. Wing C-6665; ESTC R21164. ♦Spine and head of rear board sunned, a bit of wear to joints and extremities, boards tending to splay slightly, faint scattered dark flecks to leather, text with isolated spots and browning, but an excellent copy, the binding solid and only minimally worn, and internally very fresh and clean. \$2,250

*From a distinguished collection, in extremely attractive condition, and in a fine contemporaneous binding, this is the first appearance of the botanical writings of one of the most precocious poets in the annals of English literature.* Cowley (1616-67) was producing poetic works of inexplicable sophistication before he had settled into puberty; he published his first volume of verse at 15 and went on to become one of the most popular poets of his day. A staunch royalist who served in the exiled court of Charles I’s queen, Henrietta Maria, he helped encode and decipher messages sent between the monarchy’s supporters, including the royal couple themselves. Despite having been arrested and imprisoned as a royalist agent at one point, Cowley escaped the Cromwell years largely unscathed and retired to the countryside in 1663. Upon his death, Cowley was not only given the extraordinary honor of burial in Westminster Abbey (noted by the DNB as “the most lavish funeral which had ever been given to a mere man of letters in England”), but was also afforded a privileged spot next to the graves of Spenser and Chaucer. Cowley’s influence on contemporary poetry was demonstrably deep; his funerary monument, pictured in our frontispiece, refers to him as “the English Virgil,” and Perkin asserts that his “fame as a poet exceeded even that of Milton” during the waning years of the Restoration. The present copy comes from the collection





47 (left), 48 (right)

of Robert S. Pirie (1934-2015), an extremely successful lawyer and investment banker who amassed the finest library of 16th and 17th century English literature in private hands during his lifetime. In 1984, he was elected one of the 40 members of the Roxburghe Club, the world's oldest society of bibliophiles. (ST13039g)

**A Rare First Printing  
Of Elizabeth Rowe's Early Poetry**

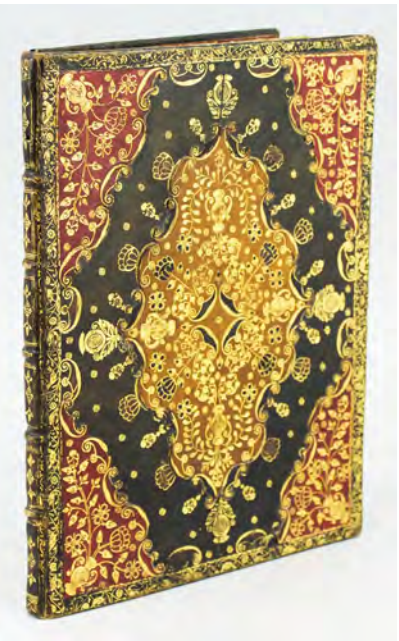
**48 [ROWE, ELIZABETH].** POEMS ON SEVERAL OCCASIONS. WRITTEN BY PHILOMELA. (London: Printed for John Dunton, 1696) 196 x 120 mm. (7 3/4 x 4 3/4"). 8 p.l., 72, 69, [11] (ads), [8] (contents) pp. FIRST EDITION. Fine contemporary black morocco, gilt, covers with frame of dot-and-dash rules accented by floral sidepieces and oblique intricate fleurons at corners, raised bands, spine heavily gilt in compartments with unusual flames-and circles or star-like centerpieces enclosed by tiny dots, scrolling cornerpieces, gilt titling, gilt-rolled turn-ins, marbled endpapers, all

edges gilt. Wing R-2062. ♦A little rubbing to extremities, a couple of tiny traces of insect activity, boards tending to splay slightly, large ink stain to head of C3r (slightly affecting adjacent leaves), other trivial imperfections, but still an excellent copy, clean and crisp internally, in a remarkably well-preserved binding. **\$3,250**

*In a carefully preserved unsophisticated contemporary binding, this is an extremely rare copy of the earliest work by the talented and popular female poet Elizabeth Rowe (née Singer, 1674–1737). Rowe began writing around age 12, and while she was still a teenager, her work appeared regularly in the "Athenian Mercury," a periodical issued by John Dunton, the publisher of the present volume. This collection of poetry came out when the author was only 22, under the pseudonym "Philomela," with a preface supplied by Elizabeth Johnson of Harding's Rents. Johnson was evidently an early feminist, as she laments the position of the female sex: "stingless and harmless as we are, we can only kiss the foot that hurts us." At the same time, she champions the "Sappho's, and Behn's, and Schurman's, and Orinda's, who have humbled the most haughty of our antagonists." In recalling these talented women writers, she undoubtedly means to draw parallels between their contributions and the present work. Contemporaries Samuel Johnson and Elizabeth Carter praised Rowe, and the DNB notes that her "strikingly sensual diction and vehemence of address recall earlier English mystical poets." Partly because of her later pious writings (her 1728 work "Friendship in Death," a series of imaginary letters from "beyond the grave," went through nearly 60 editions) she was one of the most widely read English writers of the 18th century, male or female. The present early work is exceedingly rare, with only one copy of the first edition at auction in the last 40 years. While the binding here does not dazzle with intricate gilt, it is appropriately decorative for its contents, and it is impressive in its state of preservation. (ST14874)*

**A FLAMBOYANT ONLAID MOROCCO  
PRESENTATION BINDING FROM ELKANAH SETTLE**

**49 SETTLE, ELKANAH.** THE VIRGIN PROPHETESS: OR, THE FATE OF TROY, AN OPERA, PERFORM'D AT THE THEATRE ROYAL BY HIS MAJESTY'S SERVANTS. (London: Printed for A. Roper and R. Basset, 1701) 244 x 186 mm (9 5/8 x 7 3/8"). 6 p.l., 42 pp. (lacking advertisement leaf). VERY FLAMBOYANT CONTEMPORARY BLACK MOROCCO, COVERS WITH LARGE, EXUBERANTLY DECORATED ONLAID SECTIONS OF RED AND CITRON MOROCCO in the form of cornerpieces and very large cusped centerpiece featuring gilt stamps of flowers, acorns, scrollwork and urns, all surrounded by a roll-tooled border, raised bands, spine gilt-stamped in compartments, marbled endpapers, all edges gilt. In a modern green cloth chemise and



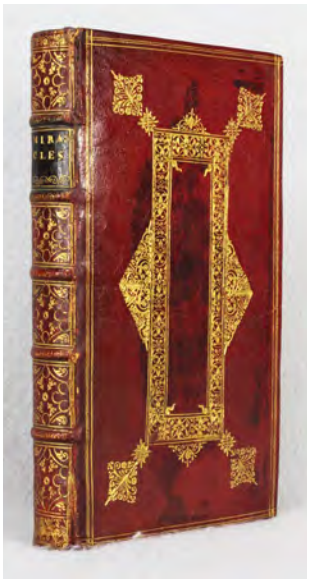
a matching quarter morocco slipcase. Title page illuminated (by the binder?) with gilt floral roll and thistle cornerpieces. Front pastedown with bookplate of Frank Fletcher; front free endpaper with bookplate of Robert S. Pirie. Pforzheimer 871. ♦Minor wear to joints and with small losses to the onlaid morocco (all difficult to notice amidst the riot of decoration), minor soiling to title and a few other leaves, one small tea(?) stain affecting two adjacent leaves, other tiny imperfections internally, but the text beautifully clean and fresh, and THE DAZZLING BINDING IN REMARKABLY PLEASING CONDITION. **\$19,500**

*This magnificent binding, exhibiting probably the most self-consciously vigorous design in the present catalogue, was commissioned by the author, who was known both for visually impressive stage productions and for currying favor by presenting beautifully bound copies of his works to important figures. (One likely recipient of such a gift was the man to whom this work is dedicated, wealthy financier Sir Charles Duncombe, ca. 1648-1711). A prolific playwright who tumbled easily into controversy, Elkanah Settle (1648-1724) aroused the ire of Dryden and Pope, and is castigated in the "Dunciad." His competitors may have been too harsh, because DNB asserts that "Settle was undoubtedly a central figure in the Restoration theatre, his talent for producing spectacular and elaborately staged plays being particularly well suited to the contemporary vogue for heroic and operatic drama." The present tragic opera tells of the siege of Troy, focusing on the Trojan princess and prophetess Cassandra, whose warnings fell on deaf ears. DNB notes that its 1701 production was a "highly extravagant visual display" that "maximized its location with a series of spectacular scenes involving prospects of Troy in flames." The extravagance of decoration on our binding would suggest that Settle's taste for display extended to book coverings. Even apart from the sensational binding, this is a luxurious copy, printed damp on thick paper with immense margins. For more on the former owner, Robert S. Pirie, see item #47, above. (ST13047)*

**CRIMSON MOROCCO, ELABORATELY GILT, BY ROBERT STEEL**

**50 FLEETWOOD, WILLIAM.** AN ESSAY UPON MIRACLES. IN TWO DISCOURSES. (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 T83611. ♦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. **\$1,750**

*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." 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)

18TH CENTURY BRICK RED MOROCCO,  
HANDSOMELY GILT, FOR THE FRENCH REGENT

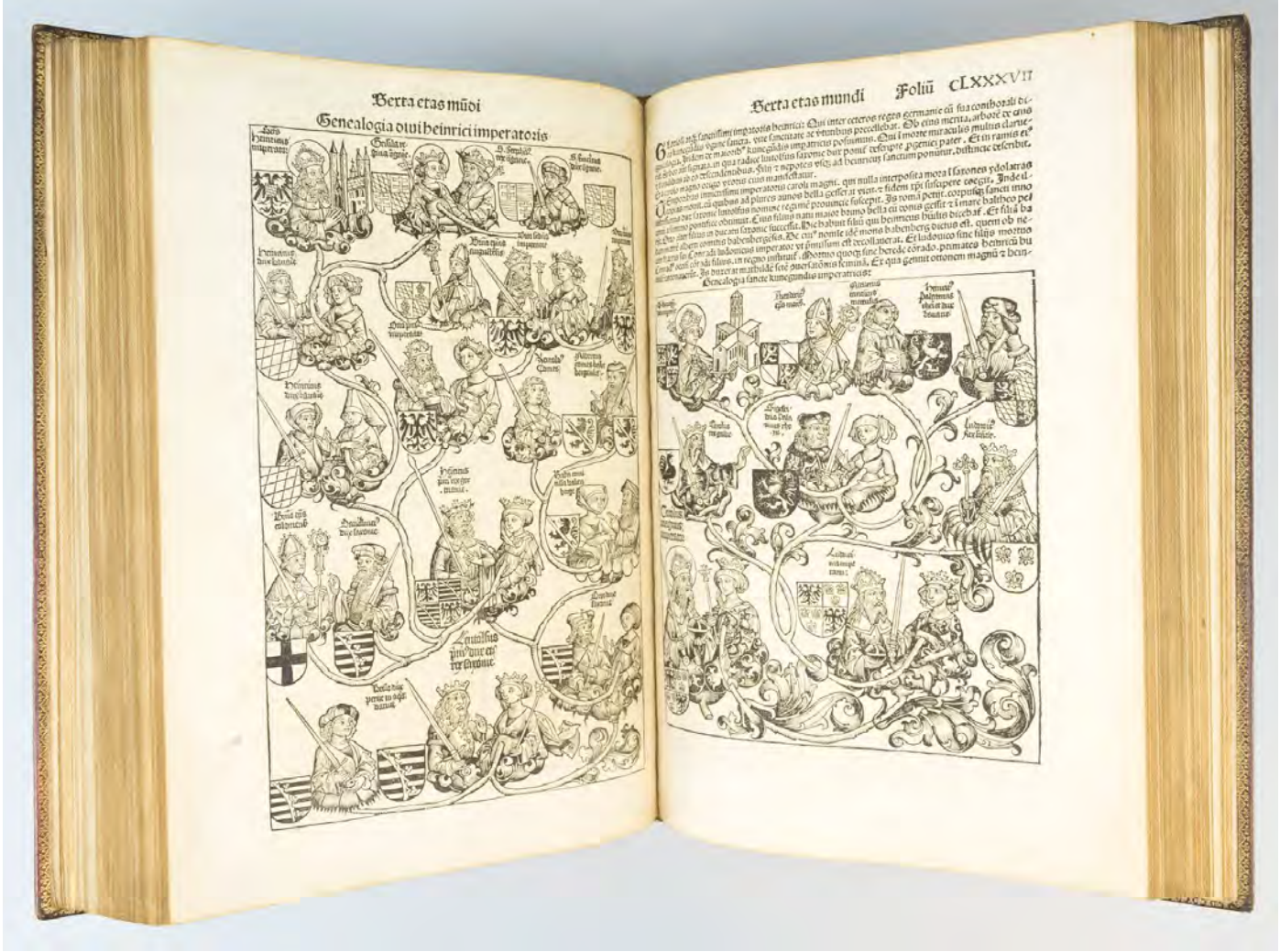
A Fine, Tall Copy of the Nuremberg Chronicle,  
Bound for Philippe II Duke of Orleans, Regent during the Minority of Louis XV

51 SCHEDEL, HARTMANN. LIBER CHRONICARUM. [THE NUREMBERG CHRONICLE]. (Nuremberg: Anton Koberger, for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493) 450 x 310 mm. (17 5/8 x 12 1/8"). 20 p.l., 299, [6] leaves (without the final blank). Single column, 64 lines and headline in a clean gothic type. FIRST EDITION. IMPRESSIVE 18TH CENTURY BRICK RED MOROCCO, GILT, COVER WITH SUPRA-LIBROS OF PHILIPPE II, DUC D'ORLÉANS, raised bands, spine densely gilt in compartments with central oval containing interlocked initials "PP" surmounted by a coronet, gilt titling, gilt-rolled turn-ins, all edges gilt With 1,809 woodcut illustrations from 645 blocks (Sydney Cockerell's count) by Michael Wolgemut, Wilhelm Pleydenwurff, and their workshop, including the young Albrecht Dürer; the illustrations include 29 double-page town views, eight full-page cuts, and double-page maps of the World [Shirley 19] and of Europe by Hieronymus Münzer after Nicolas Khrypffs. Front pastedown with bookplate and library label of William G. Mather and monogram bookplate of George John Warren, 5th Baron Vernon. Goff S-307; BMC II, 437. ♦ Joints and extremities a bit rubbed (leather missing from a few places where the bands meet the covers), front hinge cracked (but a cosmetic, not a structural problem, with the board firmly attached), minor staining and chafing to covers, but the stately royal binding entirely solid and very beautiful despite its flaws. Title page cut round and mounted (without loss), the other (18)



preliminary leaves renewed at inner margin and strengthened at upper outer corner (a few of these leaves with marginal reinforcement elsewhere), the text never touched in any case, occasional small stains or thumbing, four leaves with light three-inch dampstain at the top, touching text, otherwise a very fine wide-margined copy, the text extremely smooth, clean, and fresh and generally showing few signs of use. \$85,000

For more images and our complete inventory, please visit our website, [www.pirages.com](http://www.pirages.com).



This is a very handsome copy, with royal provenance, of the most extensively illustrated book of the 15th century, issued by the most successful German printer of the era. A history of the world from the biblical creation to the late 15th century, the “Chronicle” was written in Latin by physician, humanist scholar, and book collector Hartmann Schedel (1440-1514), who drew heavily on works of ancient and Medieval history from his extensive personal collection. (Schedel’s library in 1498 contained 370 manuscripts and 670 printed books.) His chronicle was by far the most richly illustrated and technically demanding work to be printed in the 15th century. Its planning took five years and the printing took 20 months. The “Chronicle” is also one of the best-documented incunables, as the contracts between the printer, his financial backers, and the artists have survived in the Nuremberg city archive. Merchants Sebald Schreyer and Sebastian Kammermeister funded the project, advancing 1,000 gulden for the production and distribution of the book; artists Wolgemut and Pleydenwurff agreed to do the woodcuts and layout; and Koberger contracted to print and distribute it. Koberger (ca. 1440-1513) established the first printing shop in Nuremberg in 1470, and steadily grew and expanded the business, eventually operating 24 presses and employing 100 workers. Koberger was the godfather of Albrecht Dürer, who was apprenticed to the illustrator Wolgemut at the time production on the “Chronicle” began, and who would have worked on the illustrations here. Koberger issued a broadside advertising the forthcoming “Chronicle” that emphasized its innovative and lavish illustrations, promising “so great a Delight in reading it that you will think you are not Reading a Series of Stories, but Looking at them with your own Eyes. . . . When you look upon all these Acts, Deeds, and Wise Sayings you will think them Alive.” The persisting fascination of these pictures means that copies of the “Chronicle” generally bear signs of avid use, and copies as clean and fresh as the present one are hard to come by. The arms on the cover indicate that our copy once graced the royal shelves of Philippe II (1674-1723), Duke of Orleans, nephew of Louis XIV and regent of France for eight years during the minority of Louis XV. He proved to be an enlightened ruler with political savvy (and notorious concupiscence) who had a loving relationship with Louis XV; the latter, having attained his majority, appointed Philippe prime minister of France, though he died soon afterwards. (CBJ1725)



IN OUTSTANDING “COUNTRY HOUSE” RED MOROCCO

*Spenser in Contemporary Finery as Fine as Fine Can Be*

**52 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 EXTRAORDINARILY FINE 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 here are in outstanding “country house” condition, suggesting the kind of unusual state of preservation that results from long presence on a shelf as a decorative object subjected to virtually no use; in any case, this is among the finest looking 18th century sets we’ve ever offered for sale. (ST12607)

18TH CENTURY RED MOROCCO BY JOHN BRINDLEY

*St. John Hornby's Vigorously Illuminated Copy of the First Printing of Plutarch*

**53 PLUTARCH.** *VITAE ILLUSTRUM VIRORUM.* ([Rome]: Ulrich Han (Udalricus Gallus), ca. 1468-70) 380 x 265 mm. (15 x 10 1/2"). [288] leaves (of 296), single column, 45 lines, roman type. (**Lacking three blanks and five leaves with text on one side only, the latter supplied in facsimile from the copy in the John Rylands Library.**) **One volume (of two).** EDITIO PRINCEPS. FINE 18TH CENTURY RED MOROCCO BY JOHN BRINDLEY, covers with single gilt fillet border and cornerpieces composed of small tools including Brindley’s distinctive crowned dolphins, raised bands, spine gilt in compartments framed by plain and dogtooth rolls and containing large fleurons formed by small floral tools, stars, and lancets, green morocco label, edges gaufered by an earlier binder (older discreet repairs to tail of joints and head of spine). LAVISHLY ILLUMINATED WITH



A FULL BORDER on the first page of the prologue AND 52 EXQUISITE WHITE-VINE INITIALS. Front pastedown with armorial bookplate of the Duke of Sussex, bookplates of Clifford Rattey and H. R. Jeudwine, and BOOK LABEL OF C. H. ST. JOHN HORNBY (see below); white-vine border with German rebus identifying an early (but unknown) owner. Goff P-830; BMC IV, 21. ♦Spine a bit darkened, small chip to leather at fore edge of front board, extremities lightly rubbed, a scattering of small dark stains to boards, but the stately binding quite solid, lustrous, and generally well preserved. Perhaps a dozen leaves lightly browned, isolated minor marginal foxing or stains, otherwise A VERY PLEASING COPY, generally clean and quite fresh, with generous margins, and with no loss of paint or gold from the splendid illuminations. **\$85,000**

*This is a wonderful combination of the very rare first appearance in print of an important and influential text, of beautiful contemporary illumination, of a handsome binding by a royal binder, and of very distinguished provenance with direct connections to the private press movement inspired by the earliest printers in the West.* A second century Stoic philosopher, Plutarch has a particular ability to delineate character and present the vagaries of history in a way that engages as well as instructs, and this has made him one of the West’s most persistently influential authors. 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 the right and wrong paths of life. The present volume marks the first time Plutarch's "Lives" was available to Renaissance humanists in anything but manuscript form. A native of Ingolstadt, Ulrich Han was invited to Rome by Cardinal Torquemada (ca. 1420-98), and Han's first dated work appeared there at the end of 1467. His roman typeface has a simplicity and grace that reflect the humanist sensibilities of his time and place. Han produced between 80 and 100 works before his death in late 1478 or early 1479. The present copy is particularly lovely because of its hand-illuminated initials and elaborate opening full border, done in the white-vine style characteristic of Italian 15th century decoration. The gold for the initials is lavishly laid on, and the white vines embrace the letters in intricate loops, subtending a patchwork of blue, red, and green areas sowed with white dots clustered in threes. We can tell definitively, by matching tools, that our binding is by John Brindley (ca. 1693-1758), who established a bindery in London in 1723. He was appointed bookbinder to Frederick, Prince of Wales, and to Frederick's mother, Queen Caroline, and he bound books for other important clients, including Sir Isaac Newton and the Harleian Library. The provenance here is most distinguished: our volume was once in the library of Augustus Frederick, Duke of Sussex and grandson of Brindley's royal patron. It later passed into the hands of one of the fathers of the modern private press movement, Charles Harry St. John Hornby, founder of the Ashendene Press. Hornby was especially fond of early books printed in Italy, basing his lovely roman typeface, Subiaco, on that of Sweynham & Pannartz. Copies of the editio princeps of the "Vitae" are extremely rare: except for the present item, ABPC and RBH do not locate any copy, complete or incomplete, at auction, and most institutional copies have missing or facsimile leaves. It is telling that the leaves that have been removed from our volume were either blanks or blank on one side, and such considered removal obviously reflects an attempt at reuse in the name of efficiency and fiscal prudence. (CJI1701)

DUTCH MOTTLED CALF, GILT, BY THE ROSETTE ROLL BINDERY  
AND SUENONIUS MANDELGREEN



A Very Tall Copy, with Some of the Period's  
Most Striking Illustrations

**54** **PICART, BERNARD, Illustrator.** TAFEREEL, OF BESCHRYVING VAN DEN PRACHTIGEN TEMPEL DEN ZANG-GODINNEN. (Amsterdam: Zacharias Chatelain, 1733) 472 x 302 mm. (18 1/2 x 11 3/4"). 4 p.l., XXVI, [2], 158, [4] pp. FIRST EDITION IN DUTCH. HANDSOME CONTEMPORARY DUTCH MOTTLED PANELLED CALF, GILT, BY THE ROSETTE ROLL BINDERY AND SUENONIUS MANDELGREEN, covers with gilt roll frames and large oblique fleurons at corners, central lozenge, raised bands, spine gilt in compartments with central star medallion enclosed by drawer handles and other ornaments, curling cornerpieces, maroon morocco label (short portions of joints apparently—and, if so, very expertly—repaired at top and bottom). Engraved title within architectural border, engraved vignette on letterpress title, and 60 FINE ENGRAVED PLATES BY PICART illustrating tales from classical mythology, each plate with captions in French, English, German, and Dutch. Front pastedown with bookplate of Swedish collector Victor von Stedingk; verso of half title with engraved armorial bookplate of Phs. Van Yypersele. Cohen-de Ricci 531; Brunet V, 696. For the binding: J. Storm van Leeuwen IIB, Rosette Roll Bindery and S. Mandelgreen (Middelburg): p. 597, roll II and p.



623, roll X. ♦ Joints a bit flaked and with short, thin cracks at top and bottom (not affecting firmness), tiny chip to tail of spine and small chip out of label, corners somewhat rubbed, but the impressive binding nevertheless in extremely agreeable condition, the covers virtually unblemished, and the gilt still very bright. Expert paper restoration adding a new two-inch strip across the top, well away from any letterpress, text leaves with occasional minor foxing and frequently a little browned, otherwise fine internally with wide margins, THE PLATES (ON SUPERIOR PAPER STOCK) CLEAN AND BRIGHT, WITH RICH IMPRESSIONS. \$5,500

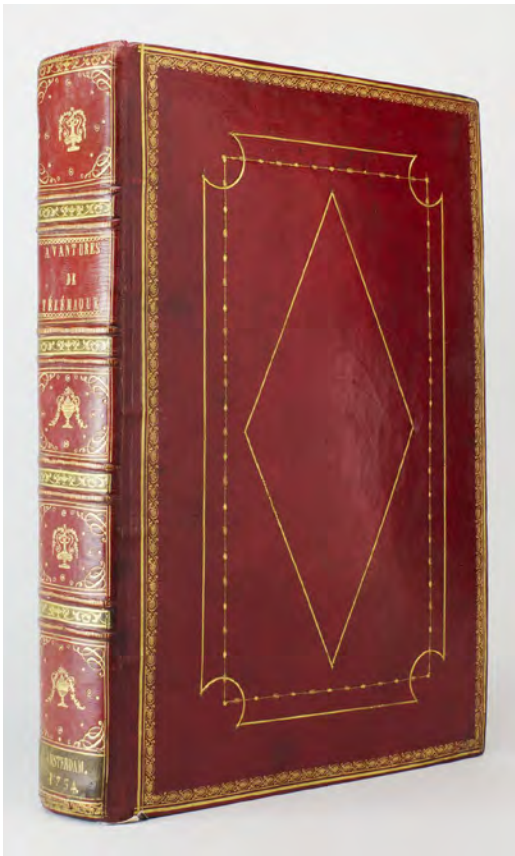
*This Dutch retelling of classical myths from Ovid and other Roman authors is beautifully illustrated by the man Ray calls "the outstanding professional illustrator of the first third of the eighteenth century"; it is offered here in a very pleasing binding incorporating tools from two Middelburg binders who apparently had a close working relationship. Jan Storm van Leeuwen suggests that Mandelgreen, who was not Dutch by birth, began his career in Middelburg with the Rosette Roll Bindery before going on to create bindings that were "among the most beautiful made in the Netherlands during the eighteenth century." Mandelgreen (d. 1758) was originally from Sweden, and Storm van Leeuwen believes he may have come to Holland via England, as his bindings show a definite English influence. The binding here is similar to those by the Rosette Roll Bindery pictured in Storm van Leeuwen*

L884 and fig. 237, large folio bindings that are "most elaborate, with varied marbling, three wide frames, corner tooling, and a large central block." Storm van Leeuwen notes that the bindery and Mandelgreen had a number of tools in common, and rolls associated with both workshops appear on our covers. Taught by his father, Etienne, our artist Picart (1673-1733) distinguished himself both as designer and engraver, executing a variety of different kinds of plates, mostly for books, in Paris and then Amsterdam. For this "Temple of the Muses" Picart was inspired by a "Temple des Muses" of 1655 with designs by Diepenbecke. The 60 plates illustrate ancient myths, the twisting figures framed by often-stormy landscapes, the scenes enclosed by lovely Rococo borders that are superb examples of the style. This was one of Picart's final projects, and in it he combines the baroque style in which he was trained with elements from the emerging Rococo school. Former owner Victor von Stedingk was apparently the distinguished military figure by that name (born in Stockholm in 1751 and died there in 1823) who was also a bibliophile with a library featuring fine bindings. (ST13826)

FRENCH NEOCLASSICAL RED STRAIGHT-GRAIN MOROCCO  
A Large Paper Copy of One of the Most Impressive  
French Illustrated Books of the 18th Century

**55** **(FRENCH ILLUSTRATED BOOKS). FÉNELON, FRANÇOIS DE SALIGNAC.** LES AVENTURES DE TÉLÉMAQUE, FILS D'ULYSSE. (Amsterdam: Wetstein & G. Smith; Rotterdam: Jean Hofhout, 1734) 375 x 265 mm. (14 3/4 x 10 1/2"). 4 p.l. including portrait and frontispiece, x, xxvi (i.e. xvi), 395, [1] pp. Like most copies, ours lacks the suppressed material designed to follow page 395. First Printing of this Edition. ONE OF 150 COPIES IN FOLIO FORMAT. FINE CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, covers with palmette roll border, central panel with gilt-ruled frame and lozenge accented with bead and lozenge roll,





spine gilt and inlaid with olive morocco bands tooled with gilt chalice and leaves between the double raised bands, spine compartments with central urn ornament surrounded by small tools, calligraphic flourishes at corners, gilt titling, turn-ins with elaborate gilt roll featuring leaves and moths, blue watered silk endleaves, all edges gilt (lower board with three older repaired patches). In a modern marbled paper slipcase. Ornamental headpieces and tailpieces, title page decorated with vignette, author portrait by Drevet after Vivien, and 25 more plates illustrating the tale engraved by Folkéma and others, predominantly in classical style, three (including the frontispiece) designed by Picart, 16 by Dubourg, and six by Debrie, with original tissue guards; 45 vignettes serving as headpieces (24) and tailpieces (21), designed by Dubourg and Shenk, one engraved folding map, and extra-illustrated with a portrait of Fenelon by Jean Coraboeuf dated 1920. Text with ornamental border throughout. Front pastedown with the bookplate of Arthur Meyer. Cohen-de Ricci 381-82; Ray 1; Brunet II, 1214; Graesse II, 564. ♦A few darkened patches on boards, small chip to olive band at tail of spine, corners gently bumped, occasional minor foxing or light browning, otherwise QUITE AN EXCELLENT COPY, the binding altogether pleasing with only insignificant wear, the text clean and fresh, with rich impressions of the plates. \$9,500

*This is a very well-preserved copy of the luxury version of one of the most impressive French illustrated books of the 18th century, offered in a Neoclassical binding appropriate for its contents.* Ray says that in our volume “all the formal elements of the mid-18th century French masterpieces are present.” He describes the 25 plates as “stately and elaborate” and singles out Picart’s frontispiece (which he reproduces in one of the rare full-page illustrations in his book) as being “developed with exceptional spirit and inventiveness.” Not only the handsome plates, but also the leafy frames of each text page, the large type, and the many charming headpieces and tailpieces make it an elegant object that provides for a visually memorable experience. Fénelon (1651-1715) wrote this utopian work for Louis XIV’s grandson, whom he was employed to tutor. The book was designed to give the future ruler more farsighted political, social, and economic ideas than he might otherwise have met with. Unfortunately, the boy died before he could come to power, and Fénelon fell into disgrace, partly because “*Télémaque*” reflected badly on the government of the Sun King. According to Graesse, our “beautiful” edition, supervised by



*the marquis de Fénelon, is much more correct than previous printings, as a great many errors have been corrected and lacunae have been filled in. While the unsigned Neoclassical-style binding is not quite up to the level of émigré binders Kalthoeber (see items #82 and 83, below) and Staggemeier & Welcher (see item #93), it is in their style and is certainly impressive enough to look handsome on the shelf. Former owner Arthur Meyer (1844-1924) was a French press baron whose collection focused on fine bindings and beautiful illustrations. (ST12855)*

### 18TH CENTURY RED PAINTED VELLUM, EXUBERANTLY GILT An Elaborate Binding Apparently Celebrating the Elevation to a Bavarian Abbotcy

**56 GUMPPENBERG, WILHELM.** *JESUS VIR DOLORUM MARIAE MATRIS DOLOROSAE FILIUS.* (Monachii [Munich]: Sebastian Rauch, 1672) 210 x 165 mm. (8 1/4 x 6 1/2”). 6 p.l., 248 pp. FIRST EDITION. VERY PRETTY 18TH CENTURY RED VELLUM, EXUBERANTLY GILT, FOR THE ABBOT OF ETTAL MONASTERY, covers framed by brown painted border and floral gilt roll, encircled oval supralibros at center (that of the Abbey on upper cover, that of the abbot—dated 1739—on lower cover), the emblems enclosed by small floral tools and surrounded by animated gilt tooling featuring garlands, flowers, and tiny stars; flat spine tooled in compartments with fleuron centerpieces and curling cornerpieces, paste paper pastedowns, all edges gilt. Wood-engraved frontispiece of Saint Maria A Corde by B. Kilian. Front flyleaf and title with early ink inscriptions. VD17 12:106109K ♦Front joint cracked, but the board still firmly attached, corners a little bumped, gilt and paint a bit rubbed in spots, but the binding sound and retaining its charm; narrow three-inch ink stain to front flyleaf, tail margin of frontispiece renewed (not affecting image), occasional minor browning, offsetting in text block, or small stains or smudges, otherwise an excellent copy internally, clean and fresh. \$2,500



*This collection of meditations on the life of Christ and the sorrows of the Virgin by a Bavarian Jesuit theologian was bound for Benedikt Pacher, abbot of Ettal Abbey, a major Benedictine monastery in Bavaria.* According to the “*Biographica Benedictina*,” Pacher (1711-96) took vows in 1731 and studied theology at Benedictine University of Salzburg before being elected abbot of Ettal in 1739. It seems likely this lavishly decorated binding bearing that date was a gift commemorating this elevation. In the fifth year of his term, a fire destroyed the monastery and its precious library; Pacher presided over the rebuilding of the monastery in the style of the High Baroque. Allegations of an “immoral life” forced him to resign as abbot, and he went to the monastery of St. Peter in Salzburg. Ettal Abbey continues to thrive today as one of the largest Benedictine houses. Author Wilhelm Gumpfenberg (1609-75) is best known for the “*Atlas Marianus*,” cataloguing all images of the Virgin Mary to which miraculous properties were attributed. Painted vellum bindings, especially red ones, are not at all common, and this one is particularly redolent of a solemn but celebratory time and place. (ST14854)

### GERMAN GOATSKIN TOOLED IN SILVER GILT AND PAINTED BLACK With Charming Illustrations of Young Saints, and a Floral Binding Reflecting Those “Lilies”

**57 BACHIN, LEONHARD, S. J.** *CORONA MARIANA COMPLECTENS DUODECIM VIRIDARII PARTHENII LILIA.* ([Munich]: Franz Joseph Thuille, 1746) 160 x 95 mm. (6 1/4 x 3 3/4”). 5 p.l., 373 [1] pp. Appealing contemporary German goatskin tooled with silver gilt, the designs highlighted with black paint, covers with gilt roll border, central panel framed in black and tooled with an overall floral design of tulips and daisies, some painted black; raised bands, spine compartments with once-silver floral spray centerpieces, volute cornerpieces, one compartment lettered “MONAC [i.e., Munich] 1768,” marbled endpapers, all edges gilt. With engraved allegorical frontispiece depicting the Virgin with a flower crown, and 12 engraved portraits of young male saints. Front pastedown with modern bookplate of M. Lugol; title page with ink inscriptions of two early owners. Sommervogel Bibliotheca Mariana 1468. ♦Silver gilt mostly rather tarnished or rubbed, tiny wormhole at the tail



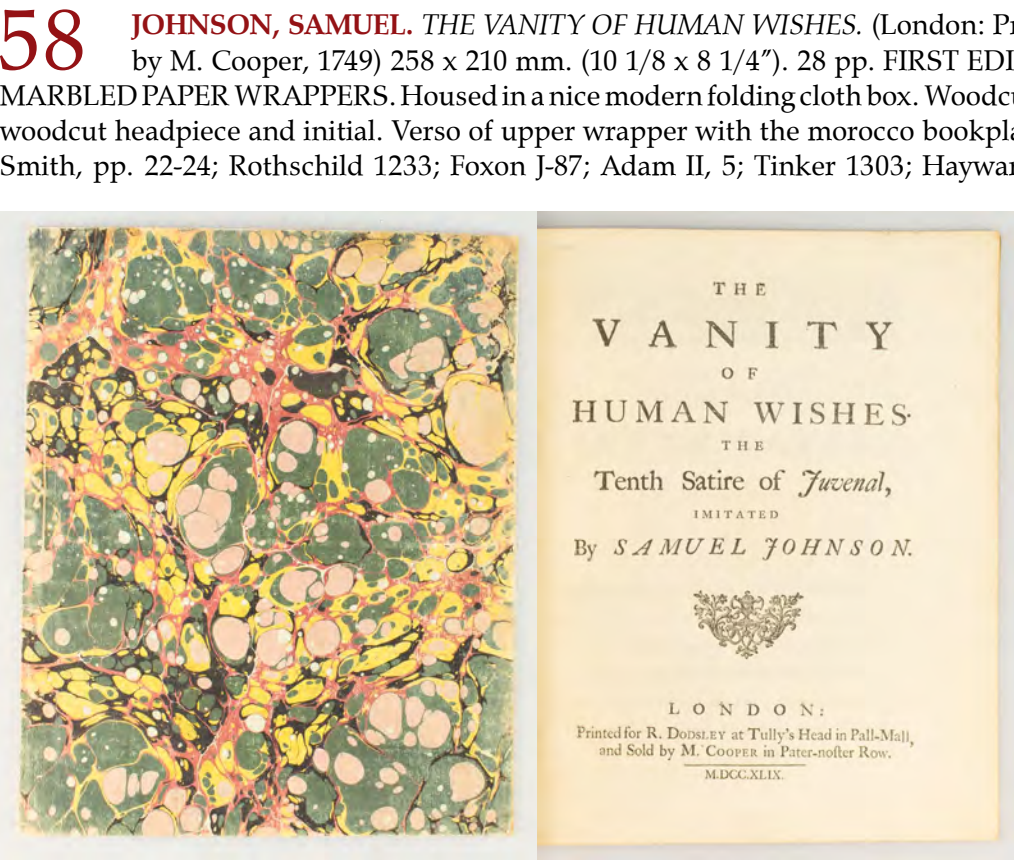
of each joint, joints and extremities a bit rubbed, a couple of short scratches to upper cover, intermittent minor foxing (never offensive), otherwise an excellent copy, the text clean and fresh, and in a solid binding that retains much of its original charm. **\$2,400**

*This hagiography of the lives of 12 young saints with a special devotion to the Virgin is described by the title here as the lilies of her garden, and its binding continues that floral motif.* First published in 1716, the work by Jesuit scholar Leonhard Bachin recounts the lives of Alexius, Aloysius Gonzaga, Bernadinus of Siena, Casimir, Edmund, Archbishop of Canterbury, Emeric of Hungary, Herman Joseph, Nicetas, Pelagius, Stanislaus Kostka, Thomas Aquinas (as a youth), and Ubaldus. Each essay is accompanied by a portrait of the saint as a youth, often with a lily or an image of the Virgin in the scene. In the frontispiece, Mary is depicted above a crescent moon, surrounded by putti and crowned with flowers, looking down on a earthly garden. The design of the binding is somewhat like a garden, with curving borders enclosing beds of flowers. The binding here is unusual, and although much of the silver gilt has oxydized, the volume has a very considerable enduring charm. (ST14784)



**ORIGINAL MID-18TH CENTURY MARBLED WRAPPERS**

*The Frank Hogan Copy, in Remarkable Condition*



satire: the folly of vanity and self-seeking. To demonstrate the inevitable futility of human ambition, Johnson examines the desires for long life, physical beauty, power, eminence in learning, and military glory, emphasizing the miseries and dangers of the first two and illustrating the last three by the rise and fall of Wolsey, Buckingham, Hyde, Galileo, Laud, Charles of Sweden, and others. The poem is the source of most of the memorable quotations from Johnson. To begin with, this work does not show up frequently in the marketplace; it is scarce in fine condition; and it is impossibly rare in original wrappers found in the outstanding condition seen here. It is entirely fitting that it was once in the possession of the famous, extremely

**58 JOHNSON, SAMUEL.** THE VANITY OF HUMAN WISHES. (London: Printed for R. Dodsley and Sold by M. Cooper, 1749) 258 x 210 mm. (10 1/8 x 8 1/4"). 28 pp. FIRST EDITION. ORIGINAL STITCHED MARBLED PAPER WRAPPERS. Housed in a nice modern folding cloth box. Woodcut ornament on title, decorative woodcut headpiece and initial. Verso of upper wrapper with the morocco bookplate of Frank Hogan. Courtney-Smith, pp. 22-24; Rothschild 1233; Foxon J-87; Adam II, 5; Tinker 1303; Hayward 163. ♦Just a touch of wear to the to the wrappers, two corners slightly chipped, hint of thumbing to a few pages but A COMPLETELY UNSOPHISTICATED COPY IN EXTRAORDINARILY FINE CONDITION. **\$9,500**

*This is an unsurpassable copy of the first printing of the first work to bear Johnson's name, offered here in the original wrappers.* Written in powerful and polished heroic couplets, the book has been called the most nobly Roman poem in English, and it is less an imitation than Johnson's own poem upon the same subject as Juvenal's

discriminating American collector Frank Hogan (1877-1944), whose library contained "an appealing and highly personal selection of literary treasures." (Dickenson) As the present work attests, volumes from his collection are almost always in the best obtainable condition. (ST13617)

**— TWO 18TH CENTURY GERMAN SILVER BINDINGS —**

*With Accomplished and Delightful Classical and Christian Iconography, the Abbey Copy*



**59 KLEINKNECHT, CONRAD DANIEL.** DES HIMMLISCHEN SALOMONS ERQUICKLICHES LIEBES-MAHL; ODER: HEILIGE VORBEREITUNG ZUM TISCHE DES HERRN. ["HOLY PREPARATION FOR THE LORD'S TABLE"]. (Ulm: Daniel Bartholomäi, 1754) 162 x 80 mm. (6 1/2 x 3"). 18 p.l., 407, [9] pp. A LOVELY CONTEMPORARY GERMAN SILVER BINDING OVER BLACK SHARKSKIN, covers with ornate frame in the Rococo style, with engraved vignettes of the Virtues (three to each side) nestled among a tangle of floral vines and flourishes, silver spine elements (with simpler floral decoration) at top and bottom above the unadorned sharkskin spine (these elements perhaps slightly later), two clasps at fore edge, each featuring a cherub surrounded by floral sprays, patterned pastedowns, all edges gilt. In a (slightly worn) russet buckram clamshell box, with the green morocco label of John Roland Abbey on upper cover, matching title label on spine, and yellow paper library label marked "JA 7343" on tail edge. With five engraved plates of biblical scenes. Front free endpaper with printed label of the National Exhibition of Works of Art, Leeds, 1868, signed in ink by C. Butler, Esq. Sotheby's "Silver and Enamel Bindings" 10 May 1985, lot 27. ♦Four tiny holes to sharkskin covers, hinge open at )(3 and )(12, half a dozen gatherings a little proud, occasional faint marginal stains, otherwise an excellent copy, the silver unmarred and glistening, the text clean and fresh, and the binding entirely solid. **\$6,800**

*Intended to prepare the worshipper to receive Holy Communion, this little book of devotions is presented here in a very attractive silver binding from one of the most distinguished collections of books ever assembled.* The flourishes and flowers on lovely frames here are engraved in such deep relief that they give a filigree effect, and the Virtues (Temperance, Hope, and Justice on the upper cover, Charity, Faith, and Prudence on the lower) have a whimsical charm. Our artisan has combined classical and Christian iconography in his representations, showing, for example, Prudence in the garb of Athena, goddess of wisdom; Hope with an anchor and a raptor-like bird; Faith with a lamb rather than the usual cross; and Temperance improbably pouring liquid from an urn into a chalice—all with the columns, arcades, and pedestals of classical architecture in the background. The most ambitious and successful English book collector of fine bindings in the 20th century, our previous owner J. R. Abbey (1894-1969) was a scholarly bibliophile whose copies are consistently found in the best obtainable condition. He was one of the few discerning collectors to purchase silver bindings in any quantity, and, as detailed by J. R. Hayward in "Silver Bindings in the J. R. Abbey Collection," he put together an impressive group of specimens dating from the 16th through the 18th centuries. (ST12804)

*A Glittering Combination of 18th Century German Silver and 19th Century English Piety*

**60 BIBLE IN ENGLISH.** BAGSTER'S NARROW EDITION. THE GOSPELS OF THE NEW TESTAMENT SCRIPTURES, ACCORDING TO THE AUTHORIZED VERSION. [with] THE EPISTLES OF THE NEW TESTAMENT SCRIPTURES. (London: Samuel Bagster & Sons, [1860, 1858]) 150 x 75 mm. (5 x 3"). [124] leaves; [100] leaves. **Two separately published volumes bound together.** SPLENDID 18TH CENTURY SOUTHERN GERMAN SILVER BINDING over black sharkskin, covers with silver gilt Rococo frame, small silver oval medallions of the Virtues (upper cover) and Evangelists (lower cover), and large oval centerpieces, that on the front showing King David dancing to greet the Ark of the Covenant, that on the back depicting the Last Supper; spine with silver gilt embellishment and three silver medallions of Faith, Hope, and Charity, two fore-edge clasps, later silver





moiré endpapers printed with an unusual floral pattern, all edges gilt. Not in Herbert or Darlow and Moule. ♦Four tiny spots of flaking to silver gilt frame, otherwise AN ESPECIALLY FINE COPY—clean, fresh, and bright internally with no signs of use, and in a beautifully preserved, glittering binding. \$9,500

*This is a rare copy (no auction records in the past 40 years) of a 19th century pocket edition of the Gospels and Epistles in English that was inserted into a sparkling silver binding produced in Germany—likely in Augsburg—in the previous century. Silver bindings with religious decoration were popular in Germany in the 17th and 18th centuries, and were often used to cover prayer books, Psalters, or small testaments. Augsburg was home to a number of gold- and silversmiths, and a major center for production of the embossed medallions like those on our covers, which were also used for small home altars. Bookbindings added an additional market for these plaques, and the artisans of Augsburg expanded their efforts into this market. A later English or Anglophone owner fortunately found this slim New Testament extract that fits the binding perfectly. The endpapers and the gilding of the edges date from this 19th century remboitage. Samuel Bagster (1772-1851) was an innovator in the production of portable and affordable scholarly Bibles. When Bagster set up his business in 1794, only the Oxford and Cambridge University presses and the King's printer were permitted*

*to publish copies of Holy Scriptures, unless the texts were accompanied by commentary or annotations. Consequently, Bagster was compelled to add scholarly apparatus to the Bibles for which he saw a commercial need, and he began to produce extensively annotated and polyglot Bibles. Our two volumes together contain all of the New Testament except for Acts and Revelation. While the date of contents and binding would typically be expected to match, it is not unusual to find a silver binding that marries a text across centuries. Whatever the story of the present volume, it is an extremely lovely item in terms of design and a remarkable find in terms of condition. (ST14856)*

### ELABORATELY GILT AND ONLAID CONTEMPORARY MOROCCO

*With a Sensational Design and Execution of the Binding,  
And Extra-Illustrated with Ogilby's 100 Plates*

**61 (BASKERVILLE IMPRINTS). (EXTRA-ILLUSTRATED BOOKS). VIRGIL. BUCOLICA, GEORGICA, ET AENEIS.** (Birminghamiae: Typis Johannis Baskerville, 1757) 307 x 232 mm. (12 x 9 1/8"). 6 p.l., 432 pp.



(complete with first blank and subscriber list). First Baskerville Printing. SUPERB CONTEMPORARY ENGLISH OLIVE GREEN MOROCCO, SUMPTUOUSLY GILT AND ONLAID, covers with elaborate frame of decorative gilt rolls, onlaid red morocco, and floral spray and bird tools, central oval of onlaid red morocco tooled with gilt rosette, the oval emanating gilt floral sprays and fleurons; raised bands, spine gilt in compartments with onlaid red rosette at center enclosed in a lozenge of floral tools, scrolling cornerpieces, red morocco label, gilt-rolled turn-ins, marbled endpapers, all edges gilt. EXTRA-ILLUSTRATED with 100 plates from Francis Cleyn's suite engraved for the edition of Ogilby's Virgil (London, 1654) by Hollar, Lombart, and Faithorne, mounted on



heavier stock. Gaskell 1. For the Binding: Maggs 1075, nos. 160 and 178. ♦Spine sunned to olive brown, a couple of small chips to morocco labels, extremities lightly rubbed, leaves adjacent to inserted plates a bit browned or foxed (never severe), other trivial imperfections, but a very nearly fine copy of an extraordinarily beautiful book, with clean, smooth leaves in a very well-preserved binding still bright with gilt. \$9,500

*This is an arresting binding covering the first book printed by the celebrated John Baskerville, a work widely considered to be his best. Renouard says it is the "most beautiful and most sought after," Gaskell deems it the printer's "finest book," and Dibdin calls it "unrivalled." DNB says that the "calligraphic type, the density of the ink, the excellence of the presswork, the smoothness and gloss of the paper—all these elements work in harmony in a design that was unusually sober for a relatively expensive book, since there are no copperplates or ornaments of any kind." That sobriety has been relieved in the present copy by the addition of copperplates from the 1654 Ogilby edition, the first English printing with illustrations. Ogilby commissioned the German painter Francis Cleyn for the illustrations, which were executed by the foremost etchers and engravers of the day, including William Faithorne, Wenceslaus Hollar, and Peter Lombard, among others. The*

*plates, of considerable beauty, skill, and interest, are situated within a long-standing tradition and corpus of illustration for Virgil's works, beginning with near contemporary manuscripts and extending through the early and late Medieval periods until Gruninger's first printed illustrated edition of 1502. Our superb binding is unsigned, and we have been unable to identify the binder's tools in any of the various bibliographies. The unknown artisan was clearly a first-rate practitioner of the craft, as the impression of the design and manifested level of skill are little short of sensational. (ST14251)*

### MID-CENTURY SHEEP-BACKED BOARDS OF AN UNUSUAL DESIGN

**62 SULLY, MAXIMILIEN DE BÉTHUNE, DUC DE. MEMOIRS OF MAXIMILIAN DE BETHune, DUKE OF SULLY.** (London: A. Millar; J. Dodsley; and W. Shropshire, 1757) 222 x 140 mm. (8 3/4 x 5 1/2). **Five volumes.** Second edition. Contemporary gray paper boards backed in sheep (with unusual wavy edges), raised bands, black morocco labels with gilt titling. Front pastedowns with armorial bookplate of Francis Eyre of Warkworth, Northamptonshire. ♦Corners slightly bumped and edges a little tattered, one spine with minor loss to leather in one compartment, boards a bit rubbed, but overall the contemporary bindings very sound and in excellent condition; the occasional small blemish, a few marginal open tears, one closed tear minimally affecting text, but internally very well preserved in general. \$950





*This is the first English translation of the memoirs of French statesman Maximilien de Béthune, Duke of Sully, undertaken either by Samuel Johnson or by best-selling female novelist Charlotte Lennox, and offered here in the original, unsophisticated bindings.* A Huguenot of noble family, Sully (1560-1641) was presented to the Protestant King Henri of Navarre when he was 11 years old and became permanently attached to that monarch until the king's assassination in 1610. Sully, although a lifelong Protestant himself, encouraged Henri to convert to Catholicism in order to become King Henri IV of France, arranged for the marriage of Henri to Marie de Medici, and served as a lifelong advisor and confidante to the king. His insider's views of this crucial period of French history make his "Memoirs" of continuing interest to scholars. Originally published in French in 1638, the first edition in English appeared well over 100 years later, in 1756 (a year before our second edition). The ESTC notes that the translator may have been Samuel Johnson, but the book itself (as well as later editions) credits Charlotte Lennox (ca. 1729-1804), author of popular women's adventure novels, including "The Female Quixote." She was born in the American colonies, but spent her working life in England, where literary friends and supporters included the aforementioned Johnson. The bindings here are not extraordinarily attractive, but they are interesting as specimens of an unusual, slightly rustic, design: the wavy edges where the leather and paper meet are clearly purposeful and add a playful element not usually seen in modest bindings such as these. (ST14844)

**CONTEMPORARY RED MOROCCO,  
WITH ITS ORIGINAL PROTECTIVE LEATHER CASE**

*A Charming Diminutive French Cartographic Item, Beautifully Preserved*



**63 (ATLAS - MINIATURE). DU CAILLE, LOUIS-ALEXANDRE. [RIZZI-ZANNONI, GIOVANNI ANTONIO]. ETRENNES GEOGRAPHIQUES 1760.** (Paris: Chez Ballard, Imprimeur du Roi, 1760) 118 x 82 mm. (4 5/8 x 3 1/4"). [4] text leaves. Compiled by Giovanni Antonio Rizzi-Zannoni and L. A. du Caille. FIRST EDITION. Publisher's red morocco, gilt, covers with cresting roll frame, oblique floral spray at corners, flat spine in compartments with floral sprig centerpiece, green morocco label, Dutch gilt endpapers, all edges gilt. IN THE MATCHING (somewhat scuffed) ORIGINAL LEATHER SOLANDER CASE. ENGRAVED THROUGHOUT and mounted on tabs. Allegorical frontispiece, pictorial title page, and 26 maps with borders outlined in colors. Verso of first map with Turin bookseller's ticket; verso of first two maps with late 19th century pencilled annotations. Moreland & Bannister, p. 73. ♦A touch of rubbing to extremities, otherwise AN EXTREMELY FINE COPY, quite clean, fresh, and bright internally, and in a lustrous binding with few signs of use. **\$3,250**

*Offered here in a charming and remarkably well-preserved period binding, this is the first in a series of delightful miniature atlases brought out by Louis-Alexandre du Caille for the New Year's gift ("étrennes") market. Du Caille engaged the services of the skilled cartographer Giovanni-Antonio Rizzi-Zannoni to create the miniature versions of the maps making up the contents here. The atlas opens with maps of the Eastern and Western Hemispheres, followed by those showing Europe, Asia, Africa, and the two Americas. The remaining 19 maps show Great Britain, Denmark, Sweden*



and Norway, France (five maps), Flanders and the Low Countries, Germany (seven maps), Prussia, Spain and Portugal, and Italy. In the words of Moreland & Bannister, Rizzi-Zannoni (1736-1814) "was a noted astronomer, surveyor and mathematician of great versatility. . . . The maps in his various atlases were beautifully engraved, showing minute detail and embellished with elaborate cartouches." The present atlas appears from time to time, but rarely with the original case or in the state of preservation seen here—and it is obvious that the former has had much to do with the latter. (ST14360)

**A BINDING WITH THE ARMS OF GEORGE II**

*Apparently Given to the Earl of Dalhousie, the Crown's*

*Governor-in-Chief of North America and Commander-in-Chief of the Army in India*



**64 THE BOOK OF COMMON PRAYER.** (London: Printed by John Baskett, Printer to the King's Most Excellent Majesty, 1735) 457 x 286 mm. (18 x 11 1/4"). [191] leaves, 23, [3] pp. With the phrase, "Price One Pound Five Shillings Unbound" at foot of title page (see below). STately CONTEMPORARY DARK BLUE MOROCCO, INTRICATELY GILT, WITH THE ARMS OF GEORGE II on the covers, the arms enclosed by an elaborate dentelle frame incorporating rose and thistle tools; raised bands, spine compartments with royal cipher at center, surrounded by star and crescent moon tools, filigree cornerpieces, marbled endpapers, all edges gilt, original cloth ties lacking (joints and corners recently and very expertly renewed). With engraved frontispiece. Front pastedown with engraved bookplate of the Earl of Dalhousie. Griffiths, p. 157; ESTC T230496 ♦Spine and head of front board evenly sunned to a soft brown, tiny tear to tail of joint, six-inch scratch and four short scratches to lower board (not obvious after refurbishing), half a dozen leaves lightly browned, isolated minor marginal stains or smudges, but an excellent copy nevertheless, clean, fresh, and generally bright internally, in a sound binding shining with gold. **\$6,500**

*This is the deluxe edition of Baskett's 1735 folio prayer book in a stately binding done for King George II. John Baskett printed the Book of Common Prayer in duodecimo, octavo, and folio sizes in 1735; the only folio version listed in ESTC and in Griffiths had a price of eight shillings unbound printed on its title page, while our title lists a price more than three times that*

*amount: "One Pound Five Shillings Unbound." This volume is also more than five centimeters taller than the eight-shilling version (which Griffiths measures at 40 cm.), and it is ruled in red throughout as a reflection of its importance—in other words, the copy is literally fit for a king, with the royal binding to prove it. The style of the binding is similar to several done for George II by John Brindley, but we have not been able to match any of the tools. It seems likely that this book was presented by the Crown to George Ramsay, 9th Earl of Dalhousie (1770-1838), who served George III as Lieutenant Governor of Nova Scotia and then as Governor-in-Chief of British North America from 1820-28. He was made a Knight Grand Cross of the Order of the Bath in 1815, and his bookplate here shows his coat of arms surrounded by the motto of the Order of the Bath ("Tria juncta in uno") beside the arms of his wife, Scottish botanist Christian Broun Ramsay. Dalhousie completed his career in public service as the Commander-in-Chief of the British Army in India. We have not been able to find a copy of this work as tall as the present one or one marked with the £1.5.0 price either in libraries (OCLC, COPAC) or in auction records. Although George II's lengthy reign stretched from 1727 to 1760, bindings with his arms are not frequently seen on the market. (ST14953)*



## A PEASANT BINDING



**65 BIBLE IN GERMAN.** DAS GANZE NEUE TESTAMENT. DER PSALTER DAVIDS. DIE CL PSALMEN DAVIDS. (Zurich: David Gessner, 1768) 169 x 94 mm. (6 1/2 x 3 3/4"). 272, 64, 214 (of 215) pp. CONTEMPORARY PAINTED AND BLIND-TOOLED VELLUM, DECORATED IN AN ELABORATE AND QUAINST STYLE, covers with black and red starburst at center in a lobed red and green frame stamped with stars and tulips, yellow cornerpieces stamped with a floral design, smooth spine painted red and tooled in blind with flowers, Dutch gilded endpapers, all edges gilt. ♦Covers faintly soiled, extremities lightly rubbed, one leaf with two-inch portion torn away at fore margin (costing small parts of five closely spaced staves of music) occasional foxing of no great consequence; with some serious condition issues internally, but an extremely pleasing example of a binding representing German folk art of the period. **\$3,900**

*Although lacking the final leaf of text, this volume is of considerable interest as an expertly made and decorated so-called "Peasant*

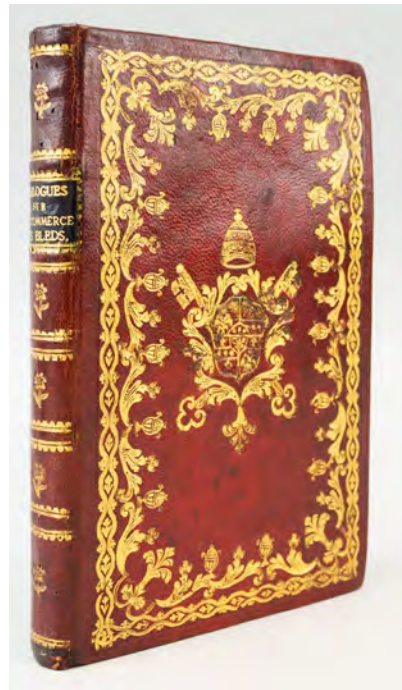
*Binding," a colorful binding style that began in Hungary and spread through Germany, the Netherlands, and Scandinavia in the 18th century.* The use of the word "peasant" in this context is a reference to the obvious influence of folk art on this decoration, rather than to the clientele for which it was intended. Bibles, prayer books, and hymnals in the brightly painted and exuberantly decorated vellum bindings were popular wedding gifts among the bourgeoisie, who were both literate and sufficiently affluent to afford such luxuries. (ST12938)

## A PAPAL BINDING

*The Pope's Copy of a Vivacious and Witty Book on . . . Wheat(!)*

**66 GALIANI, FERDINANDO.** DIALOGUES SUR LE COMMERCE DES BLEDS. (Londres [but Paris]: [Merlin], 1770) 197 x 125 mm. (7 3/4 x 5"). 2 p.l., 314 pp., [1] leaf (errata). FIRST EDITION. EXCELLENT CONTEMPORARY RED MOROCCO, GILT, WITH THE PAPAL ARMS OF PIUS VI, covers with frame of cresting floral roll and volutes accented with ciborium ornaments, raised bands, spine panels with central floral sprig, black morocco label, renewed endpapers (with the book consequently opening stiffly). Kress 6730; Goldsmiths 10640. ♦Boards with a few spots of soiling, otherwise an extremely fine copy—the margins especially ample, the text unusually clean, fresh, and bright, and the binding lustrous and scarcely worn. **SOLD**

*In a handsome binding of papal provenance, this economic essay on the wheat trade is one of the few works in the "dismal science" to be noted for its wit and vivacious style.* Voltaire likened it to a cross between Plato and Molière, and Scottish economist John Ramsay McCulloch observed that "perhaps no foreigner ever obtained so perfect a mastery over the delicacies of the French language as Galiani has displayed in" this work. Written in the form of dialogues between two French noblemen, this debate over free market versus mercantilist policies in the French wheat trade was likely of interest to a pope known for his keen financial sense. Pope Pius VI (1717-99) received a doctorate in canon and civil law as Count Giovanni Angelo Braschi before entering the priesthood. Economics was an area of specialization for him: he headed the papal treasury before becoming a cardinal, and was noted for improving Vatican finances during his papacy. (ST13650)



## SUPERB CONTEMPORARY ENGLISH RED MOROCCO, ELABORATELY GILT

*An Exceptionally Fine Copy of One of Baskerville's Classic Quartos*



**67 (BASKERVILLE IMPRINT). CATULLUS. TIBULLUS. [and] PROPERTIUS. OPERA.** (Birminghamiae: Typis Joannis Baskerville, 1772) 310 x 260 mm. (11 7/8 x 9 3/4"). 1 p.l., 200, 221-372 pp. (but complete). First Baskerville Edition. SUPERB CONTEMPORARY ENGLISH RED MOROCCO, LAVISHLY GILT, covers with wide dentelle frame composed of botanical elements and many small tools, raised bands, spines gilt in compartments with central floral sprig surrounded by acorns, flowers, stars, and dots, volute cornerpieces, green morocco labels, gilt turn-ins, marbled endpapers, all edges gilt. Front pastedowns with engraved bookplate of P. Dupont and with morocco heraldic book label. Gaskell 44. ♦A breath of rubbing to extremities, title page a little browned, final page a bit foxed, other trivial imperfections, otherwise A CHOICE COPY, internally clean, smooth, and bright, and in a sparkling binding. **\$3,600**

*This is the impressive quarto edition of a trio of great Roman love poets, in a lovely binding befitting the refined printing.*

*In a sheet dated 1760, which Baskerville issued appended to a specimen of his folio Bible, the printer discusses his proposed*

*"Baskerville Classics": "Many gentlemen," he says, "have wished to see a sett of the Classicks . . . in the Manner, Letter, and Paper, of the 'Virgil,' already published," and he vows to print the same, with the poetical classics first. The present items are from what turned out to be seven Baskerville quarto printings of the classics, mostly done late in the printer's career but, according to Reed, bearing "the marks of unabated genius." These volumes, says Reed, would "suffice had [Baskerville] printed nothing else, to distinguish him as the first typographer of his time." In the present works, the stately typography, the luxurious paper (textured, but feeling rather like vellum), and the spacious design combine to give the reader a particularly gratifying feeling of strength and serenity. The extraordinarily smooth surface of our leaves provides a tactile experience not available from any other 18th century printer, Bodoni included. The beautiful binding here is unsigned, but is clearly the product of a first-rate workshop; while it is not uncommon to see a volume from the Baskerville quartos in a decorative contemporary binding, the present one would have a place in the front row of any assemblage. (ST14299)*

## ELEGANT PERIOD SPANISH RED MOROCCO

*A Splendid Deluxe Copy of "the Stupendous Sallust"*

**68 (IBARRA IMPRINT). SALLUST.** LA CONJURACION DE CATILINA Y LA GUERRA DE JUGURTA. (Madrid: Joachin Ibarra, 1772) 362 x 254 mm. (14 1/4 x 10"). 8 p.l., 395, [1] pp. First Edition of this translation by the Infante Don Gabriel of Spain. ONE OF 120 LARGE PAPER COPIES. HANDSOME CONTEMPORARY RED MOROCCO, covers bordered by gilt dogtooth and twining floral rolls, raised bands, spine gilt in double-ruled compartments with acanthus leaf cornerpieces and central daisy surrounded by dots and small flowers, turn-ins repeating the floral roll, blue watered silk endleaves, all edges gilt. Engraved title page with decorative frame, portrait frontispiece, and nine plates, including one map, two scenes (a battle and a surrender), two plates of weapons, one of coins, one of battle plans, and two of orthography (one being an inscription and one a table of letters). Verso of front free endleaf with bookplate of Florencio Gavito and tipped-on typed note stating that the book had been acquired at the 1920 sale of the library of Edmond Rostand. Palau 288.134; Salvà 2791; Cohen-de Ricci 938; Schweiger II, 900. ♦Minor rubbing to joints and extremities, covers with slight variation in color, but A SUPERB COPY, the binding lustrous and with no significant wear, and especially clean, fresh, and bright internally, with thick, smooth paper and vast margins. **\$14,000**





*This is an outstanding contemporary copy of the limited deluxe version of the masterwork of perhaps the greatest Spanish printer of all time and certainly the greatest printer Spain produced in the 18th century.* Even apart from the elegant period morocco binding, the book is a beautiful object: in our special Large Paper version, the text is printed on thick, particularly bright paper with enormous margins, and is artfully arranged: the Spanish translation, in a large, graceful italic type by Antonio Espinosa de los Monteros, dominates the page, appearing in a single column that uses twice the area of the much smaller Latin text, printed below it in double columns in roman type (this diglot edition combines the Latin text of the 1634 Elzevier edition with a translation by the Infante Don Gabriel, son of the Spanish King Carlos III). Some of the only extant texts of Sallust (86-34 B.C.), this volume includes his history of the conspiracy against Cataline and his account of the Roman war against Jugurtha. Though he is less concerned with facts than with political propaganda, his narrative is marked by memorable epigrammatic speeches, vivid scenes, and psychologically complex delineation of characters. Joaquín Ibarra (1725-85) established himself at a fortunate time for printers in Spain: when Carlos II ascended the throne, he determined to improve all Spanish industry, but especially the book arts. The king exempted printers, typefounders, and punchcutters from military service, and, even more importantly, reduced the price of metal used in making type, thereby stimulating production of new fonts. Ibarra was an innovative printer, experimenting with paper to reduce plate mark impressions, developing his own printing ink noted for its quality, and establishing standard measures for the production of type. His talents led to his appointment as royal printer. According to Glaister, Ibarra “had a great influence on raising the standards of printing, not only in Spain, but in Europe generally.” His Sallust was immediately recognized as a masterpiece: Europe’s most famous printer of the day, Giambattista

Bodoni (1740-1813), called it “the stupendous Sallust.” The fine engravings, beautiful typography, rich impressions, and luxurious paper here epitomize Ibarra’s work. Certainly Continental, and perhaps Spanish, the binding is just what one would expect on such a showpiece, and the lack of wear inside and out indicates that the volume has always been a treasured possession, treated as the work of art it is. The present copy is 352 mm. tall, just as was the royal presentation copy given by the translator to James Harris, British Minister to Madrid from 1769-71 (and sold as one of 120 Large Paper Copies, most recently at the 2003 Sotheby’s auction of the stock of H. P. Kraus). Our copy has apparently resided in the libraries of French playwright Edmond Rostand (1868-1918), famous as the creator of “Cyrano de Bergerac,” and the 20th-century Mexican bibliophile Florencio Gavito. (ST12461)

### BOUND FOR JONAS HANWAY *Inveighing Against Nocturnal Diversions*

**69** [HANWAY, JONAS]. MIDNIGHT THE SIGNAL. (London: Sold by Dodsley, 1779) 165 x 102 mm. (6 1/2 x 4”). Complete, with usual jump in pagination in volume II. **Two volumes.** Pleasant 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. **\$4,500**

*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)



### BOUND BY DEROME LE JEUNE, WITH HIS TICKET AND THE ORIGINAL PROTECTIVE MOROCCO CASES

*A (Unique?) Four-Volume Tasso Printed on Vellum and in Exceptionally Fine Condition*



**70** (VELLUM PRINTING). TASSO, TORQUATO. LA GERUSALEMME LIBERATA. (Parigi [Paris]: G. C. Molini, 1783) 177 x 95 mm. (7 x 3 3/4”). **Four volumes.** ELEGANT CONTEMPORARY BLACK MOROCCO, VERY HANDSOMELY GILT, BY DEROME LE JEUNE (with his ticket, “Relié par / DEROME le jeune, / rue St. Jâques audessus / de St. Benoist,” on verso of front flyleaf), covers framed with palmette, pentaglyph-and-metope, and lozenge-and-bead rolls, smooth spines in compartments with saltire and lozenge of gilt dots, calligraphic flourish centerpiece, gilt titling, turn-ins with decorative gilt rolls, pink watered silk endleaves, all edges gilt. IN THE ORIGINAL GILT-TRIMMED GREEN MOROCCO SLIPCASES (spines sunned to light brown) lined with pink silk. With engraved frontispiece and illustrated title page in volume I. PRINTED ON VELLUM. Verso of front flyleaf in each volume with ink owner signature, “A. G. September 10th 1797” (see below). Brunet V, 667;



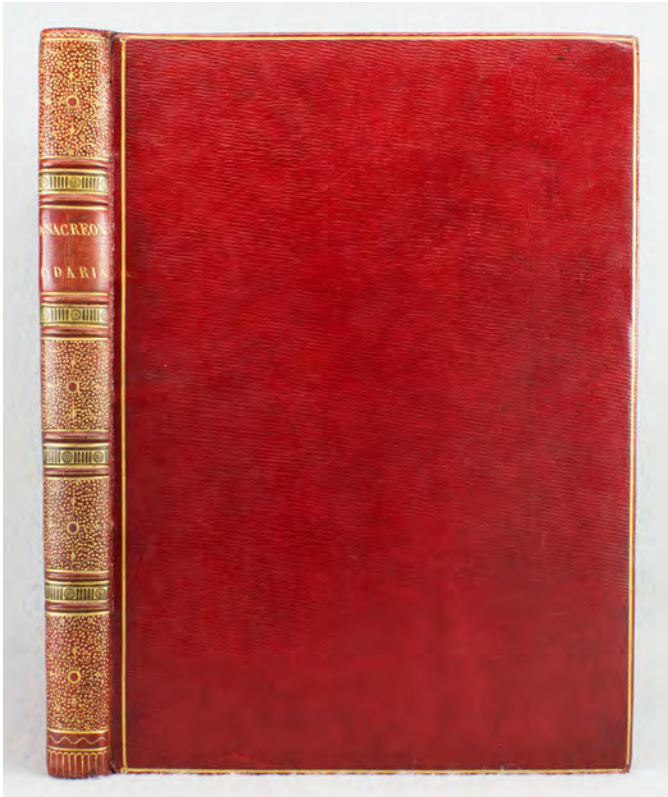
Graesse VI (IIème), 34. ♦A SPLENDID SET, with only the most trivial imperfections. **\$35,000**

*This is a superb bibliophile's copy of Tasso's heroic poem, beautifully printed on creamy vellum, in virtually untouched bindings by Derome le jeune that have been preserved in their original cases for more than 200 years.* In his "Jerusalem Delivered," Tasso (1544-95) intended to produce a work that would ennoble the Italian epic, but the poem inclined toward romance and became, in most critic's eyes, an early example of poetic sentiment. But as Britannica observes, "This sentiment, refined, noble, natural, steeped in melancholy, exquisitely graceful, pathetically touching, breathes throughout the episodes of the 'Gerusalemme,' finds metrical expression in the languishing cadence of its mellifluous verse, and sustains the ideal life of those seductive heroines whose names were familiar as household words to all Europe in the 17th and 18th centuries." Unfortunately, the work, in manuscript, was condemned by contemporary critics on both religious and literary grounds, and the sensitive and conscientious author suffered a nervous breakdown, was later visited by a violent insanity, and was confined for seven years. When he emerged from confinement, he discovered that his masterpiece had been published and that he was now famous. He was to have received the laurel crown with which Petrarch alone had been honored, but he died just before the presentation. It is possible that the present vellum copy is unique. Brunet and Graesse record a single copy on vellum in four volumes, bound in morocco, which may be ours. Apart from the present copy, ABPC and RBH together record two 1783 vellum copies, but these are in duodecimo and 24mo. 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. Our handsome binding compares favorably to other work from this period of his career in the Schiff catalogue. The inscription on the flyleaves is most probably that of Lady Anne Grenville (née Pitt, 1772-1864), wife of William Wyndham Grenville (1759-1834), who was at the time of writing Britain's Foreign Secretary, negotiating for peace with France. He was to become Prime Minister from 1806 to 1807. The present item is a wonderful combination of a major literary work from the 16th century, printed in the most elegant and luxurious way possible, bound by an outstanding binder at work two centuries later, and with the whole enterprise secreted and protected in its original slipcases. (ST14789)



**BOUND IN CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO**  
*Elegant and Luxurious in Every Way, and with Fine Provenance*

**71 (BODONI IMPRINT). ANACREON.** [In Greek:] ANAKREONTOS TÊIOU MELÊ [then:] ANACREONTIS TEII ODARIA. [i.e., THE ODES]. (Parmae: Ex Regio Typographeio, [1785]) 308 x 216 mm. (12 1/8 x 8 1/2"). 2 p.l., xciv, 100 pp., [1] leaf. ONE OF 50 COPIES ON FINE PAPER (of a total of 310 copies). VERY ATTRACTIVE CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO, spine beautifully gilt in compartments between green stylized pentaglyph and metope strips flanked by double raised bands, the plain-ruled compartments densely stippled with gold dots surrounding a small central medallion from which emanate a number of wavy vines bearing flowers and small leaves, annular dot cornerpieces, elaborately gilt turn-ins, blue watered silk endpapers, the pastedowns framed with elegant gilt garlands and bead-and-lozenge roll, free endleaves with cresting gilt frame, leather hinges (these expertly renewed at top and bottom), all edges gilt. In a modern brown cloth chemise and morocco-backed slipcase. Small author portrait tondo on title page, large and elaborate armorial vignette on dedication page engraved by Cagnoni. Text of poems in Greek, commentary in Latin, both printed entirely in majuscules. Front pastedown with morocco monogram bookplate of Charles C. Kalbfleisch, engraved bookplate of Hugh Morriston Davies, and book label of Charles Whibley (see below). Brooks 287; Dibdin I, 265; Schweiger



25; Brunet I, 252; Graesse I, 111. ♦Spine probably a bit sunned (though difficult to tell, with so much gilt), four tiny wormholes to joints, extremities with a hint of rubbing, but the binding solid, lustrous, and attractive; A SPECTACULAR COPY INTERNALLY, entirely clean, fresh, and bright, and with enormous margins. **\$9,500**

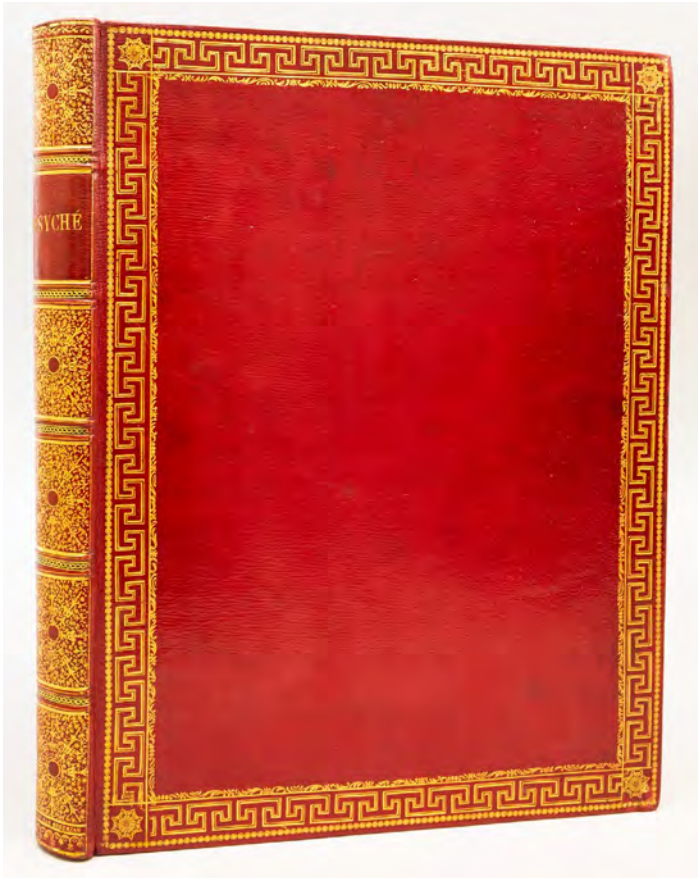
*This is a superb copy of the luxury paper Bodoni printing of the works of the sixth century B.C. lyric poet Anacreon.* Imbued with delicacy and grace, these works come down to us only in fragments quoted by other authors or in the derived form of imitators, and they did not find their way into print 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. The present copy has a distinguished provenance. Charles C. Kalbfleisch was a discriminating American collector whose library featured a great many beautiful bindings and who was known for choosing only the finest copies available. Parke-Bernet sold much of his collection in January of 1944 in a sale entitled "The Arts of the Book . . . The Splendid Library Formed by the Late Charles C. Kalbfleisch, New York." Hugh Morriston Davies (1879-1965) was a pioneering surgeon (known as "The Doyen of Thoracic Surgery") who collected fine bindings, especially those of the 18th century. Charles Whibley (1859-1930) authored important books and wrote popular periodical columns of literary interest, edited a number of works in the substantial and distinguished "Tudor Translations" series, was at the center of a British literary circle with links to the Symbolist poets of France, and made an enormous contribution to literature by recommending T. S. Eliot to Faber & Faber. (ST11935)

**— SIX ITEMS BOUND BY BOZERIAN OR IN THE BOZERIAN STYLE —**

*A Major Text, Accompanied by Greatly Refined Binding, Printing, and Illustration*

**72 (FRENCH ILLUSTRATED BOOKS). LA FONTAINE, [JEAN DE].** LES AMOURS DE PSYCHÉ ET CUPIDON, AVEC LE POÈME D'ADONIS. (Paris: Didot le jeune, l'An Troisième, [1795]) 350 x 255 mm. (13 3/4 x 10 1/8"). 4 p.l., 234 pp. A Large Paper Copy. STATELY RED STRAIGHT-GRAIN MOROCCO BY JEAN-CLAUDE BOZERIAN (stamp-signed at foot of spine), covers with a Greek key frame (Culot, roll #22), starburst (Culot tool #14) cornerpieces, raised bands with inlaid strip of black morocco, spine densely gilt in the binder's distinctive "mille étoiles et points" style, gilt titling, gilt-rolled turn-ins, pale blue watered silk endleaves with gilt laurel wreath roll (Culot #40), all edges gilt. With engraved frontispiece portrait by Audouin after Hyacinthe Rigaud and EIGHT LOVELY PLATES BY MOREAU LE JEUNE, engraved under his direction by Dambrun, Duhamel, Dupréel, Ghendt, Halbou, Petit, and Simonet, all with tissue guards and ALL BEFORE LETTERS. Ray 56; Cohen-de Ricci 583. For the binding: Culot, "Jean-Claude Bozerian." ♦Small abrasion to rear board (expertly masked with dye), lower corners slightly bumped, minor soiling to covers, isolated mild marginal smudges or faint freckled foxing to plate margins, otherwise A SUPERB COPY, clean, fresh, and bright, with enormous margins, rich impressions of the engravings, and an extremely well-preserved binding with glittering decoration. **\$6,500**





*This splendid large-format production combines the talents of a leading illustrator, leading printer, and leading binder of late 18th century France with content by one of the nation's most beloved writers. La Fontaine (1621-95) is best known for his "Fables," considered one of the masterpieces of French literature, but his retelling of Apuleius' classic story of the obstacles faced by the god of love and his mortal wife is lauded by Britannica for "the lucid elegance of its prose, its skillful blend of delicate feeling and witty banter, and some sly studies of feminine psychology." Jean-Michel Moreau, known as Moreau le jeune (1741-1814), is deemed by no less than Gordon Ray to be "the greatest name among French illustrators of the 18th century." Ray points to this volume as evidence that "the making of fine books continued after the Revolution." The engravings here show the influence of the artist's time spent in Italy, studying classical and Renaissance art, and mark a departure from his more Rococo style. 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 opulence, being at once animated, graceful, and polished. 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. Our binding is the work of*

*Jean-Claude Bozerian (1762-1840), the elder of the Bozerian brothers (François is referred to as "le jeune"), who was active in Paris from 1795 to 1810. He began his career in Lyon as an apprentice bookseller, printer, and bookbinder, eventually deciding to focus on the latter craft. Marriage to the widow of binder Pierre Boulrier allowed him to establish a binding workshop in Paris, where he was joined by his brother. His bindings were soon much in demand by French bibliophiles, who appreciated their superior materials, design, and execution. His work often enhances publications from the great house of Didot, his neighbor on the Quai des Augustins and a printer he much admired for his typography, book designs, and high quality papers. Unusually for the time, Jean-Claude often signed his work, most often at the tail of the spine, as here. A rich man by age 50, he decided to retire and enjoy his leisure, turning his business over to his nephew Lefebvre. (ST14364)*

***A Striking Didot Bible Formerly Owned by Printer and Forger Ellic Howe***

**73 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, and floral garlands (Culot roll #49), sunburst cornerpieces (Culot stamp #15), the outer and inner edges of the frame flanked by thick and thin gilt rules and cresting (Culot roll #12) and floral (Culot roll #29) rolls; double raised bands separated by a gilt-tooled inlaid strip of black morocco, spines densely gilt in "mille étoiles et points" compartments filled with much foliage and many flowers against a stippled background (Culot, plate IX), turn-ins with interlacing flame roll (Culot roll #16), 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. For the binding: Culot, "Jean-Claude Bozerian." ♦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. **\$5,500**

*Although unsigned, these handsome volumes are 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 identified by Paul Culot as belonging to Jean-Claude Bozerian.* Particularly characteristic are the spine panels featuring intricate gilt elaboration spreading out from a center point (in this case a five-petaled flower), a design Culot calls "mille étoiles et points," or 1,000 stars and dots. The urn and garland roll used on the covers, designated roll #49 by Culot, is identical to that on a binding from the Charles Ramsden collection (British Library shelfmark c156k1) signed by Bozerian, and 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 Fine Green Morocco***

**74 DELILLE, JACQUES.** *LES JARDINS, POÈME.* (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. **\$3,500**



*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). 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. 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)

*An Early 17th Century Blaeu Miniature Book,  
In a Late 18th Century Bozerian-Inspired Binding*

**75 (MINIATURE BOOK). CICERO, MARCUS TULLIUS.** DE OFFICIIS LIBRI III [and other works]. (Amsterodami: G. J. Caesius (Blaeu), 1625) 72 x 45 mm. (3 x 1 3/4"). 428 pp., [9] leaves. Fine 18th century crimson straight-grain morocco, gilt, in the style of Bozerian, covers framed by leafy vine, flower at corners, smooth spine gilt in panels with large central fleuron, gilt titling, turn-ins with gilt bead-and-star roll, green watered silk endleaves, all edges gilt. Engraved illustrated title page. Welsh 1888. Not in Bondy, Spielmann, COPAC. ♦Leather mildly soiled, a touch of rubbing to corners, but the binding lustrous and very pleasing; title page faintly soiled and with a tiny chip to fore-edge margin, one leaf with lower corner torn away (not affecting text), additional trivial imperfections, otherwise a very fine copy, clean and crisp internally, and with few signs of use. **\$1,750**

*This elegantly bound little gem contains Cicero’s “De Officiis,” “De Amicitia,” “Cato Major,” “Paradoxa,” and “Somnium Scipionis,” as well as “Appendix de Re Militari” by an unknown author, all presented in a petite edition from a printer better known for large and imposing atlases. Miniature books have been printed since the incunabular era, but the genre really took off in the 16th century, especially in Amsterdam, where the Elzeviers, Jansson, and our printer began to produce a number of books under four inches tall. G[uilelmus] [Janssonius] Caesius is the Latinized name of Willem Janszoon Blaeu (1571-1638), one of the stars of the Dutch golden age of cartography. Blaeu was known for using high quality paper, and as a result, his volumes are less afflicted by the foxing and browning so often seen in books of this period—and these are happily absent here. The quality of printing equals that of the printer’s famed folios, an amazing feat when one considers that the effort required to achieve such clarity on a minuscule scale would be far greater than in a volume measuring more than a foot tall. The present volume was bound with the same great care and attention to detail. The rolls used for the frame on the cover and for the turn-ins are near-perfect replicas of Jean-Claude Bozerian’s rolls Culot #9 (bead and star) and #33 (ivy leaves), and the palette tool at the foot of the spine, a leafy cresting roll, is very like Culot palette #13. These tools, the red straight-grain morocco, the starburst fleurons in the spine compartments, and the watered silk endleaves are all hallmarks of Bozerian bindings, and surely indicate a binder who trained at that famous atelier or who was an admiring imitator. Our tiny tome allows one to behold some of the best printing of the 17th century and some of the best binding of the 18th in the palm of one’s hand, and it is a most delightful experience. (ST14927)*



*A Dozen Diminutive Volumes in Absolutely Lovely Bindings*

**76 MONTESQUIEU, CHARLES DE SECONDAT, BARON DE.** OEUVRES COMPLÈTES. (Paris: Pierre Didot l’aîné, 1795) 140 x 83 mm. (5 1/2 x 3 1/4"). **12 volumes.** VERY PLEASING CONTEMPORARY

RED STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, IN THE STYLE OF BOZERIAN, covers bordered by dogtooth and plain gilt rules enclosing a frame of interlocked circles, flat spines divided into compartments by plain and decorative gilt rules, two compartments with a myriad of small tools emanating from a central circlet, two compartments with stylized star tool at center and calligraphic flourishes at corners, gilt titling, turn-ins with gilt Greek key role, all edges gilt. ♦One flyleaf with paper flaw, faint yellowing on a few leaves, but AN ABSOLUTELY LOVELY SET, the decorative original bindings very lustrous and virtually unworn, and the text, bright, clean, smooth, and fresh. **\$2,600**



*Attractively printed by Didot, this is a little gem of a copy of the works of Montesquieu in bindings decorated in the style of, and with tools attributable to, Bozerian le jeune. The frame of interlocking circles was a favorite of the younger Bozerian; it can be seen, for example, on a copy of “Essai sur les Révolutions” held by the Bibliothèque Nationale de France and on a copy of*

*Petrarch in a binding very similar to the present one (and signed by le jeune), which sold as lot #246 in the Foyle sale. Charles-Louis de Secondat, baron de La Brède et de Montesquieu (1689-1755) was one of the most influential political philosophers of the Enlightenment; among his many contributions to political thought was his notion of the separation of powers into executive, legislative, and judicial branches, a plan adopted by the framers of the U.S. Constitution. His masterpiece, “De l’Esprit des Lois” (“The Spirit of the Law”), sets forth this separation of powers and other methods of preventing governments from becoming despotic. It occupies volumes I-VII of the present set, and is followed by “Lettres Persanes” (“Persian Letters,” volumes VIII-IX); the novels “Temple de Gnide” and “Arsace et Isménie,” with the “Essai sur le Gout” (volume X); “La Grandeur des Romains et de leur Décadence” (volume XI); and a collection of letters and “Pensées” (volume XII). Such was the printing genius of Didot that the text—even in this duodecimo edition with a small typeface—looks spacious, has comfortable margins, and provides easy, pleasant reading. (ST12665)*

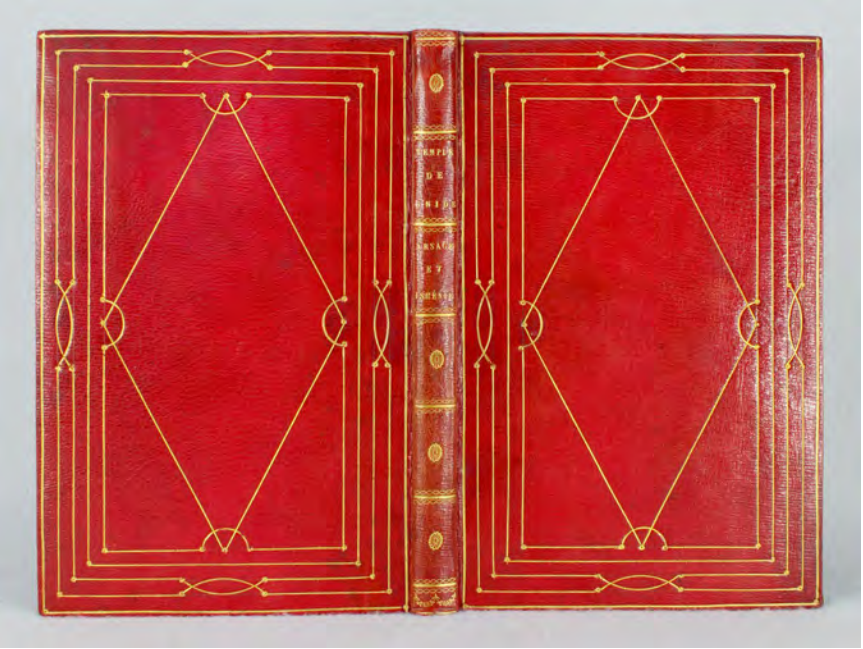
*Racy Love Poetry in an Elegant Package of Binding, Illustration, and Printing*

**77 (FRENCH ILLUSTRATED BOOKS). MONTESQUIEU, [CHARLES DE SECONDAT].** LE TEMPLE DE GNIDE. [and bound in, with continuous pagination] CÉPHISE ET L’AMOUR. [and] ARSACE ET ISMÉNIE. (Paris: Didot jeune, l’An Troisième, [1795?]) 260 x 165 mm. (10 1/4 x 6 1/2"). xii, 153, [1] pp. Very attractive contemporary red straight-grain morocco in the style of Bozerian, covers with wide frame of multiple gilt rules, large gilt lozenge at center, flat spine divided into panels by gilt rules and chain roll, panels with patera centerpiece, heavily gilt turn-ins, blue watered silk endleaves, all edges gilt. WITH 12 FINE ENGRAVED PLATES, INCLUDING A FRONTISPIECE AND NINE PLATES BY LE MIRE AFTER EISEN (in the first work) as well as two engravings (in “Arsace”) after Le Barbier, one each by Le Mire and Thomas; original tissue guards. A Large Paper Copy. Ray 32; Cohen-de Ricci 728-29. ♦Spine slightly sunned, corners a little rubbed, one page with small, light stain to text, one tiny marginal tear, other trivial imperfections, otherwise A FINE COPY—clean, smooth, and bright internally and in a lustrous period binding with only minor wear. **\$2,250**

*With illustrations by Eisen, printing by Didot, and a binding in the style of Bozérien, this item brings together three important sources of pleasure for the connoisseur of 18th century French book arts. Regarding the “Gnide” engravings, Furstenberg says that “the delicate sensuality of the women’s bodies glorified in these illustrations was never outdone,” and he indicates that they represented Le Mire’s “lasting claim to fame.” Ray ranks this elegant suite behind only Eisen’s work on Dorat’s “Les Baisers,” the La Fontaine of 1762, and the Ovid of 1767-71. He says that, “with regard*



to suavity and grace, Eisen never surpassed” his “Gnide” engravings, and Cohen-De Ricci says the plates are “ravishing,” both in terms of composition and engraving. Bryan says that Charles Eisen (1720-78), Louis XV’s Court painter, and drawing master to Madame de Pompadour, had a hand in “almost all the important [illustrated] books published in France in his time.” His “exquisite plates [are] engraved with a light point and with striking originality.” He “took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher.” Noel Le Mire (1724-1801) was a much esteemed engraver who collaborated with Eisen on several books, including the aforementioned La Fontaine and Ovid, as well as with Cochin and Moreau. 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). Although the rather racy piece was popular in its day, it was not regarded as an important work in Montesquieu’s oeuvre; modern scholars, however, are more inclined to see it as a philosophical fable. Our handsome binding is unsigned, but an imprint on the verso of the half-title lists “Chez Bozérian” as one of the two locations selling the work, and it is reasonable to assume they also bound some of the copies they sold. (ST12303)



**HEAVILY GILT LATE 18TH CENTURY FRENCH SHEEPSKIN**  
***An Outstanding Contemporary Copy of the First French Edition of the First Book on Kentucky***

**78 (KENTUCKY). FILSON, JOHN.** HISTOIRE DE KENTUCKE, NOUVELLE COLONIE A L’OUEST DE LA VIRGINIE. (Paris: Chez Buisson, 1785) 203 x 128 mm. (8 x 5 1/8”). 2 p.l., xvi, 234 pp. Translated by M. Parraud. First French Edition. Refined contemporary sheep, covers framed by plain and decorative gilt rolls, flat spine heavily gilt in compartments with alternating ribbon and star patterns, tail compartment with monogram of “J S G,” red morocco label, marbled endpapers. With woodcut head- and tailpieces and a large engraved folding map of Kentucky. Howes 129; Field 537; Sabin 24338. ♦Minor spots of foxing in a few places, tiny closed tear at crease of map (no text affected), but still incredibly clean and fresh, and, in all, AN OUTSTANDING COPY, THE BINDING REMARKABLY WELL PRESERVED. **\$4,000**



*This is a very attractively bound copy in unsurpassable condition of the French translation of the first book on Kentucky, including the first published biography of Daniel Boone. A schoolteacher, historian, surveyor, and one of the founders of Cincinnati, Filson (1753?-88) had acquired some 13,500 acres in the Kentucky territory through purchase and military land warrants. Despite the fact that Crawford’s Defeat (a major rout of U. S. forces by American Indians in the region), was just two years before, Filson’s first-hand account portrayed Kentucky as a peaceful and fertile land, ready for settlement (especially his land). The book sold well, and the accompanying map dedicated to George Washington (sold separately) flew off the shelves. Filson’s work did much to encourage settlement to the Kentucky territory and he is credited with recognizing the region, especially the ports of Natchez and New Orleans, as essential to the future economic expansion of the country;*

*in this, he anticipated the Louisiana Purchase by 18 years. No doubt the economic dimension was also what prompted his work to be translated into French less than a year later. The French still had extensive holdings throughout the North*

American West, still had a close relationship with the very young United States, and a significant number of “American” pioneers were French. The French edition expands on Filson’s account, including Congressional records related to Kentucky and additional information on American Indians in the territory. It also includes the much-desired map bound-in. This book is not unheard of at auction, but to see a copy like ours, complete with half title and map, and in a contemporary binding that appears almost unused, is definitely uncommon. (ST13035)

**BOUND BY A. BROWN OF ABERDEEN**

**79 [FLORIAN, JEAN-PIERRE CLARIS DE].** THE ADVENTURES OF NUMA POMPILIUS, SECOND KING OF ROME. (London: Printed for C. Dilly, J. Stockdale, and W. Creech, 1787) 178 x 114 mm. (7 x 4 1/2”). **Two volumes.** Translated from the French. First Edition in English. ATTRACTIVE CONTEMPORARY TREE CALF BY A. BROWN OF ABERDEEN (his ticket on front pastedown), covers with gilt-rolled border, smooth spines in gilt-ruled panels with medallion centerpiece, red and green labels. Title pages with contemporary ink inscription of “F. F.” Lowndes I, 812. ♦Boards tending to splay just slightly, trivial wear to covers, but a very fine set, nearly spotless internally, and in gleaming bindings. **\$1,900**



*This is an extraordinarily well-preserved example of quite pretty tree calf bindings produced by a little-known Aberdeen workshop, here covering the English translation of Florian’s historical novel of ancient Rome, first published in French in 1786. Playwright, novelist, poet, and fabulist Jean Pierre Claris de Florian (1755-94) wrote the present epic novel in imitation of Fénelon’s “Les Aventures de Télémaque,” and dedicated it to Queen Marie Antoinette, with fateful consequences. Although he had been elected to the French Academy in 1788, he was arrested as a royalist sympathizer in 1794 during the French Revolution. He was released later in the same year, but confinement had wrecked his health, and he died shortly thereafter. Binder-bookseller Alexander Brown left few tracks: the British Library’s database of bindings has no of examples of his work, and specimens are not to be found in the standard references (Aberdeen*

*bindings in general are quite scarce). Ramsden records five locations for the firm of Alexander Brown (1766-1848), and notes that he began to ticket his bindings “A. Brown & Co.” when his son, William, joined the firm. The very pretty tree calf seen here is one of the notable results of acid treatments developed at the end of the 18th century. (ST12718)*

**ORIGINAL DUTCH GILT PAPER WRAPPERS ON AN 18TH CENTURY AMERICAN BOOK**  
***“Goody”: the Earliest Obtainable American Edition of the First Successful Children’s Novel***

**80 (EARLY AMERICAN IMPRINT). (CHILDREN’S LITERATURE). [GOLDSMITH, OLIVER].** THE HISTORY OF LITTLE GOODY TWOSHOES; OTHERWISE CALLED MRS. MARGERY TWOSHOES. (Worcester, Mass.: Isaiah Thomas, 1787) 100x65 mm. (4 x 2 1/2”). 2 p.l., 7-158 pp., [1] leaf (ads). FIRST WORCESTER EDITION. ORIGINAL GREEN AND GILT DUTCH PAPER WRAPPER. In a modern custom green cloth chemise and morocco-backed slipcase. With frontispiece after Thomas Bewick mounted on inside front cover and 35 woodcuts in the text. Verso of title page with early ink inscription of C. C. Thomas. Welch 463.4; Rosenbach 118; Church 1219; Evans 20412; ESTC W20449. ♦Small ink stain to head of title page, mild offsetting in the text bed, the fragile wrappers rather worn, missing the tips of three corners, and with short tears to head and tail of front joint, tiny chip at top of spine, but these defects unsurprising, and, in all, A REMARKABLE AND VERY PLEASING SURVIVAL as a well-preserved complete copy that is clean and fresh internally. **\$2,900**



*This is the earliest obtainable American edition and an utterly charming example of a work the British Library calls “one of the most important children’s books of the 18th century, being perhaps the first really successful children’s novel.” It was first*



issued in London in 1765 by John Newbery, one of the earliest publishers to print books expressly for children's entertainment. American editions were printed in New York (1775), Boston (1783), and Philadelphia (1786), but few copies of these survived, and the rare survivals are usually incomplete. The story here of an orphan girl who rises from rags and a single shoe to a life of wealth and philanthropy through virtuous living is generally attributed to Oliver Goldsmith, but the identity of the author has not been definitively determined. The book was enormously popular through most of the 19th century, and the title has now become an epithet for an ostentatiously virtuous person. In addition to being in surprisingly fine condition internally, the present copy is distinguished by the presence of the original Dutch paper wrappers described by Welch. (ST14410)



### CONTEMPORARY MARBLED CALF WITH NEOCLASSICAL DECORATION

*With 50 Color Plates of Classical Stage Costumes, by a Victim of the French Revolution*

**81 (COLOR PRINTING, EARLY). (COSTUMES). LE VACHER DE CHARNOIS, JEAN CHARLES.** RECHERCHES SUR LES COSTUMES ET SUR LES THÉÂTRES DE TOUTES LES NATIONS, TANT ANCIENNES QUE MODERNES. (Paris: Drouhin, 1790) 265 x 205 mm. (10 3/8 x 8"). **Two volumes.** FIRST EDITION. VERY ATTRACTIVE CONTEMPORARY MARBLED CALF, GILT IN A NEOCLASSICAL DESIGN, covers with a cresting palmette frame featuring ornate urn ornaments at corners, flat spine divided into compartments by



*This is an elegant production, with the Neoclassical binding*

*being the perfect complement to the color engravings of ancient Greek and Roman costumes that illustrate the present history of theatrical attire.* In the two volumes here, theater critic and historian Jean Charles Le Vacher de Charnois (1749-92?) covers Classical tragedies and comedies as well as later interpretations of these dramas by playwrights including Racine. Le Vacher de Charnois intended a series of books encompassing, as the title indicates, theatrical costumes from all nations and from the ancient to the modern; however, the French Revolution interrupted his scheme, and as a monarchist, he was imprisoned in 1792 for his writings in support of the aristocracy. It was long thought that he had died in the massacres at the Abbaye prison in September of that year, but later research indicates that he may have been executed during the Reign of Terror in 1794. The artists who illustrated this work were at the opposite end of the political spectrum. Painter Philippe Chéry (1759-1838) studied with Jacques-Louis David, and adopted his master's passionate support for

Greek key roll, floral spray centerpieces, one green and one black label, marbled endpapers. With 55 PLATES OF COSTUMES designed by Philippe Chéry and engraved by Pierre-Michel Alix, 50 of these PRINTED IN COLOR, five in black and white (a couple of these with color highlights applied by hand), and with a color portrait of the author (from the 1802 edition) tipped in at front. Colas 717; Hiler, p. 542; Lipperheide 3203; Cohen-de Ricci 227; Brunet IV, 1135. ♦One corner worn to board, joints and extremities lightly rubbed, but the bindings lustrous and generally very attractive. First volume slightly browned throughout, second volume occasionally so, volume II with two-inch marginal stain to upper gutter, affecting four quires and six plates (but not touching text or images), two plates with pen marks in margins, touching lettering but not image, other trivial defects, but still an excellent copy internally, the colors especially clear and pleasing, \$4,800



the Revolution as well as his Neoclassical style. Engraver Pierre-Michel Alix (1762-1817) was a specialist in color printing best known for his portraits of leaders of the French Revolution, and later of Napoleon and First Empire dignitaries. While the handsome binding here is unsigned, the palmette roll on the covers is very similar (but not identical) to one used by Bozerian (see Culot, "Jean-Claude Bozerian," roll #44 and plate #XXIV). Perhaps our binder had trained in that atelier, as the design and workmanship are certainly of that level. (ST14261)

### – TWO BOOKS BOUND BY CHRISTIAN SAMUEL KALTHOEBER IN THE NEOCLASSICAL STYLE –

**82 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 spine on 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. \$1,750



*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)

### A Striking Volume, as Handsome as One Would Expect from Two of the Best Craftsmen The French and English Book Worlds Had To Offer at the End of the 18th Century

**83 ROUSSEAU, JEAN-BAPTISTE.** ODES, CANTATES, EPITRES ET POESIES DIVERSES. (Paris: P. Didot, fils aîné de F. A. Didot l'aîné, 1790) 325 x 235 mm. (12 3/4 x 9 1/4"). xii, 560 pp. ONE OF 250 COPIES. A Large Paper Copy. HANDSOME GREEN MOROCCO, GILT IN THE NEOCLASSICAL STYLE, BY CHRISTIAN SAMUEL KALTHOEBER, covers with Greek key border enclosing central panel framed by a chain of palmettes at sides, each descending from the grip of an eagle, garlands and pateras across the top, and the foot with two mermaids flanking an urn, double raised bands separated by thick gilt rule, spine compartments densely stippled, with palmette at center surrounded by garlands and small tools, circlets at corners, gilt titling, turn-ins with Greek key roll, marbled endpapers, original leather hinges, all edges gilt. Engraved arms of the Dauphin on title page. Brunet IV, 1421. For the binding: Foot, Henry Davis Gift II, 189; Maggs 1075, no. 219 and 1212, no. 164; Oldaker Collection 21; British Library Database of Bookbindings, Shelfmark Davis194. ♦Spine uniformly sunned to olive brown, joints showing minor wear (front joint with tiny crack at head and foot), small tear to foot of spine, corners slightly bumped, a couple of dark spots and trivial indentations to boards, but the binding quite sound



and still lustrous. Occasional mild marginal foxing, otherwise a fine copy, clean, smooth, and bright internally, with generous margins. \$5,900

*Printed by order of the king of France for the education of the Dauphin, this lovely large-format Didot edition of the poetry of Jean-Baptiste Rousseau is offered here in a wonderful Neoclassical binding.* Dramatist and poet Rousseau (1671-1941) produced formal odes and sacred cantatas, but was best known for his biting and witty epigrams, which Britannica tells us “are considered his best work and are perhaps the best of their kind in the 18th century.” The vicious digs brought him fame, but also attracted suits for libel and defamation, which resulted in his being exiled from France for the last 29 years of his life. The present work contains 23 examples of these witticisms. Our binder Kalthoeber (1775-1817) was so renowned in his day that the Czarina made persistent (but fruitless) efforts to induce Kalthoeber to come to St. Petersburg (for more on Kalthoeber, see previous entry). Although our binding is not signed, it shares tools and a nearly identical design with item no. 189 in volume II of “The Henry Davis Gift,” where Foot observes that Kalthoeber had used these tools and design on at least six other bindings, and with items #164 in Maggs Catalogue 1212, where it is noted that Kalthoeber acquired the Eagle tool when he took over the Baumgarten workshop. The present combination of stately printing and regal binding is a superb example of the best kind of book production in the late 18th century. (ST14417)



83 (left), 84 (right)

**A VERY GOOD IMITATION OF A KALTHOEBER BINDING**  
*An Especially Elegant Production, Inside and Out*

**84 GESSNER, SALOMON.** *OEUVRES*. (Zurich: Chez l’auteur, 1777) 270 x 200 mm. (10 1/2 x 8”). 4 p.l., 184, [12] (subscribers) pp., [1] leaf (advice to binder), [1] leaf (blank), 190 pp., [1] leaf (advice to binder). **Two volumes bound in one.** Translated from the German by H. Huber. First French Quarto Edition. EXCEPTIONALLY ATTRACTIVE EARLY 19TH CENTURY GREEN STRAIGHT-GRAIN MOROCCO, GILT, IN A NEOCLASSICAL STYLE IMITATING THAT OF KALTHOEBER, covers with scrolling vine frame, central panel with sunbursts and swags across the top, palmette tools along the sides, and a variant of Kalthoeber’s mermaids-and-urn tool at foot; raised bands, spine compartments with central patera surrounded by small tools, leaf frond and volute cornerpieces, red morocco label, marbled endpapers, all edges gilt. In a modern green morocco-lipped slipcase. With two engraved titles, 40 engraved vignettes, and 20 FINE ENGRAVED PLATES BY GESSNER. Front flyleaf with ink inscription to “Henry S. Pakenham / from his friend / Henry H. Evans” (see below). For the binding: Compare and contrast Foot, Henry Davis Gift II, 189; Maggs 1075, no. 219 and 1212, no. 164; Oldaker Collection 21; British Library Database of Bookbindings, Shelfmark Davis194. ♦Spine uniformly sunned to olive brown, joints and extremities very slightly rubbed, a half dozen small indentations to front board, occasional faint foxing to edge of margins, but an excellent copy of an extremely handsome book, clean, fresh, and bright, with ample margins and rich impressions of the engravings, and in a well-preserved binding glistening with gold. \$5,500

*This is a desirable copy of an important late 18th century French illustrated book, a happy marriage of fashionable poetry and beautiful engravings, in a binding that carefully imitates the Neoclassical designs and tools of master binder Christian Kalthoeber.* Gessner (1730-88) was a painter and poet from Zurich, who hoped to renew the ancient genre of the eclogue. According to Britannica, he was “the most successful and typical representative of a literary rococo movement. His pastorals were translated into 20 languages, including Welsh, Latin, and Hebrew.” He was also an equally talented artist, and the preface to this book is quick to note that all the etchings are of his own imagination and executed by his own hand. Gessner’s close attention to detail and liberal use of dense crosshatching give each plate an intensity that is almost tactile, with the pale figures in high relief against the deeply etched, dark backgrounds. The binding is an excellent imitation of the work of German émigré binder Christian Kalthoeber (for more on whom, see two previous items). One of Kalthoeber’s most recognizable designs employed a roll-tool border enclosing a central panel with garlands and pateras across the top, palmettes along the sides, and at the foot, two mermaids with curling tails flanking an urn. Examples of this can be seen in the sources cited above, and in the previous item. Here, the mermaids are thicker and less refined in form, and the tool has been applied at a very slight angle, rather than with the precision characteristic of the master. The urn and palmettes, too, are less expertly engraved and applied, and the complex pateras of varying sizes are replaced with simpler, one-size starburst ornaments. Our binder was talented enough to produce an imitation that would stand up to all but the most careful scrutiny; until one sees the binding side-by-side with a genuine Kalthoeber, it is hard to register the differences. Perhaps our binder had apprenticed with Kalthoeber, for he had certainly had the opportunity to study the tools very closely, and he had been trained in a workshop that schooled its apprentices in fine workmanship—if not in professional ethics. The inscription notes that this copy once belonged to Henry H. Evans (1836-1917), a member of the Illinois House and Senate, who made a name for himself in the ice cream and restaurant business and eventually went on to found two railways following the Civil War. The present item is appealing for its internal and external aesthetics, and for the light it sheds on the binding industry and its practices at the turn of the 19th century. (ST14864)



**BOUND BY ROGER PAYNE**  
*Colt Hoare’s Copy of one of the Largest Books Ever Bound by Payne*

**85 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 ESPECIALLY 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. \$12,500





*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 also distinctive simply for its very substantial size. 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. Among his clients were two of England's greatest book collectors, the extraordinarily discriminating Rev. Clayton Mordaunt Cracherode (1730-99) of Christ Church, Oxford, and the celebrated bibliophile George John, 2nd Earl Spencer (1758-1834). 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 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." 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. Payne's work was done mostly on small volumes, and 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 the treasures of the National Trust. (ST12250)

## UNTRIMMED TEMPORARY MUSLIN AND PAPER COVERS

*With More than 2,500 Hand-Colored Botanical Plates,  
As Tall a Copy as One Could Possibly Find*

**86** **SOWERBY, JAMES**, Illustrator. **SMITH, JAMES EDWARD**. *ENGLISH BOTANY*. (London: 1790-1814) 254 x 162 mm. (10 x 6 3/8"). **36 volumes** (complete except for 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. **\$17,500**

*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 were never trimmed down, 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 obtained 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)

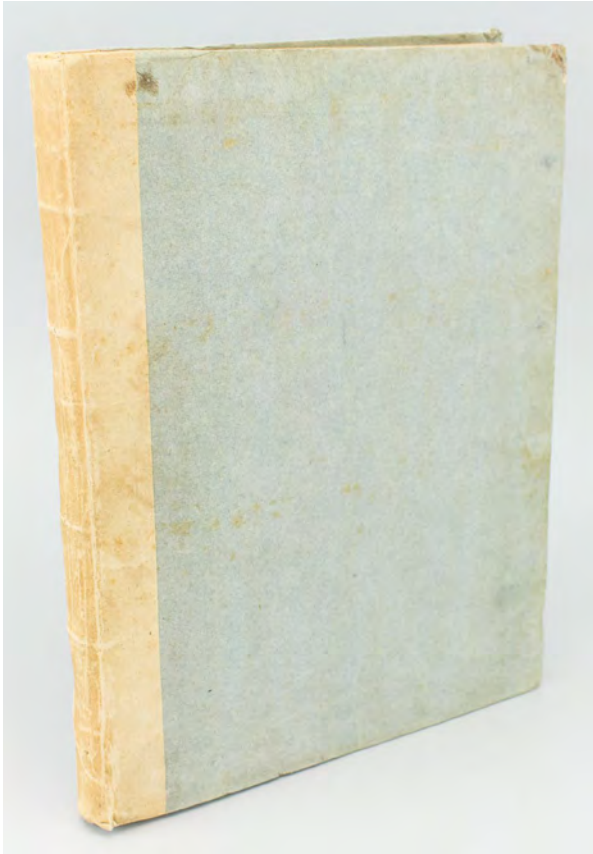




– TWO BOOKS IN TEMPORARY PAPER OR BOARDS BINDINGS –

*A Spectacular Unopened Copy in Original Condition  
Of an Account of Indian Life after American Independence*

**87 LONG, JOHN.** VOYAGES AND TRAVELS OF AN INDIAN INTERPRETER AND TRADER, DESCRIBING THE MANNERS AND CUSTOMS OF THE NORTH AMERICAN INDIANS; WITH AN ACCOUNT OF THE POSTS SITUATED ON THE RIVER SAINT LAURENCE, LAKE ONTARIO, &C. (London: Printed for the Author; and sold by Robson et al., 1791) 302 x 235 mm. (14 3/4 x 9 1/4"). 1 p.l., x pp., [1] leaf (errata), 295, [1] pp. FIRST EDITION. ORIGINAL PUBLISHER'S BLUE PAPER BOARDS with tan paper spine, UNTRIMMED AND UNOPENED. With a folding map of "western" Canada, showing the Great Lakes region. Front pastedown with the bookplate of William Adair, Esq.; faint oval stamp to verso of map. Streeter sale VI, 3651; Graff 2527; Lande 1289; Howes L-443; Sabin 41878. ♦Faint scuffs to the spine, a couple of small stains to boards, corners a bit bumped, faint offsetting from map onto title page, a couple of insignificant tears, but AN OUTSTANDING UNSOPHISTICATED COPY, in as close to original condition as one could possibly hope to find. **\$11,000**



*In its original temporary publisher's boards, this is a simply remarkable copy of a work, written shortly after American independence and in the heyday of the Hudson's Bay Company, that is valuable for its account of frontier life and the fur trade, and for what the Dictionary of Canadian Biography calls its "detailed and relatively unbiased descriptions of Indian life." Sabin describes this work as a source of "valuable linguistics," with its extensive section on Native American language occupying a full third of the book. Long came to Canada from England in 1768 to learn the fur trade, and spent the next 15 years engaged in that enterprise. Especially good with languages, he became fluent in the Mohawk and Ojibwa tongues, and his vocabularies of words from various*

*First Nations' languages are one of the most significant parts of this book. He returned to England in the autumn of 1787 and published this work in 1791, after which time no more is known of him. From the beginning, "Voyages and Travels" was considered to be of importance, being translated into German in 1791 and into French in 1794. Although copies in the original boards occasionally appear on the market, this unopened copy is in unusually fine condition both inside and out, with an extraordinarily well-preserved binding and obviously unread text. (ST12893)*

*One of Six Copies of a Luxury Version of One of the  
Most Familiar Works by an 18th Century American*

**88 FRANKLIN, BENJAMIN.** THE WAY TO WEALTH OR POOR RICHARD IMPROVED. LA SCIENCE DE BONHOMME RICHARD. LETTRES DE FRANKLIN. DIALOGUE ENTRE LA GOUTTE ET FRANKLIN. QUELQUES MOTS SUR L'AMÉRIQUE. AVIS À CEUX QUI VOUDROIENT ALLER S'ÉTABLIR DANS CETTE CONTRÉE. (Paris: [Printed at Dijon by P. Causse for] Ant. Aug. Renouard, 1795) 185 x 111 mm. (7 1/4 x 4 3/8"). 2 p.l., 82, [2] (blank), [83]-181, [5] pp.; 31 pp. (publisher's catalogue). ONE OF SIX LARGE PAPER COPIES. ORIGINAL TEMPORARY ROSE SPECKLED BOARDS, flat spine with remnants of paper label. With engraved frontispiece portrait. Front pastedown with bookseller's ticket of Theophile Barrois, Paris. Ford 135; Sabin 25596. ♦Spine somewhat darkened, paper a bit chafed and lightly soiled, but the insubstantial binding generally and surprisingly well preserved. A little thumbing to opening leaves, isolated spots of foxing, otherwise A VERY



FINE COPY, the leaves clean, fresh, and bright, with margins that occupy more of the page than does the text. **\$6,900**

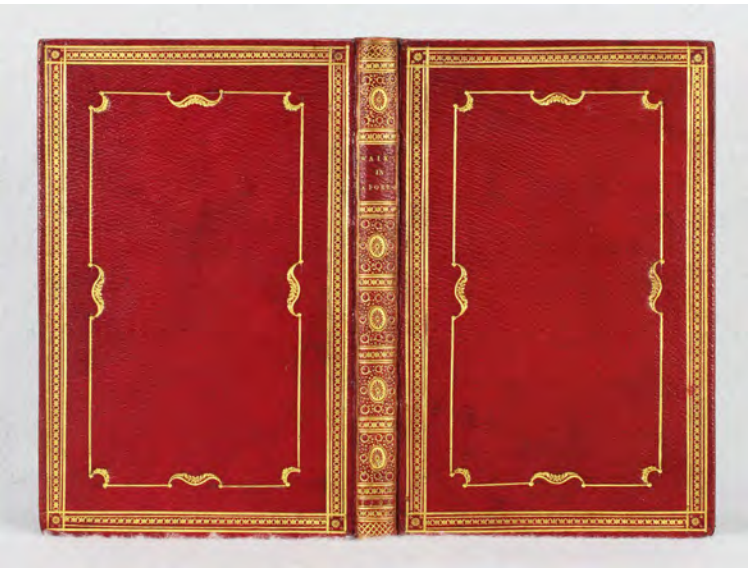
*First published in 1768 as the follow-up to "Poor Richard's Almanac," "The Way to Wealth" became one of the most widely printed and translated works by an American author, and the present luxury copy is the most desirable form of what Ford says is "the prettiest edition yet printed." Our volume contains both the original English text and then the French translation of "Wealth," as well as three other important sections: the French versions of Franklin's "Letters," "The Dialogue between Franklin and the Gout," and "Some Words on America. Advice for those who wish to establish themselves in that Country." The vast margins here identify this as one of the six Large Paper Copies of the Renouard edition recorded by Ford. Printer, polymath, and Founding Father Benjamin Franklin (1706-90) was one of the most fascinating men of the 18th century. The present work no doubt found an appreciative audience in France, where Franklin was especially revered. He had served as the minister plenipotentiary to France for the United States from 1777 to 1785, establishing himself as "the most essential and successful American diplomat of all time." (ANB) His (rather*

*jealous) compatriot John Adams noted that in France, "his name was familiar to government and people, to kings, courtiers, nobility, clergy, and philosophers, as well as plebeians, to such a degree that there was scarcely a peasant or a citizen, a valet de chambre, coachman or footman, a lady's chambermaid or a scullion in a kitchen, who was not familiar with it, and who did not consider him as a friend to human kind." Described by Furstenberg as "the father of the modern luxury edition," Renouard (1765-1853) set the standard for the period of the Empire as publisher, bookseller, bibliographer, and collector. At the time this item was published, he was among the leading Paris booksellers who were bringing out handsome printings of the best writers. Although Furstenberg says that "the significance of Renouard for the development of the modern book is . . . many sided," it seems that during his lifetime, he was best known as the person "to whom his age owed a number of the most beautiful editions." Of special note here is the luxurious paper used, which is as fine as the best employed by Bodoni. (ST12767)*

– THREE BOOKS BOUND BY CHARLES HERING, SR. –

**89 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. ELEGANT CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY CHARLES HERING [SR] (his ticket with address at 10 St. Martin's 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. **\$1,200**

*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. Born in Germany, Charles Hering (1762/3-1815) was the most distinguished and influential English binder of the*





first decade of the 19th century, and although his career was brief (from about 1795-1815), 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.” After the death of Roger Payne, Hering became the favorite binder of George John, 2nd Earl Spencer, owner of the greatest library in Europe and one of the greatest British book collectors of all time. (The Hering family workshop was continued, though with less distinction, by Hering’s brother Joseph and his sons Charles Jr., James, and Henry into the 1830s.) 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 seldom found in a binding so handsome or well preserved. (ST12342)

*An Attractive Example of the Stencilled Binding Popular at the Close of the 18th Century*

**90 YOUNG, EDWARD.** NIGHT THOUGHTS BY EDWARD YOUNG, D.D. WITH THE LIFE OF THE AUTHOR, AND NOTES CRITICAL & EXPLANATORY. (London: Printed by C. Whittingham for T. Heptinstall, 1798) 254 x 156 mm. (10 x 6 1/8"). 1 p.l., 22 pp., [1] leaf, 364 pp. CONTEMPORARY ACID-TREATED CALF BY CHARLES HERING [SR] (his ticket on verso of front free endpaper), covers framed by onlaid black morocco tooled with gilt floral rolls, central panel with large stencilled urn on a speckled ground, raised bands, spine compartments with gilt rule border and foliate cornerpieces as well as an oval urn-and-palm-frond centerpiece stamped in black, black and red morocco labels, turn-ins with gilt Greek key roll, brown endpapers with gilt floral frames, all edges gilt (front joint expertly renewed). Engraved title page, engraved frontispiece portrait, and eight engraved plates, all but one with tissue guards. ♦Rear joint, backstrip, and extremities a bit rubbed, spine a little crackled, faded, and abraded, title page and plates a bit foxed, leaves slightly browned at edge; not without condition issues, but still a carefully restored volume with most of its original considerable appeal intact. **\$1,600**



*Even with its imperfections, this is an appealing example of the stencilled binding popular at the close of the 18th century but infrequently seen today. The funereal design of the stencils is well suited to the somber subject matter of the most frequently published English poem of the 18th century, here in a luxurious illustrated edition. Edward Young (1683-1765) began his immensely popular “Night Thoughts” in 1742 as an outlet for his grief over the death of his wife, step-daughter, and son-in-law. It is imbued with melancholy and prefigures the gothic taste of the following century. According to P. J. M. Marks’ account of “The Edwards of Halifax Bindery,” a number of binderies at the end of the 18th century experimented with decorative techniques using acid. “Designs were . . . made by sprinkling, marbling, staining and the use of stencils,” with some of the designs (as here) incorporating images, especially of classical objects. (ST12745)*

*As Beautiful and Fine as Any Binding We’ve Owned from the Period*

**91 [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 . . . MCCCCLXXXVI. [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, RICHLIY TOOLED IN GILT AND IN BLIND, BY CHARLES HERING [SR] (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 blind-stamped 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). For the binding: Judith Marks, “Bookbinding Practices in the Hering Family, 1794-1844,” pp. 44-60 in “The British Library Journal” Vol. 6, No. (Spring 1980). ♦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. **\$9,500**



*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, in outstanding condition, and in a very striking binding by the best English binder of the day, working at the height of his powers. 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. In 1794, German émigré Charles Ernst Christian Hering (1762/3-1815) opened his bookbinding workshop in London at 34 St. Martin Street, near the premises of his fellow immigrants Baumgarten, Kalthoeber, Staggemeier & Welcher, and Walther. He quickly rose to prominence through the virtues cited by Marks: “sharp business acumen, a firm technological knowledge of his craft, and—most important—a talent for design.” His business prospered, and he moved to larger premises at 10 St. Martin’s Street by 1796; in 1811, he took over the adjoining premises. By 1804, he was employing a considerable staff of three finishers, six forwarders, and two apprentices. Our binding was executed when Hering was at the zenith of his career, both financially and artistically. According to Marks, “As the artistic successor to Roger Payne, the doyen of English bookbinders, Hering catered for the leading bibliophiles of the period,” including Earl Spencer, Thomas Grenville, Lord Byron, and our former owner. Archibald Primrose (1847-1929), 5th Earl of Rosebery and 1st Earl of Midlothian, was 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)*

**HERING & MULLER**

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

**92 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 large bookplate of the Comte de Chambord (calling himself Henri V of France and indicating—in print—that this volume was acquired from





Maggs Brothers); front free endpaper with an ex-libris ticket without identification, and the octagonal 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 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

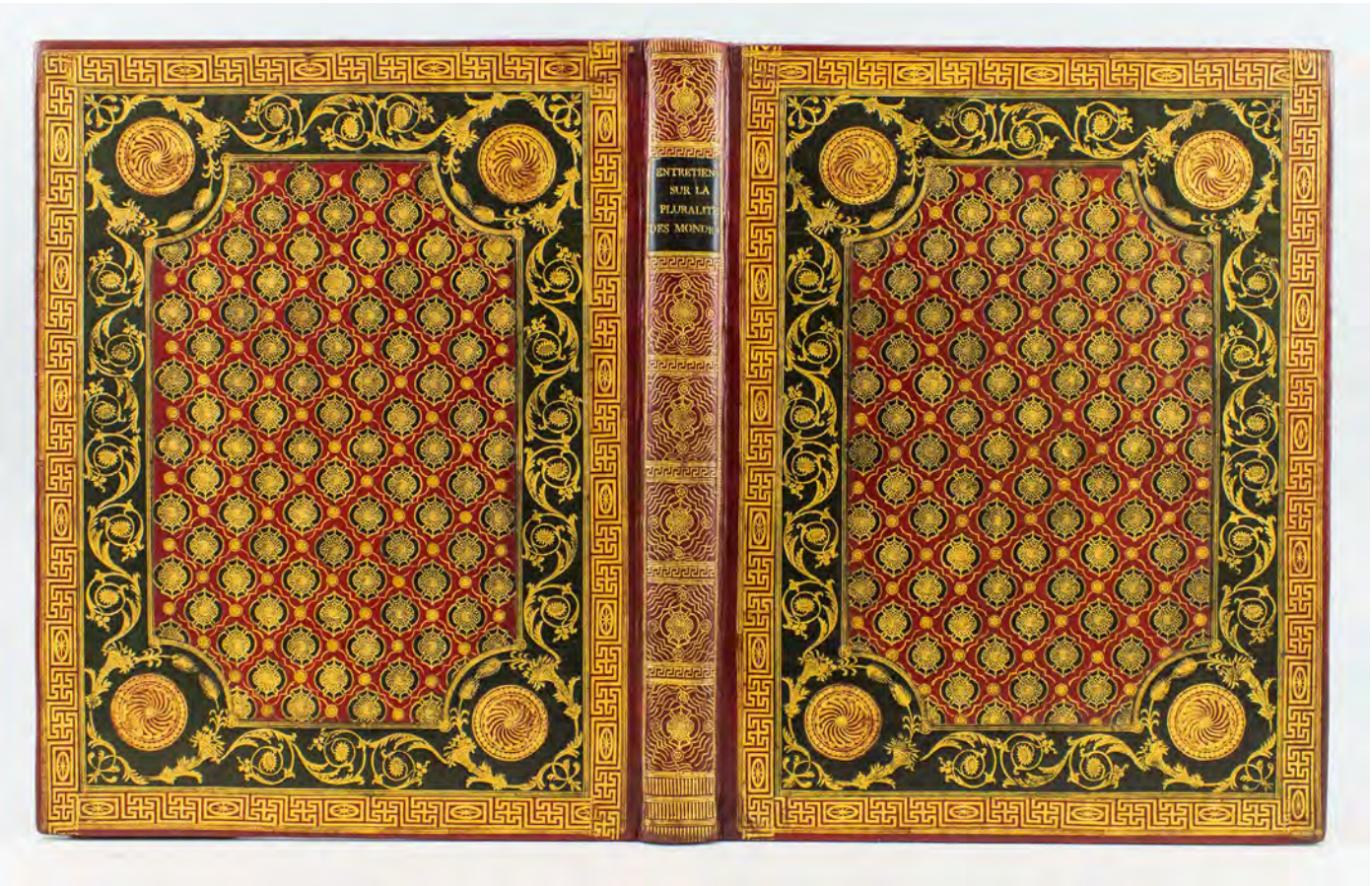
is a new translation that, according to Fleeman, was done by one Mme. Du Fresne, of whom little is known except that she died at 20. With the death in 1831 of Charles Hering Jr., the Hering bindery was carried on by his brothers James and Henry, the former being head of the workshop. Frédéric Guillaume 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). There must have been at least one intermediary owner between the Dauphin, who died in 1844, and the Comte de Chambord, who could not have owned it before 1853, the year that Maggs Brothers was founded. Our volume was ultimately acquired by Michel Wittock, about whom see item #28, above. (ST12690)

**BOUND BY STAGGEMEIER & WELCHER**

*A Lovely Book in a Magnificent Neoclassical Binding, and in Outstanding Condition*

**93 FONTENELLE, BERNARD LE BOVIER DE.** ENTRETIENS SUR LA PLURALITE DES MONDES. (Paris: Didot le jeune, l’an IV, 1796) 340 x 260 mm. (13 3/8 x 10 1/4”). 213 pp., [1] leaf (contents). A SPLENDID CONTEMPORARY MOSAIC BINDING OF RED MOROCCO BY STAGGEMEIER & WELCHER, LAVISHLY INLAID AND GILT IN A NEOCLASSICAL DESIGN, covers with a wide decorative gilt border enclosing an inlaid black morocco frame richly tooled in gilt and featuring inlaid red medallion cornerpieces, this intricate frame surrounding a large central panel diapered in ogival compartments, each with a complex gilt-tooled black inlay; flat spine gilt in compartments decorated to complement the cover inlays, black morocco label, turn-ins with gilt Greek key roll, blue silk endleaves, all edges gilt (perhaps with very small repairs right at top and bottom of front joint). In a modern (faded and scratched) plush-lined cloth clamshell box. With engraved frontispiece portrait and an engraving of the solar system. For the binding: Foot, “Henry Davis Gift II, 197 and 198; Maggs Catalogue 893, No. 141 (this item). ♦Trivial loss to gilt in spots, just a hint of rubbing to extremities, but A BEAUTIFUL COPY OF A SPECTACULAR VOLUME, the binding glistening with gold, and scarcely worn, and the interior exceptionally clean, crisp, and bright, with vast margins. \$20,000

*Squarely in the Neoclassical tradition, this marvelous binding was among those commissioned by bookseller James Edwards and celebrated as “the most elaborate and lavish English bindings of the 18th century” (see Maggs Catalogue 893, where it appears as item #141).* Hobson echoes those remarks in his “English Bindings in the Collection of J. R. Abbey,” where our binding appears as #6 in a list of similar bindings under item #102, p. 144). Like Kalthoeber and several other German binders, Staggemeier & Welcher came to England to satisfy the fashionable need among men of means for elegant bindings. In partnership in London from about 1799 to 1817, 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—as here—and they were among the very best at producing these highly finished volumes. Our binding is unsigned, but we know the work was theirs because Maggs noted that “a signed Staggemeier &



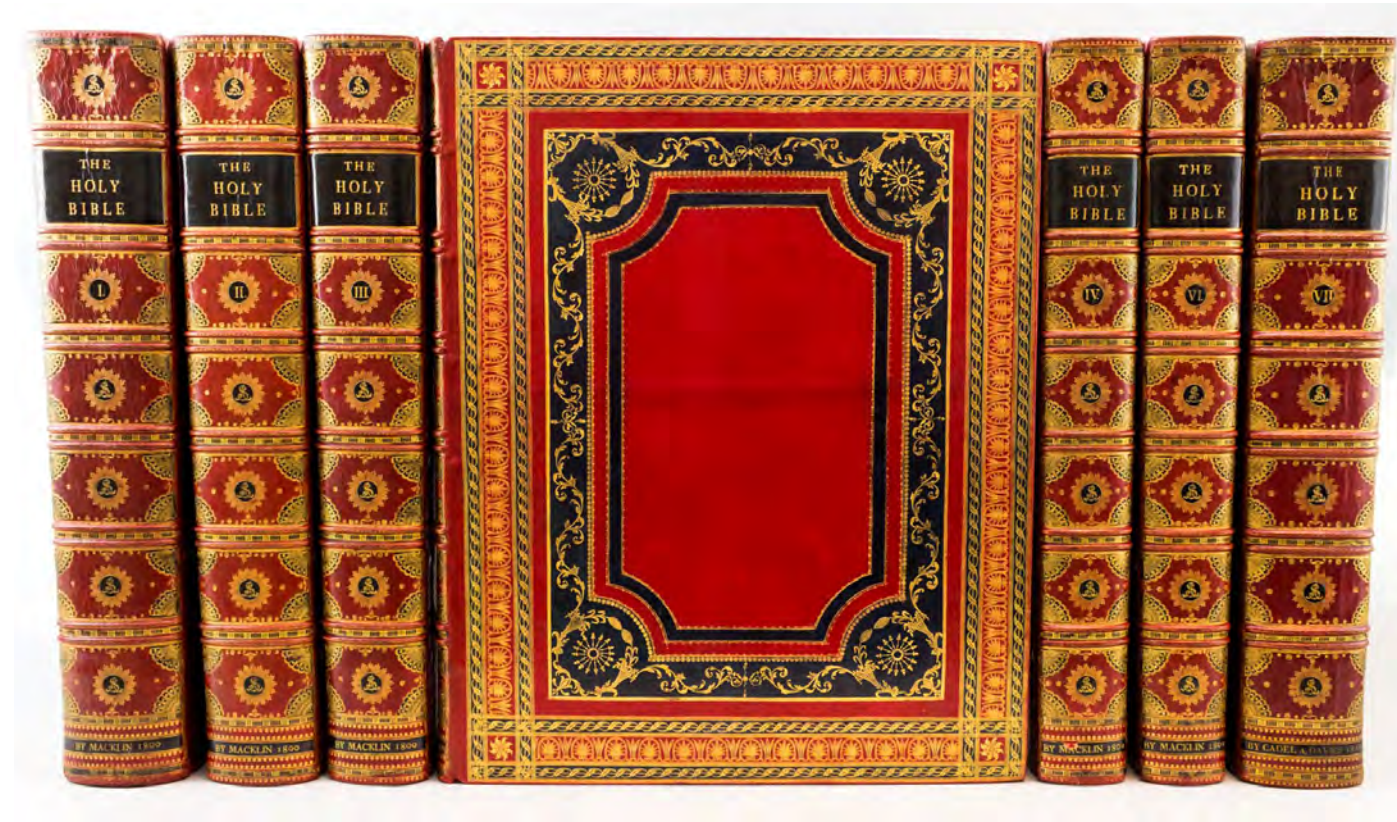
Welcher binding with an identical border and circular corner tools was sold at Sotheby’s 31st July 1963.” And the Henry Davis Gift features two Staggemeier & Welcher bindings using tools that appear here—#197, a répétition binding in the style of our central panel, and #198, with a frame employing our circular and curling vine tools. This style of binding, and especially the treatment of the covers with the colored onlays and scroll and wheat tools, is typical of the Neoclassical style. Apart from the striking binding, the contents here deserve our attention. The influential “Conversations on the Plurality of Worlds” is a discussion on the heliocentric universe that was one of the significant works of the Enlightenment. First published in 1686, it takes the form of a conversation between a philosopher and a marquise on scientific theories about the cosmos, and it was credited for stimulating public interest in astronomy. Written in French rather than scholarly Latin, and in a style that would be easily accessible to the layman, it is one of the earliest works of popular science. The career of the unusually long-lived Fontenelle (1657-1757) is a bridge between the French literary tradition of Corneille (his maternal uncle) and Racine and the era of the Enlightenment writers Voltaire, Diderot, and Rousseau. To the latter, Fontenelle gave the best advice a writer can receive: “You must courageously offer your brow to laurel wreaths and your nose to blows.” Our edition was beautifully printed by the house of Didot, famed for the elegance of their typography and composition. (ST13117)

**For more images and our complete inventory, please visit our website, [www.pirages.com](http://www.pirages.com).**



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

**94 BIBLE IN ENGLISH.** (*THE MACKLIN BIBLE*). (London: T. Bensley for T. Macklin [final volume Bensley for T. Cadell & W. Davies], 1800 [for the six volumes of the Bible], 1816 [for the Apocrypha]) 480 x 385 mm. (19 x 15 1/8"). **One leaf** in the Apocrypha (3P2, comprising two prologues of Ecclesiasticus) **invisibly inserted from another copy.** **Seven volumes** (comprising the regular Bible in six volumes, and the Apocrypha, usually not included, as a seventh volume). First Printing of this Edition. ABSOLUTELY MAGNIFICENT CONTEMPORARY RED NEOCLASSICAL-STYLE STRAIGHT-GRAIN MOROCCO, SUMPTUOUSLY GILT AND ONLAID WITH BLUE, BY GEORG FRIEDRICH KRAUSS, done for Duke Albrecht of Saxe-Teschen



(with repeated "AST" monogram), covers with very elaborate frames incorporating 11 plain and decorative gilt rules, four onlaid borders of blue morocco, and very elegant swirling foliate ornamentation around the central scalloped panel, six pairs of raised bands, each pair flanking a recessed gilt and blue metope and pentaglyph rule, very handsome spine compartments with blue fan-shaped cornerpieces and central gilt-decorated blue medallions within sunburst gilt collars, turn-ins with Greek key pattern in gilt, striking endleaves of turquoise and green watered silk (the Apocrypha endleaves slightly different). With more than 100 allegorical headpieces and tailpieces and some 70 SPLENDID LARGE-FOLIO SIZE COPPER PLATES after Fuseli, Reynolds, West, and others, most plates printed before letters. Tissue guards (perhaps later). Herbert 1442 and 1651. ♦First volume with about 30 leaves noticeably foxed, the majority of plates offset onto previous and following pages, consistent inoffensive offsetting of text on facing pages, other trivial imperfections, but still a very impressive copy internally, with the luxurious paper used for the text both fresh and clean, and the engravings richly impressed and with very little foxing. Some unimportant scuffing and rubbing to the leather, but all defects minor, THE MAGNIFICENT BINDINGS REMARKABLY WELL PRESERVED, the heavy volumes completely solid, with only insignificant signs of use, and THE MOROCCO AND LAVISHLY GILT DECORATION EXTREMELY BRIGHT. AN ALTOGETHER MEMORABLE COPY. \$95,000



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

Vienna. Krauss was the most prominent Continental binder working in this style of the day, and Saxe-Teschen was perhaps his most important client. Products of the Krauss bindery have passed through some of the most distinguished collections over the years, particularly those of Fürstenberg and Schäfer; and his bindings have consistently brought remarkable sums of money at auction. It is sufficient to say that the present group of bindings represents the most impressive collection of decorative volumes we have ever offered for sale. The collector for whom these bindings were originally executed, Duke Albrecht of Saxe-Teschen (1738-1822), was the son of Friedrich August II of Saxony and the son-in-law of the empress Maria Theresa. After providing important military and civil service to the Habsburg empire, he retired to Vienna in 1795 and afterward devoted himself to the fine arts. He founded the Albertina, which now houses the greatest collection of prints in the world, and he put together a great library distinguished by the highest taste and most exacting standards. The present copy has the additional distinction of containing what amounts to an extra volume: the Macklin Bible, however it is bound, most often appears in the marketplace without the Apocrypha, appearing here as Volume VII, which was not issued until 16 years after the others. It is also of some interest that the bindings of our seven volumes were decorated in an entirely uniform fashion (as a close inspection shows), something not typical of a set with volumes published so many years apart. (The non-uniform endleaves in the final volume here may have resulted from the fact that, given the physical size of the books, the binder simply ran out of the cloth he had used for lining the first six volumes.) (CJ11704)



**EARLY 19TH CENTURY AMERICAN PUBLISHER'S BOARDS**  
*The First American Edition of the World's the Greatest Biography,  
 Offered in Very Well-Preserved Temporary Bindings*

**95 (JOHNSON, SAMUEL). BOSWELL, JAMES.** *THE LIFE OF SAMUEL JOHNSON.* (Boston: W. Andrews and L. Blake, 1807) Size of each volume varying slightly, but approximately 240 x 145 mm. (9 1/2 x 5



3/4"). **Three volumes.** FIRST AMERICAN EDITION. PUBLISHER'S ORIGINAL MARBLED BOARDS BACKED WITH PAPER, pink labels on spines, edges untrimmed (very skillful repairs to ends of spines). In an excellent custom-made modern slipcase. With frontispiece portrait by D. Edwin after "portrait in Boswell's possession" and folding plates of the "Round Robin" and facsimiles of Johnson's hand. Volume III with ownership signature of H. Laight dated 1808. Pottle 85. ♦Boards and paper spines a little soiled, one spine with short tear to paper at head, and with a four-inch crack to front joint, occasional minor foxing or browning (never significant), a few short marginal tears from rough opening, otherwise a fine copy, clean and fresh, and with temporary bindings that are remarkably well preserved. **\$5,500**

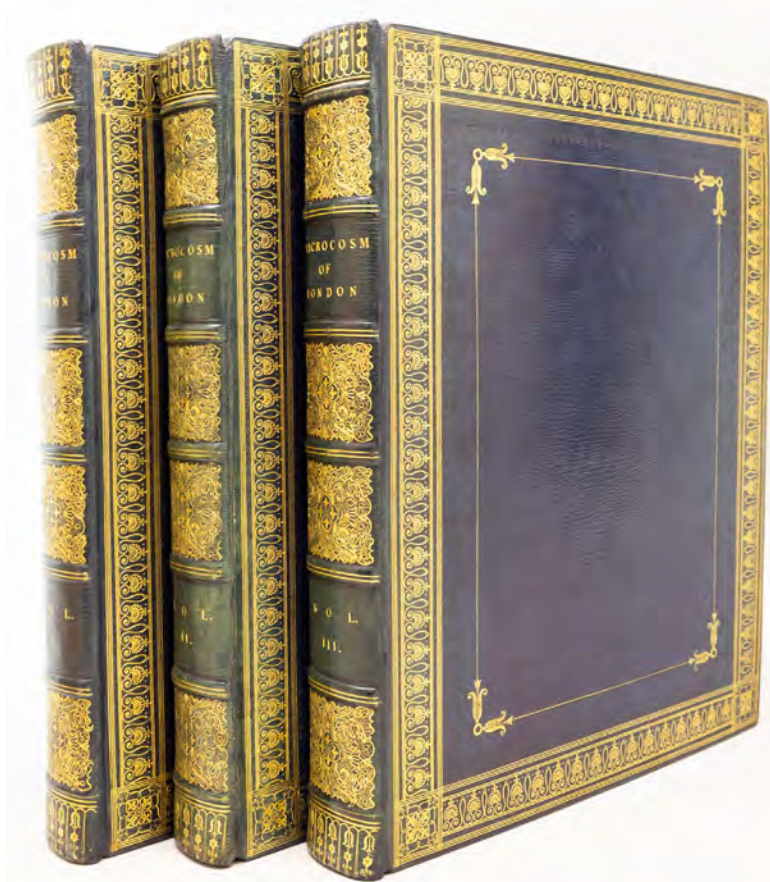


*This is the first American printing of the work generally considered to be the greatest biography in any language, offered here in the very rare original boards.* First published in London in 1791, this account of Dr. Johnson reveals the most fully realized figure in literature, and it prefigures modern biography in emphasizing the character of the subject, rather than his deeds. It is also a tribute to Boswell's genius in that the bulk of the text is made up of accounts by the author of situations that he himself created so that his subject would be prompted to behave in a revealing and memorable way. In Day's words, Boswell "was a consummate impresario, stage-managing

the setting and 'dramatis personae' amidst which Johnson would glitter, and then providing topics and opinions to elicit the magnificent rejoinders of Johnson." The result is that we see an unforgettable portrait of a man brilliant and profound and at the same time dogmatic, overbearing, prejudiced, and irascible. We could trace only one other copy of this edition in original boards at auction since 1975, and that set, sold in 1986, was in a woeful state. One is not likely to find another copy in as close to original condition as the present item. (ST14252)

**IN REMARKABLE BLUE MOROCCO  
IN THE STYLE OF KALTHOEBER AND STAGGEMEIER & WELCHER  
A Foundational Color Plate Book in Sumptuous Bindings in almost Unheard-of Condition**

**96 ACKERMANN, RUDOLPH.** MICROCOSM OF LONDON. (London: R. Ackermann, 1808-10) 355 x 280 mm. (14 x 11"). **Three volumes.** FIRST EDITION. (All volumes with 1807 watermark; all errata listed at the end of Vol. III uncorrected; plates 10, 11, and 18 in Abbey's first state). VERY HANDSOME CONTEMPORARY NAVY BLUE STRAIGHT-GRAIN MOROCCO, TOOLED IN GILT AND BLIND, covers with frame of gilt rules and palmette rolls in gilt and blind, fleuron corner ornaments, raised bands, spines richly gilt in densely tooled panels with floral ornaments and much stippling, gilt titling, turn-ins with frame of interlocking circles containing rosettes, quatrefoil corners, ivory moiré silk doublures and endleaves with gilt roll frame, all edges gilt. WITH 104 COLORED AQUATINT PLATES after Rowlandson and Pugin. Front flyleaf with small octagonal bookplate monogrammed "A D T." Abbey, Scenery 212; Tooley 7. ♦Text leaves a bit browned, at least a hint of offsetting from the majority of plates, this occasionally rather prominent, otherwise pleasing internally, clean and fresh with generous margins, and the plates with lovely coloring; spines gently sunned,



a touch of rubbing to extremities, but THE VERY FINE BINDINGS IN OUTSTANDING CONDITION, sparkling and virtually unworn. **\$13,000**

*Bound from the original 26 monthly parts and deemed by Abbey "a colour-plate book of great importance," Ackermann's pictorial tour of London is offered here in sumptuous bindings no doubt produced in that city and preserved somewhere, probably in a single location, with utmost care during the two centuries since publication.* According to Tooley, this is "one of the great colour-plate books" that "should form the corner stone of any collection of books on this subject. The plates by Rowlandson and Pugin present an unrivalled picture of London in early 19th century," and are consequently "of historic value, as many of the buildings no longer exist." DNB calls "Microcosm" "an acknowledged masterpiece," the success of which led to Ackermann's volumes on Westminster Abbey and the colleges at Oxford, Cambridge, and Winchester, a series considered "among the most beautiful illustrated books of the first half of the nineteenth century." Artist Thomas Rowlandson (1756-1827)

is best remembered for his caricatures and humorous illustrations, but he made his name illustrating the travel books with views he would later satirize in the "Doctor Syntax" volumes. According to DNB, publisher Rudolph Ackermann "kept Rowlandson in almost continuous employment producing drawings for the fine colour-plate books for which his firm, the Repository of Arts at 101 Strand, became famous. Augustus Pugin was brought in to draw the architecture for the present work, while Rowlandson supplied the figures. Our early state, bound from the original parts, is considered by Abbey and Tooley far superior to later printings, which continued until 1835. The fine bindings here are not signed, but the tasteful design and beautiful craftsmanship indicate the hand of an eminently skilled artisan who must have trained in one of the great London workshops of the day, perhaps those run by the German émigré binders such as Kalthoeber or Staggemeier & Welcher whose style these volumes reflect. The bindings here are so well preserved that one can be excused for thinking that they are modern replicas; this is especially true since the volumes they cover are vulnerable for being large and inviting avid viewing. Because they were reprinted for two decades, copies of "Microcosm" appear frequently on the market, but a fine copy in an early state—particularly one with the bonus of a luxurious binding in amazing condition—is not so easy to find. (ST14425)

**— THREE EARLY 19TH CENTURY HANDSOMELY GILT  
MOROCCO BINDINGS WITH FORE-EDGE PAINTINGS —**

**97 (FORE-EDGE PAINTING). SKURRAY, REV. FRANCIS.** BIDCOMBE HILL, WITH OTHER RURAL POEMS. (London: Printed for William Miller, 1808) 191 x 121 mm. (7 1/2 x 4 3/4"). 6 p.l., [3]-56, 56\*, [3], 57-153, [1] (errata) pp. FIRST EDITION. Contemporary straight-grain green morocco, elaborately decorated in gilt and blind, covers with gilt palmette frame enclosing black-tooled floral frame, flat spine with panels intricately tooled in gilt and black, gilt-rolled turn-ins, marbled endleaves, all edges gilt. WITH A FINE PASTORAL FORE-EDGE PAINTING OF SAINT BEE'S COLLEGE, CUMBERLAND. In a later sturdy fleece-lined cloth slipcase. With four engraved plates. ♦Spine sunned to light green, muted spotting to leather, plates somewhat foxed, other minor defects, but still quite a pleasing copy, the binding with only insignificant wear, the text bright, fresh, and clear, and the margins very ample. **\$1,400**





*This is a pretty little book featuring a very pleasing fore-edge painting of unusual composition.* The painted scene presents a pastoral tableau, with Saint Bee's College in Wiltshire in the background at center-right and cottages in mid-ground, all in a treed landscape. Two shepherds and their sheep populate the foreground. The colors are soft, capturing the typical gray English afternoon. Notably, the composition is a pleasing alternative to the typical edifice-flanked-by-trees within a static landscape design. Here, that arrangement is broken up, the landscape is contoured, and perspective is heightened; the composition has shape, depth, and dimension, all realized with a muted and delicate technique. The painting is surely from the 19th century, and it may well have been done before 1850. Written by parson and schoolmaster Francis Skurray (1774-1848), this collection was described by "The British Critic and Quarterly Theological Review" as an "elegantly printed volume" of "local poetry, which is particularly interesting." (ST12691)



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

**98 (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 LATER PAINTING OF MOUNT ETNA ON THE FORE EDGE. In a recent plush-lined blue folding cloth box with gilt spine titling. With ink stamp of Bolton Public Library on verso of title and first page of text. Lowndes IV, 2777. ♦Corners slightly bumped, boards a little faded, first two gatherings mildly foxed, isolated rust spots or faint freckled foxing, but still AN ESPECIALLY DESIRABLE 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)

*Two Fine Paintings on an Exceptionally Rare, Beautifully Bound Dyspeptic Travel Book*



**99 (FORE-EDGE PAINTINGS). WEBB, WILLIAM.** MINUTES OF REMARKS ON SUBJECTS PICTURESQUE, MORAL, AND MISCELLANEOUS: MADE IN A COURSE ALONG THE RHINE, AND DURING A RESIDENCE IN SWISSERLAND AND ITALY IN THE YEARS 1822 & 1823. (London: Baldwin, Cradock, and Joy; Dublin: William Frederick Wakeman, 1827) 220 x 135 mm. (8 5/8 x 5 3/8"). **Two volumes.** FIRST EDITION. VERY PLEASING CONTEMPORARY SEA GREEN STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, covers with gilt floral frame enclosing a central blind-stamped arabesque, raised bands, spine compartments densely gilt with floral tools and volutes, turn-ins with decorative gilt roll, light blue watered silk endleaves, all edges gilt. EACH VOLUME WITH AN ANIMATED FORE-EDGE PAINTING SET IN THE ITALIAN LANDSCAPE. Front pastedown with armorial bookplate of John Thornton Down. ♦Spines slightly and uniformly sunned, joints with just a hint of rubbing, corners a little bent, volume I lacking free endleaf at the back, trivial imperfections internally, but an extremely

pretty set in essentially fine condition, the bindings entirely solid, with especially lustrous covers, and the text clean and fresh. **\$2,400**

*This is the travel memoir of a rather dyspeptic Englishman who frequently finds himself appalled by the discomforts and immorality of locations abroad; but in contrast to the author's somewhat deprecatory comments here, our attractive bindings feature fore-edge paintings that offer an idyllic view of Italian shores.* In one, we see fishermen at work with their nets in large, drifting boats, a shining white city on the shore beyond, surrounded by green hills. The other depicts a busy dockside, with a man on horseback directing workers. A walled fortress rises along the rocky shore in the left middle ground, with washerwomen in the foreground at the left, and rugged, towering hillsides in the background





to the right. These paintings have been executed with very considerable skill, are full of surprisingly well-realized detail, have very pleasing colors (with blues predominating), and bring a wide, deep, and convincing area into play. Although the paintings represent the most valuable aspect of this item, the book’s contents are of some interest as well. Little is known of the author, who served as Deputy Commissary General for the British army in Dublin, but a contemporary contributor to the “Quarterly Review” called the present work “a very singular performance, wherein a great deal of sound feeling and excellent observation is presented in a most peculiar style. The matter and the manner are frequently in curious contrast; but both are original.” Webb takes a cosmopolitan view of political and religious matters but (to our amusement) reverts to shocked provincialism when confronted with “respectable” Italian women who discuss in mixed company “female matters” that an Englishwoman would not mention to her husband or even close confidantes. “Minutes” seems to be extraordinarily rare, with just a handful of copies in OCLC (where this sort of work ought to be much better represented) and no trace at all in ABPC (back to 1975) or in Rare Book Hub. Not even considering the Dublin firm in the imprint here, the significant publishing house of Baldwin, Cradock, and Joy might well have been expected to issue a book like this in a substantial press run, but perhaps an exception was made with the present work. Our very decorative volumes would seem to constitute presentation bindings, and it may be that only a few copies were ever printed, with the intention to give all or most of them to friends and associates. (ST12936)

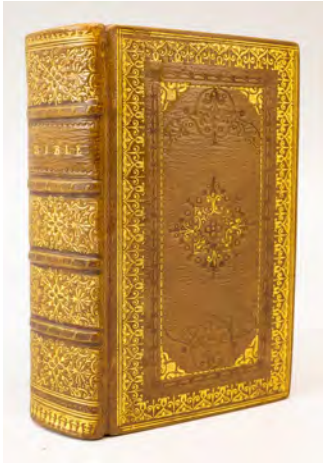
MOROCCO-BACKED MARBLED CALF

**100 (ENGLISH HISTORY). ORLÉANS, PÈRE [PIERRE JOSEPH] DE.** HISTOIRE DES REVOLUTIONS D’ANGLETERRE DEPUIS LE COMMENCEMENT DE LA MONARCHIE. (Paris: Chez Claude Barbin, 1693-94) 248 x 191 mm. (9 3/4 x 7 1/2”). **Three volumes.** FIRST EDITION. SPLENDID AND UNUSUAL EARLY 19TH CENTURY MARBLED CALF, SUMPTUOUSLY GILT, WITH RED MOROCCO SPINES, covers with gilt borders of two decorative rules and an elegant undulating floral vine, flat straight-grain morocco spines very handsomely gilt in compartments with pointillé ground and central circlet from which radiate four lilies and four leaves on twining stems, turn-ins gilt with plain and decorative rolls, marbled endpapers, all edges gilt. With engraved head- and tailpieces and eight engraved portraits. Verso of front free endpaper with armorial bookplate of Baron de Mackau (see below); title page with ink ownership inscription (of Alexander Paul Ludwig Goupy?) in a contemporary hand. Brunet II, 822; Graesse II, 428; Lowndes I, 1374. ♦Isolated gatherings with variable browning (a small handful rather browned), one leaf in first volume with inexpert early repair of four-inch tear (letters of four words partly obscured or displaced, and the text and facing page somewhat discolored), a few additional trivial imperfections internally, but the text generally quite fresh and clean. One joint with five small wormholes, a few (hardly noticeable) shallow scratches to covers, a hint of wear to extremities, but THE LOVELY BINDINGS IN FINE CONDITION, with lustrous leather and gilt, with only minor wear, and with their very considerable original visual appeal entirely intact. **\$2,000**



*This history of “England’s Revolutions,” in uncommonly seen (and handsome) morocco-backed marbled calf, begins with the invasion of the Saxons and covers the struggles for the throne of England through the Plantagenets, Tudors, and Stuarts up to the Restoration and the reign of James II.* The learned Jesuit historian Pierre Joseph d’Orléans (1641-98) was described by Voltaire as the first historian to specialize in revolutions—he was also the author of a history of revolutions in Spain, an account of the Tartar conquerors of China, and a subsequent study of the English Civil War, covering the years 1603-90 in depth. The present work was favorably received on both sides of the Channel: the Earl of Chatham commended it in his letters, and du Fresnoy described it as a “history written with eloquence and judgment” and praised its equal treatment of Catholics and Protestants. When the present set appeared in a George Bayntun catalogue, the bindings were described as “very handsome” and “almost identical to the set of Bertrand De Moleville’s ‘Histoire de la Révolution de France,’ 1801-1803 bound by Bozerian” and also from the library of Baron de Mackau, (1832-1918), a member of the Chamber of Deputies for 42 years and a Chevalier of the Legion of Honor. The volumes are unusual in their combination of calf boards with contrasting morocco spines, and their gilt decoration is particularly lovely. François Bozerian, generally called “Bozerian le jeune,” was active in Paris from the turn of the 19th century until 1818, and for much of that time, he worked with his elder brother Jean-Claude. The Bozerian binderies produced many fine books, praised today especially for their technical achievement and elegance of design. The first edition of this work is surprisingly rare: a dozen copies appear in OCLC, and ABPC records only one copy at auction since at least 1975. (ST11540)

– THREE EARLY 19TH CENTURY MOROCCO BINDINGS  
DECORATED IN GILT AND BLIND –



**101 BIBLE IN ENGLISH.** THE HOLY BIBLE, CONTAINING THE OLD TESTAMENT AND THE NEW. (London: George Eyre and Andrew Strahan, 1816) 122 x 73 mm. (4 3/4 x 3”). [920] pp. CHARMING CONTEMPORARY TAN STRAIGHT-GRAIN MOROCCO ELABORATELY TOOLED IN GILT AND BLIND, covers framed by wide floral gilt roll enclosing a central panel with additional frames in gilt and blind, a complex fleuron centerpiece in gilt and blind, raised bands, spine panels densely tooled in gilt incorporating foliage and floral elements and many small tools, turn-ins forming a wide gilt floral frame enclosing green watered silk endleaves with gilt trim, all edges gilt and intricately gauffered in floral patterns. Herbert 1637. ♦Only the most trivial hint of rubbing, AN EXCEPTIONALLY FINE COPY, the text quite clean, fresh, and bright, and in a virtually unworn and lustrous binding. **\$1,600**

*This is an especially appealing little Bible, both for its small size and its luxurious binding. One can picture a Victorian lady of means carrying this desirable accessory to church in a beautifully gloved hand—and its condition would indicate that it saw little or no use beyond that. The binding is unsigned, but it is clearly the work of a first-rate firm working with considerable skill in the prevailing style of combined blind and gilt decoration. (ST12896)*

Very Possibly a Copy from the Library of a Hanoverian King

**102 BIBLE IN ENGLISH.** THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS. . . . APPOINTED TO BE READ IN CHURCHES. (Oxford: Printed at the Clarendon Press by Bensley, Cooke, and Collingwood, 1817) 300 x 240 mm. (11 7/8 x 9 3/8”). [618] leaves. Stately contemporary purple straight-grain morocco, gilt, covers with frames of blind and gilt decorative rolls, central panel with large lozenge containing the dove of the Holy Spirit and the Tetragrammaton within a gilt sunburst, raised bands, spine compartments densely gilt, gilt titling, gilt-rolled turn-ins, olive green endpapers, all edges gilt. Front and rear flyleaves with pencilled notation in German claiming provenance from the library of the kings of Hannover; rear endleaf with ink stamp “H 912.” ♦Joints and extremities slightly rubbed, upper cover a little mottled, a couple of short scratches to lower board, occasional minor foxing, more pronounced in a handful of quires, but clean and fresh internally—an extremely attractive copy in A VERY WELL-PRESERVED BINDING BRIGHT WITH GILT. **\$3,250**





*This is an impressively bound edition of Holy Scripture that may have royal provenance.* Pencilled notes in German on the flyleaves at front and rear indicate this is a copy from the library of the King of Hannover (“Exemplar aus der Bibliothek des Königs v[on] Hannover”). An 1858 “Katalog der Privat-Bibliothek Seiner Majestat des Königs von Hannover” lists an 1817 Bible printed at Oxford among its holdings, and while we have no way of knowing for sure if it was this copy, the sumptuous binding here, in royal purple and with lavish gilt, is certainly fit for a king’s library. The Kingdom of Hannover was established at the Congress of Vienna in 1814 and lasted until being annexed by Prussia in 1866. Five kings reigned during this time: of these, George III was on the throne at the time our Bible was published, and George V, the final king, at the time the “Katalog” appeared. The fine condition here suggests that the volume was not used regularly, either in a church as intended, or by a family; instead, it seems to have been valued as a object for the beauty of its binding and printing. (ST14150)

*With Pleasing Hand-Colored Plates and in Remarkable Condition*

**103 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"). [26] leaves of text, including 3 pp. ads. **Three parts in one volume.** 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 WONDERFUL COPY, THE ORIGINAL SPARKLING BINDING IN AN AMAZING STATE OF PRESERVATION. **\$14,000**



*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 infinite 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)

**For more images and our complete inventory, please visit our website, [www.pirages.com](http://www.pirages.com).**



A MODIFIED “CORTINA,” OR “CURTAIN,” BINDING

**104** **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 CONTEMPORARY 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. **\$1,900**



*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 Suárez, 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 keyword) 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, see previous entry. (ST12468)*

A CROSS PATÉE BINDING

*Extraordinarily Unusual, and Perhaps an Antidote for Dull Sermons*

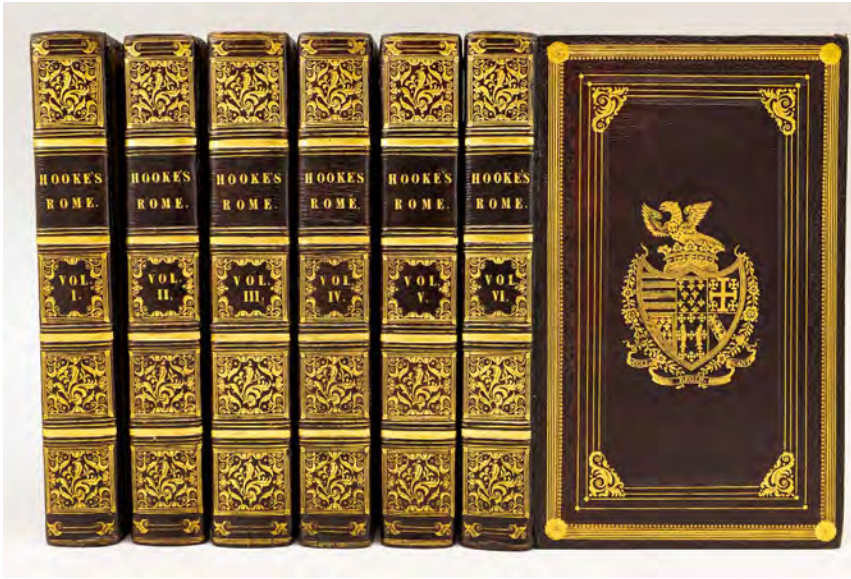


**105** **A SMALL ALBUM IN THE SHAPE OF A CROSS PATÉE.** ([England]: ca. 1820) 110 x 133 mm. (4 3/8 x 5 1/4”). [26] leaves. UNUSUAL BLACK STRAIGHT-GRAIN MOROCCO, GILT, IN A CROSS PATÉE SHAPE with a square at center where the arms of the cross meet, covers with frame of anthemiums, floral swirls, and lancets enclosing a blind-stamped lyre in a laurel wreath, “backless” gilt spine, pale blue moiré silk endleaves, all edges gilt. With 31 illustrations pasted in and three pages with pencilled floral drawings. ♦ Slight creases where horizontal arms join the central square, extremities a little rubbed, half a dozen small patches where gilt rubbed away, minor offsetting of illustrations, but quite an excellent specimen of this fragile type of book, and, in all, a remarkable survival. **\$3,250**

*This distinctively shaped commonplace book is the sort of novelty produced for the holiday gift market in 18th and 19th century England, where decoratively bound almanacs were an annual favorite. This little blank book was given to a young lady (our presumption, based on the contents), who pasted in small pictures cut from periodicals, including engravings of stately homes and picturesque ruins, royal and ecclesiastical seals, perfume and fashion advertisements, and watercolors of flowers. She has also attempted her own flower drawings in a few places. The religious shape of the little book would perhaps allow the owner to take it to church and use it, undetected, as a distraction from an uninspiring sermon. We have never come across an item like this in 40 years of bookselling. (ST14541)*

A BLIND- AND GILT-DECORATED MOROCCO SET WITH THE SUPRALIBROS OF QUEEN’S COLLEGE

**106** **HOOKE, N[ATHANIEL].** THE ROMAN HISTORY FROM THE BUILDING OF ROME TO THE RUIN OF THE COMMONWEALTH. (London: Printed for C. and J. Rivington et al., 1823) 223 x 137 mm. (8 3/4 x 5 1/2”) **Six volumes.** HANDSOME PERIOD PURPLE MOROCCO ruled in blind and gilt, covers with central gilt coat of arms of Queen’s College, Cambridge, with a griffin and crown perched on top, flat spine with heavily gilt compartments, gilt lettering, blind-tooled turn-ins, all edges gilt. With four folding maps. ♦ A touch of minor wear to extremities, light offsetting on the maps and facing pages, an occasional negligible blemish, but A VERY FINE SET, fresh and clean throughout, and the bindings showing almost no signs of use. **\$2,800**



*Originally published over a period of more than three decades (1738-71) and dedicated to the author’s friend Alexander Pope, this account of Roman history enjoyed a very high contemporaneous reputation, and it would occupy an honored place on any library shelf, especially if attractively bound like the present set. The “London Monthly Review” said, “The Roman History of this judicious and masterly writer is a most valuable accession to the stock of historical learning. The execution is equal throughout. Mr. Hooke seems to have possessed in a very eminent degree the rare talent of separating the partisan*



from the historian . . . and of comparing contradictory authorities with impartiality and penetration.” DNB notes that the work, which is detailed without being verbose or abstruse, “long held a high place in historical literature.” Apart from the content, these stately and beautifully preserved original bindings make an extremely appealing appearance. (ST14780)

BOUND BY J. WHITE

**107 ARIOSTO, LUDOVICO.** THE ORLANDO FURIOSO TRANSLATED INTO ENGLISH VERSE. (London: John Murray, 1823-31) 200 x 120 mm. (7 7/8 x 4 3/4”). **Eight volumes bound in four.** Translated and annotated by William Stewart Rose. LOVELY CONTEMPORARY POLISHED CALF, GILT, BY WHITE (stamp-signed on verso of front free endpaper), covers with gilt-rule border, raised bands, spines richly gilt in compartments with central patera surrounded by curling flourishes, one red label with gilt lettering and one black label gilt in a latticed pattern, an oval inlay at center with volume numbers, marbled endpapers and edges. ♦A little spotting to covers, extremities slightly rubbed, two boards with a couple of tiny nicks (one with a small indentation), otherwise a very fine set, clean, fresh, and bright internally with few signs of use, in attractive bindings that make a glittering display on the shelf. **\$1,250**

*Beautifully bound and issued over the course of nine years by an eminent London publisher, this is an early 19th century edition of the great sprawling romantic epic by Ariosto (1474-1533), 50,000 lines long, 26 years in the making and refining, and one of the most influential works of literature ever produced.*

Among those writers indebted to Ariosto are Tasso, Cervantes, Spenser, Shakespeare, Milton, Byron, and Shelley. The verse translation here was the magnum opus of poet and translator William Stewart Rose (1775-1843), in which he was encouraged by his friend Sir Walter Scott. In the mistaken belief that Rose was the poet responsible for the popular “Beppo”—in fact written by Rose’s friend and fellow expatriate in Italy, Lord Byron—publisher John Murray paid the author the enormous advance of £2,000 for this translation, which he had already been working on for some time. If he was not the fastest worker in the world—as the nine-year publication span indicates—Rose did give value for the money, providing annotations, a list of “Dramatis Personae,” and a general index that are most useful to the reader. The former owners of the present set seem to have taken no advantage of its many benefits, and it appears to have remained, virtually untouched, on the shelf, consequently changing little since the days its most attractive bindings graced a Victorian gentleman’s library. The binder’s stamp in our volumes indicates an address at 24 Pall Mall, London; Ramsden lists a J. White at that address in “London Book Binders 1780-1840.” White was apparently no longer in business by 1837, as that name and address are not among the businesses listed in Packer’s “Bookbinders of Victorian London.” Ramsden notes that White used a drawer handle tool imitating that of 17th century binder Samuel Mearne, so he clearly had some knowledge of binding history and had studied masters of the craft. He was an excellent artisan, as our binding, with its fine, smooth calf and especially lovely spines, attests. (ST14857)

ORIGINAL UNTOUCHED PUBLISHER’S BOARDS  
The Bradley Martin Copy in Marvelous Condition

**108 UPHAM, EDWARD.** RAMESES; AN EGYPTIAN TALE: WITH HISTORICAL NOTES, OF THE ERA OF THE PHARAOHS. (London: Printed [by Thomas Davison] for G. B. Whittaker, 1824) 204 x 126 mm. (8 x 5”). **Three volumes** Publisher’s drab paper boards, paper title label on spines, edges untrimmed. Front pastedown with the bookplate of H. Bradley Martin; pencilled note on front flyleaf identifying this as the Bellew copy (see below for both). ♦Boards with a scattering of small faint spots, negligible rubbing to joints, spine ends bumped (as always), trivial thin worm trail at inner margin of one quire, but AN EXCEPTIONALLY FINE COPY, the insubstantial bindings with nothing approaching a significant imperfection, and the text clean, fresh, and bright, and with generous margins. **\$1,750**

*From the library of one of America’s great collectors, this unusual work was issued at a time when publisher’s temporary boards, as seen here, were giving way to publisher’s cloth bindings that were “library-ready.”* With content that is reflected in the work’s title, “Ramses” is one of two “exotic” novels by bookseller and orientalist Edward Upham (1776-1834), who was known and respected for his non-fiction works on Buddhism and the history of Ceylon. A pencilled note on the front flyleaf says that this copy was once owned by the meticulous Irish collector Christopher Bellew, whose library specialized in books in original boards. Dublin bookseller M. J. MacManus was charged with selling the collection in the 1930s; in his catalogue he observed that Bellew “stored his books in specially-constructed cupboards, dust-proof and damp-proof. Many of them he did not live to read, but even those which he read suffered nothing in the process. . . . Here is a wide range of uncommon and attractive volumes, offered in a condition so dazzlingly fine that by their very appearance they will lend distinction to the bookshelves of the most fastidious collector.” The noted collector and bibliographer of 19th century fiction Michael Sadleir was nearly propelled into ecstasy at reading the Bellew catalogue, assuring us that “it would hardly be possible to over-state the perfection of Bellew condition.” Unsurprisingly, this set found its way into the library of the fastidious H. Bradley Martin (1906-88), an American bibliophile who was extraordinarily discriminating. His copy of any book will always be distinguished as having been a part of a library chosen by one of the most discerning of modern collectors. The heir to a steel fortune and a director at a leading New York investment bank, Martin was a member of the Grolier Club for 50 years and was one of the great American book collectors of the 20th century. His library of 10,000 volumes was sold at Sotheby’s in nine sales that took place in 1989-90. This work is quite rare on the market; we were able to trace only four copies at auction. (ST12968)

UNUSUAL MOROCCO-BACKED MOIRÉ CLOTH  
Profusely Illustrated with Lake District Views,  
And in Beautiful, Remarkably Well-Preserved Bindings



**109 (LAKE DISTRICT VIEWS). ROSE, THOMAS.** VUES PITTORESQUES DES COMTÉS DE WESTMORLAND, CUMBERLAND, DURHAM, ET NORTHUMBERLAND. (London: A. Fisher, R. Fisher, et P. Jackson, [1834-36]) 286 x 222 mm. (11 1/4 x 8 3/4”). **Three volumes.** Translated by J. F. Gerard. First Edition in French. VERY PLEASING CONTEMPORARY DARK GREEN HALF MOROCCO OVER LIGHTER GREEN MOIRÉ CLOTH, covers with gilt fillet and blind-rolled lattice border, spines with gilt-tooled raised bands at head and tail, and with two elongated raised panels elegantly gilt in a gothic pattern, three brown morocco labels, marbled endleaves and edges. Engraved title page with vignette in volume I, frontispieces in volumes II and III, and 213 steel engravings on 108 plates by Thomas Allom, George Pickering, and others, original tissue guards. Bicknell “The Picturesque Scenery of the Lake District” 112 (English edition). ♦Tips of corners bruised, just a small





number of plates with easily tolerable foxing or browning, otherwise AN ESPECIALLY FINE COPY, the text and plates unusually clean and entirely fresh, and the very pleasing bindings bright, lustrous, and altogether attractive on the shelf. \$2,500



*This is a particularly clean set—in especially attractive and unusual bindings—of the French edition of Thomas Rose’s popular views of the Lake District, first published in English in 1832-35. The present edition differs from the English issue only in the language of the descriptive text. As Bicknell notes of this work, “almost every aspect of Lake District scenery was covered, including views from fairly remote spots high in the fells. . . . The engravers showed considerable virtuosity in handling the delicate line possible on a steel plate to achieve splendid tonal effects.” Originally published in parts by subscription as a portion of “Fisher’s Picturesque Illustrations of Great Britain and Ireland,” the present item was then separately issued in three annual volumes (as here). Thomas Allom (1804-72) was an English architect of some importance: he was a founding member of what eventually became the Royal Institute of British Architects, and he designed, with Sir Charles Barry, plans for the House of Parliament. But he was chiefly known as a topographical illustrator. He executed many hundreds of drawings based on his wide travels, and produced a substantial series of travel books for the publisher Fisher between 1828 and 1850. Our set is uncommonly desirable because of its condition and its distinctive appearance, with design and decoration reminiscent of so-called “cathedral” bindings. Deriving its name from the use of design motifs taken from gothic architecture, the so-called “Cathedral Binding”*

*(or “Cathedral-Style Binding”) was fashionable in England and France for about three decades, beginning ca. 1810. In France the design was usually blocked, while in England it was typically accomplished with gilt tooling. (ST12591)*

**BOUND BY HAYDAY**

*A Famous Edition in Beautiful Bindings and Remarkable Condition*

**110 WALTON, IZAAK and CHARLES COTTON.** THE COMPLETE ANGLER OR THE CONTEMPLATIVE MAN’S RECREATION... WITH ORIGINAL MEMOIRS AND NOTES BY SIR HARRIS NICOLAS. (London: [Printed by Charles Whittingham for] William Pickering, 1836) 280 x 188 mm. (11 x 7 1/2”). **Two volumes.** First Nicolas Edition. A Large Paper Copy. VERY FINE GREEN PEBBLE-GRAIN MOROCCO, ELABORATELY GILT, BY HAYDAY (stamp-signed on verso of front free endpaper), covers with frame composed of multiple decorative rolls, central vignettes of a cottage by a stream, raised bands, spines gilt in compartments with fish ornament or a cipher of the authors’ initials within a floral frame, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. WITH 61 ENGRAVINGS on mounted India paper after Stothard and Inskipp, 15 of these full-page. Coigney 44; Oliver 41; Bibliotheca Piscatoria, pp. 228-29. ♦Extremities a little rubbed, otherwise an extraordinarily fine copy—clean, fresh, and bright internally, with generous margins and only the most trivial imperfections, in very decorative bindings with glittering gilt. \$3,900

*This is an especially desirable copy, very attractively bound and in outstanding condition, of one of the finest illustrated editions of Walton’s “Angler” ever produced. Walton (1593-1683) lived in turbulent times, and he suffered*

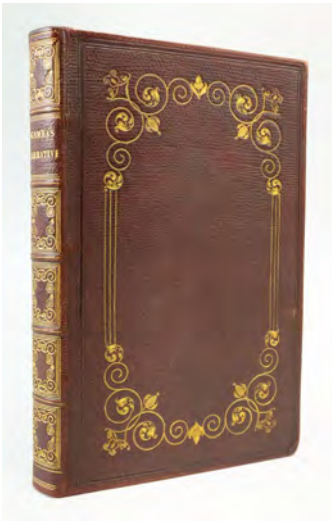


*personal tragedy (he endured the deaths of both his wives and eight of his nine children), but, largely because of the present work, he is forever identified with quietude and serenity. First published in 1653, his “Compleat Angler” is the classic work on the art of angling, infused with wise fish lore, written by an indomitable angler who knew every haunt of fresh water fish in the south of England. But, as Day says, “the love of angling is only the outward sign of a gentle inward grace, the soul of a thoroughly good man who loves peace and quiet meditation. If any one man created the idyll of the English countryside, it was Walton.” Oliver notes that this edition “is conspicuous for its illustrations” by “some of the most prominent artists of the time,” and “Bibliotheca Piscatoria” tells us that “this superb edition contains the variations of all the first five editions, voluminous notes, [and] original and elaborate memoirs of Walton and Cotton, presenting many new facts.” According to Coigney, it was produced in a regular and a Large Paper version, the latter (including the present copy) with plates on India paper. The Grolier Club Checklist pronounced that “no finer edition of the ‘Complete Angler’ will ever be published.” Our binder Hayday was known for his 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 bindings were clearly done when the binder was at the top of his game and are especially impressive specimens of this workshop’s products. (ST14920)*

**– FIVE BOOKS BOUND BY ROBERT RIVIERE OR RIVIERE & SON –**

*A Valuable Biographical Source on Byron, in an Early Riviere Binding*

**111 (BYRON, GEORGE GORDON, LORD). GAMBA, COUNT PETER.** A NARRATIVE OF LORD BYRON’S LAST JOURNEY TO GREECE. EXTRACTED FROM THE JOURNAL OF COUNT PETER GAMBA, WHO ATTENDED HIS LORDSHIP ON THAT EXPEDITION. (London: John Murray, 1825) 220 x 138 mm. (8 5/8 x 5 1/4”). xii, 307, [1] pp. (without the half title). FIRST EDITION. ATTRACTIVE CONTEMPORARY MAROON MOROCCO BY ROBERT RIVIERE (his ticket on front pastedown), covers with gilt frame in the Romantic style featuring curling tendrils and botanical ornaments, raised bands, spine gilt in compartments with curling frames, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. With two folding facsimiles. Front flyleaf with early ink signature of B. Batt. Droulia 823; Atabey 476; Blackmer 646. ♦A touch of rubbing to extremities, one corner slightly bumped, occasional minor foxing, one facsimile with short tear along





one fold (no loss), but an excellent copy internally, clean, fresh, and mostly rather bright, in a very well-preserved binding. **\$1,500**

*This firsthand account of the final days of the great Romantic poet is offered here in a Romantic-style binding from the early days of a great British workshop.* Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son, and the bindery continued to do business until 1939. The ticket in our binding gives an address of 24 Union St., Bath, indicating that it was done sometime before 1840, and the style is one popular in the 1830s. Riviere bindings from this period are uncommonly encountered. The text here is an eyewitness account of Lord Byron's final days in Missolonghi, to which he had travelled to fight for the cause of Greek independence. According to Atabey, "Gamba was the brother of Byron's mistress Theresa Guiccioli. He acted as Byron's secretary and was with him in Greece until the end. [James] Hobhouse assisted him with the publication of this biography, and after its appearance Gamba returned to Greece, where he was killed at the battle of Methana in 1826." This is the chief source of information on Byron's ill-fated Greek expedition, and the definitive account of his deathbed scene. (ST14321)

*An Uncommonly Seen Example of a Fore-Edge Painting by Miss Currie*



**112 CURRIE, MISS C. B., Painter. (FORE-EDGE PAINTING). 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 patera 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; 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.* Whether the book's 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. Miss C. B. Currie is best known for her role in producing so-called "Cosway bindings," which featured inset miniatures painted by her on ivory. Currie collaborated with Riviere on most of the Cosway bindings, which numbered about 1,000 by the time she died in 1940. Her fore-edge paintings, by contrast, were far less numerous. 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

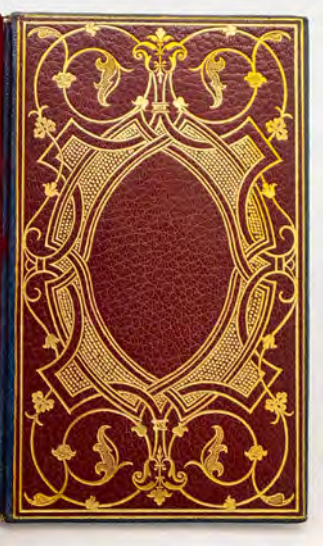


*Shakespeare's wife, Anne Hathaway, amid a tranquil landscape of trees. The composition is skillfully designed, the two-story timbered house dominating the landscape with simplicity and charm in a pastoral setting. The colors are soft pastel blues, greens, and grays, accented by touches of yellow. The 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. (ST12335)*

*Fine Swirling Gilt on the Outside and the Inside of the Covers*



**113 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. **\$2,900**



*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)

*Three Very Pretty Volumes Filled with Turner Illustrations, Including his Last Important Ones*

**114 ROGERS, SAMUEL.** *ITALY, A POEM. [and] POEMS. [and, as a companion volume,] CAMPBELL, THOMAS.* *THE POETICAL WORKS.* (London: Printed for T. Cadell, 1830, 1834; Edward Moxon, 1837) 200 x 130 mm. (7 3/4 x 5 1/8"). **Three separately published works** (but the first two often found together). First Illustrated Editions. VERY PRETTY EMERALD GREEN CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in), covers with gilt rule frame featuring inlaid red morocco tulips at corners, raised bands, spine panels with two inlaid red morocco tulips and gilt leaves on a stippled ground, gilt titling, turn-ins with inlaid tulips and gilt leaves at corners, maroon endpapers, all edges gilt. First two works with a combined total of four plates, 20 illustrations in the text, and more than 100 fine steel-engraved headpieces and tailpieces, after designs mostly by J. M. W. Turner and Thomas Stothard. Third work with 20 engraved vignettes in the text after J. M. W. Turner. Front pastedowns with evidence of bookplate removal. Ray 13, 15, 17. ♦Spines a few



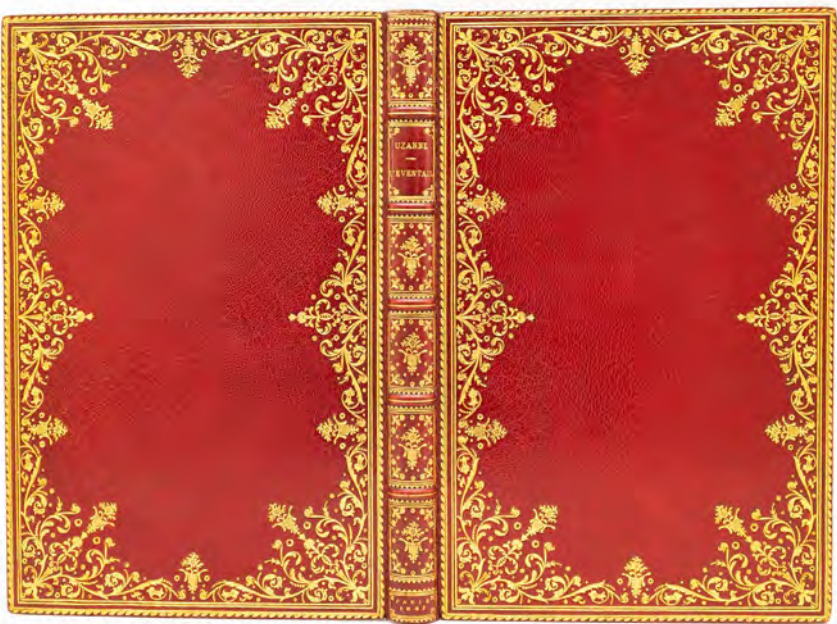
shades darker than the boards (but a rich, uniform, pleasing green), one board with a little mild soiling, a touch of rubbing to extremities, occasional mild offsetting or other trivial imperfections in the text, but A FINE SET, clean and fresh internally with ample margins, in lustrous bindings showing almost no signs of use. \$3,000

*In lovely decorative morocco and containing illustrations of considerable interest, this is an extremely appealing set of poetic works that added greatly to the contemporaneous popularity of the authors and artists involved.* The scion of a wealthy banking family, Samuel Rogers (1763-1855) first achieved fame with the publication in 1792 of “The Pleasures of Memory.” After Italian travels, during which he met Shelley and Byron in Pisa, Rogers produced a first version of “Italy” in 1822 and issued a sequel in 1826, both of which sold poorly. He destroyed the unsold copies, revised the poems, and published them at his own expense in the present edition of 1830 (our first volume), embellished this time by illustrations. These were the work of two artists with very different propensities—Stothard (1755-1834), who did demure figure scenes, and Turner (1775-1851), who provided landscape vignettes. 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. Our third volume includes both of these, along with many other verses. According to Ray, the engravings here depicting scenes from the poems are Turner’s last important illustrations. Ray notes that these “are in no way inferior to those for Rogers’ two volumes,” singling out the “ghostly ‘Death-Boat of Heligo-land’” for special praise. While the two Rogers volumes here are often found together, the Campbell book is not normally joined with them as part of a set; a uniform binding must have been commissioned by an owner who recognized obvious affinities in content and illustration. (ST14245)



*Charming Vignettes Illustrating Flirting with Fans in Various Cultures*

**115** UZANNE, OCTAVE. L'EVENTAIL. [THE FAN]. (Paris: A. Quantin, 1882) 270 x 175 mm. (10 5/8 x 6 3/4"). 3 p.l. (including half title), 143, [1] pp. VERY PRETTY CRIMSON CRUSHED MOROCCO, GILT, BY RIVIERE & SON (stamp-signed on verso of front free endpaper), covers with elaborate gilt dentelle frame, raised bands, spine gilt in compartments with central floral ornament in a lozenge of small tools, floral sprig cornerpieces, gilt titling, densely gilt turn-ins, printed gray silk doublures laced with pink silk ribbons, gray silk endleaves, top edge gilt, other edges untrimmed. Original color-illustrated paper wrappers bound in. Text within decorative frames, title vignette and 63 VIGNETTES BY PAUL



AVRIL, printed in black, blue, pink, sanguin, and green. Flyleaf with armorial bookplate of Sir David Salomons. ♦ Joints and extremities just slightly rubbed, a couple of leaves with mild offsetting from illustrations, additional trivial imperfections, but a nearly fine copy, the text clean and fresh, and the binding glittering with gold. \$1,200

*This is a charming study of the fan and its use in flirtation, with delightful illustrations and a lovely Romantic-style binding.* It opens with a quotation that sets the tone—“The fan of a beauty is the scepter of the world”—and proceeds to study the feminine use of the fan in cultures from China and Japan to ancient Egypt and Rome, up to the Belle Époque and Uzanne’s Paris. In the present work, as well as others on feminine adornment (see Ray 287-88), Uzanne collaborated with Paul Avril (1849-1928), whose witty, ingenious illustrations merge with and overlap the text in an unusual but ultimately successful manner. Ray says that Avril’s decorations help to make our volume “an elegant pastiche of rococo bookmaking, exactly to the taste of bibliophiles of [the] day.” In addition to producing a number of books like this one, on the foibles of society, Uzanne (1852-1931) also wrote biographies and books about books, including significant works on bookbinding. The artisans at Riviere made clever use of a printed silk wrapper likely issued as a promotion for the book to create the very unusual doublures here, which emphasize the feminine and coquettish nature of the text. Books in the library of Sir David Lionel Salomons (1851-1925) were chosen with notable discrimination, the goal always being to obtain copies in very fine condition. The collection was particularly strong in 18th and 19th century illustrated books and attractive bindings. (ST14140)

**COLOR-CODED BINDINGS**

*A Fine Copy of Jardine in Marvelous Morocco,  
Using Different Colors to Reflect Various Animal Groups*

**116** 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. QUITE 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, all but a very few of the engravings with original tissue guards. (One fish engraving mentioned in the list of plates, but apparently not issued, since no text relating to it appears.) 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**



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

**PUBLISHER'S CLOTH, IN MOROCCO-BACKED BOXES BY ROOT & SON**

**117 WHITTIER, JOHN GREENLEAF.** 14 FIRST EDITIONS. (London or Boston: 1847-78) Octavos of varying sizes. 14 FIRST EDITIONS. Publisher's blind-stamped cloth, (later) glassine dust wrappers, TWO VOLUMES UNOPENED. In excellent matching burgundy morocco-backed clamshell boxes by W. Root & Son, backs with raised bands, gilt compartments with central floral sprig and gilt titling, marbled lining. ♦Half the spines a little sunned, occasional small spots or dents to boards, but THE ORIGINAL BINDINGS ESSENTIALLY UNWORN, UNUSUALLY CLEAN, AND WITH THEIR EMBOSSED DECORATION ESPECIALLY SHARP. Leaves a shade less than bright because of paper stock, but very clean, with only isolated trivial spots; overall A VERY FINE GROUP, especially well preserved in their attractive boxes. **\$3,000**

*This is an excellent selection of the more substantial poetry and prose publications by John Greenleaf Whittier (1807-92), attractively presented and well protected in their bespoke clamshell boxes. The titles here are: "The Supernaturalism of New England" (1847); "Leaves from Margaret Smith's Journal in the Province of Massachusetts Bay" (1849); "Old Portraits and Modern Sketches" (1850); "Literary Recreations and Miscellanies" (1854); "The Panorama and Other Poems" (1856); "Home Ballads and Poems" (1860); "The Patience of Hope" (1862); "In War Time and Other Poems" (1864); "The Tent on the Beach and Other Poems" (1867); "Among the Hills and Other Poems" (1869); "Miriam and Other*



*Poems" (1871); "The Pennsylvania Pilgrim, and Other Poems" (1872); "Hazel-Blossoms" (1875); and "The Vision of Echard and Other Poems" (1878). A Quaker who edited a number of newspapers and spent time as a Massachusetts legislator, Whittier invested as much passion in his abolitionist campaigning as he did in his poetry. But in Day's words, "Whittier won his place in New England literary circles by his genuine poetic talent and his felicity in detailing the homey aspects of New England life. Along with Thoreau, he favored life in the country, and celebrated his rural environment in much of his poetry. . . . The topical poetry that established his fame has lost much of its pertinency, but the wholesome simplicity and convincing vitality of his rural lyrics still attract 20th century readers." Besides a group of works by an important American poet, the present item represents, especially for this catalogue, an assemblage of unusually well-preserved publisher's cloth bindings, each in an attractive case made by a long-lived name in English binding. The London bindery of William Root & Son consistently turned out excellent work, both on fine bindings and on trade bindings of multi-volume sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of "The Rotarian" notes with regret that Root had been bombed out of their premises on Paternoster Row during the 1941 Blitz. (ST13575)*

**PUBLISHER'S MID-CENTURY ROAN-BACKED CLOTH WITH SPECIAL MACHINE-MADE DECORATION**

*A Very Rare and Remarkably Fine Arabic Language Guide for Diplomats*



**118 (ARABIC). TANTAVY, MOUHAMMAD AYAAD, EL-. TRAITÉ DE LA LANGUE ARABE VULGAIRE.** (Leipsic [Leipzig]: Guillaume Vogel fils, 1848) 225 x 142 mm. (8 3/4 x 5 1/2"). XXV pp., 4 p.l., 231 pp. FIRST EDITION. ATTRACTIVE AND INNOVATIVE CONTEMPORARY "TROMPE L'OEIL" BLUE CLOTH BY F. J. CRUSIUS OF LEIPZIG (his ticket on verso of front free endpaper), WITH ORNATE STAMPED DECORATION IN THE ROMANTIC STYLE in gilt, colors, and blind, GIVING THE ILLUSION OF MOROCCO ONLAYS, covers with rocaille frame and large central arabesque in red and gilt, smooth black roan spine with stylized gilt vine, brown and tan lattice-work printed endpapers and edges. Text in French and Arabic on facing pages. Front flyleaf with AUTHOR'S INK PRESENTATION INSCRIPTION to Monsieur P. Desmaison (see below). ♦Leaves lightly and uniformly browned (due to paper quality), a few other trivial imperfections, but A NEARLY FINE AND VERY PLEASING COPY, with few signs of wear inside or out. **\$7,500**

*This is a beautifully preserved copy of a rare guide to spoken Arabic that features special provenance, in an embossed and painted cloth binding that can almost pass as onlaid morocco. Our author, Sheikh Mouhammad Ayaad El-Tantavy [or al-Tantawi] (1810-61), was an instructor of languages and literature at Al Azahr University in Egypt when he came to the attention of Russian diplomats in Cairo, whose interpreter had*



attended his classes. The Russian consul to the Ottoman Empire, which then occupied Egypt, requested that El-Tantavy be lent to the Institute of Oriental Languages in the Russian foreign ministry, and once he arrived in St. Petersburg in 1840, he never left. In addition to teaching languages at the school for Russian diplomats, he was a professor of Arabic at St. Petersburg University, eventually becoming the Chair of Arabic Studies. The present work is a guide to spoken Arabic for diplomats, with the parallel texts in Arabic and French, then the international language for diplomacy. The present copy is inscribed by the author to Jean-Jacques-Pierre Desmaisons (1807-73), the Franco-Russian director of training in Oriental languages in the Asiatic department of the Russian foreign ministry, and El-Tantavy's supervisor there. The fact that Desmaisons would not have needed to make practical use of our volume goes some way to account for its fine condition. Binder F. J. Crusius developed machines to facilitate the lavish decoration of bindings in innovative ways—like using paint to imitate leather, as in the present example—achieving aesthetically pleasing results with far less labor and expense than would have been necessitated with hand work. The “Report of the Assessment Commission at the General German Industrial Exhibition in Munich in 1854” notes that Crusius displayed plan drawings of his invention at the fair. Copies of the first edition of this work are rare, with OCLC finding just 12 in libraries worldwide, and none in North America. We could find no copies recorded at auction. (ST14540)

**19TH CENTURY ARMORIAL STRAIGHT-GRAIN MOROCCO IN 17TH CENTURY STYLE**  
*With Connections to a 19th Century Hunting Lodge, to Byron, and to Your Computer*

**119 (ELZEVIER IMPRINT). LIVY. HISTORIARUM LIBRI EX RECENSIONE J. F. GRONOVII.** (Lygd. Batavorvm: Ex Officina Elzeviriana, 1644-45) 133 x 77 mm. (5 1/4 x 2 7/8"). **Four volumes.** Edited by Johann Friedrich Gronov. First printing of this edition. HANDSOME 19TH CENTURY DEEP PURPLE STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, upper covers decorated with a lacy gilt-roll frame enclosing the arms of the Earl of Lovelace at center, raised bands tooled in gilt, spines with triple-ruled compartments with floral ornament or lettering, turn-ins densely gilt, all edges gilt. Front pastedown with armorial bookplate of the Earl of Lovelace; front free endpaper with inked name of Lovelace's manor house, Ashley Combe; verso of front free endpaper with shelf markings for Lovelace's library at Ben Damph Forest; title page with faded ink inscription of early owners P. and F. de Villers. Willems 590 (vol. I-III), 588 (vol. IV); Rahir 585, 587; Dibdin II, 167; Moss II, 194. ♦ A little rubbing to extremities, tiny wormhole to one joint, one lower board lightly chafed, small dent to one board, isolated rust spots, but A VERY FINE AND CHARMING SET with few signs of use, and internally in remarkable condition. **\$1,750**



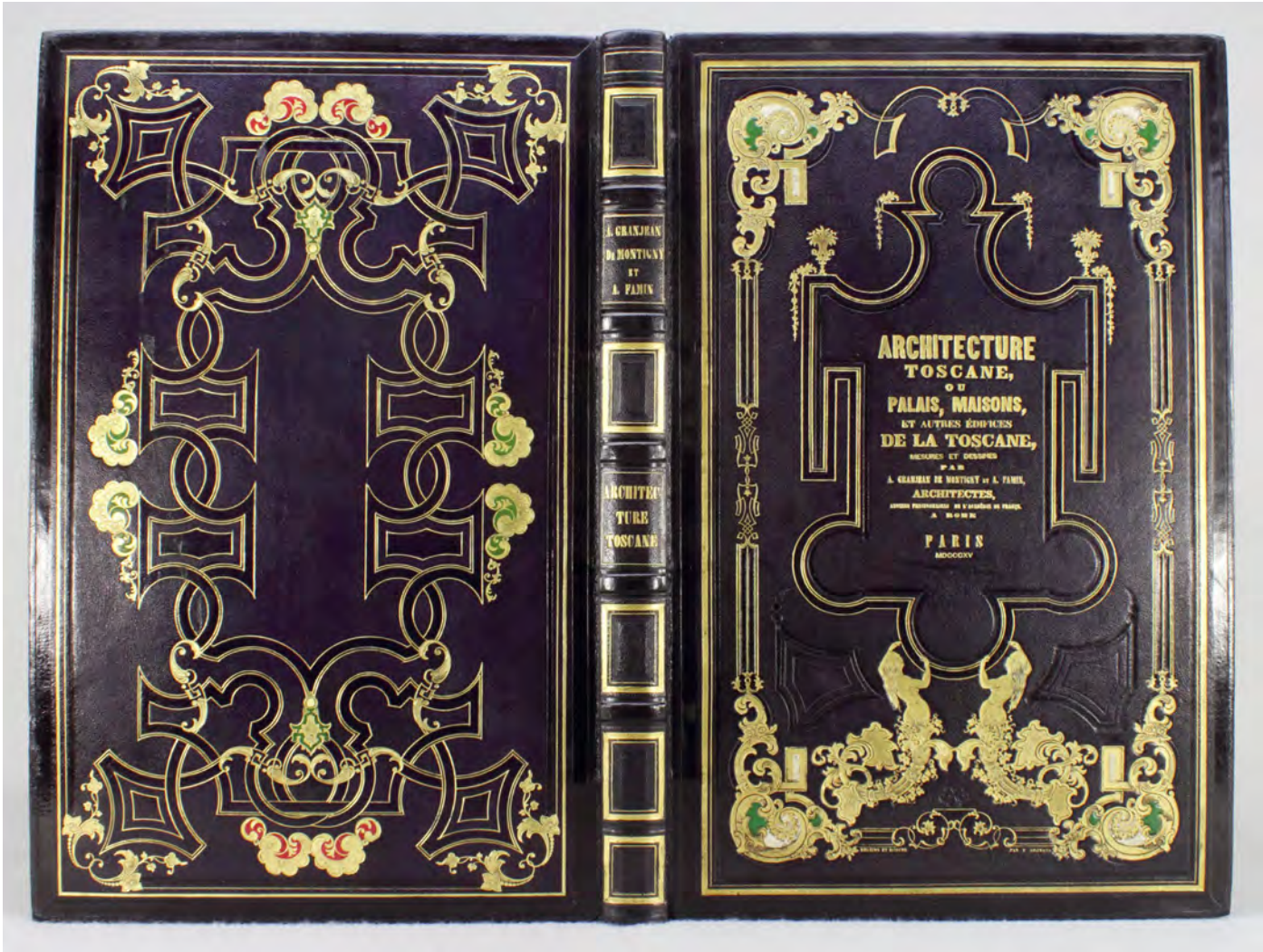
*Bound beautifully in the middle of the 19th century but featuring a retrospective design from two centuries earlier, these volumes are handsome and well crafted, represent a distinguished work of scholarship issued by a great printing family, and come from the library of someone with a connection to our own computer age.* Livy (first century B.C.) was revered throughout the Renaissance as the premier source for Roman history, and his account of the rise of Rome from its beginnings to its triumphs in the

Punic Wars was central to historical and political thought. The present version was prepared by the great scholar Johann Friedrich Gronov (1611-71), whose “editions mark an epoch in the study of Livy, of both the Senecas, and of Tacitus and Gellius.” (Sandys) Both Dibdin and Moss describe it as “valuable,” and Moss notes that “the fourth volume [containing the notes of Gronov] is very rarely found with the other three, and is remarkably scarce.” (Dibdin records the first three volumes only.) The celebrated Elzevier family of printers began work when Louis (1540-1617) set up shop about 1581 in Leyden. Over a period of more than a century, Louis and his descendants printed in excess of 1,600 titles in Leyden, The Hague, Utrecht, and Amsterdam (mostly before 1680, but continuing into the 18th century). Our copy has an illustrious provenance: it was part of the impressive library at Lord Lovelace's Scottish hunting lodge, Ben Damph Forest, which also contained a number of volumes from the library of John Locke, the cousin of the earl's grandfather. William King, eighth Baron King of Ockham (1805–93), lord lieutenant of Surrey, and first Earl of Lovelace is best known for having a remarkable wife—the brilliant mathematician Augusta Ada Byron, sole legitimate child of Lord Byron, whose work with

Charles Babbage produced what is considered the first computer program. The binding commissioned by Lord Lovelace is ornate but tasteful, and the set is very much in “country house”—or in this case, hunting lodge—condition. (ST13119)

**BOUND BY FRANCISCO HROMADA**  
*Striking Inlaid and Painted Morocco Done by a Czech Binder, Probably in Chile*

**120 GRANDJEAN DE MONTIGNY, A[UGUSTE] and A[UGUSTE] FAMIN. ARCHITECTURE TOSCANE, OU PALAIS, MAISONS, ET AUTRES ÉDIFICES DE LA TOSCANE.** (Paris: P. Didot l'ainé, 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 Artisticas 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. **\$2,800**





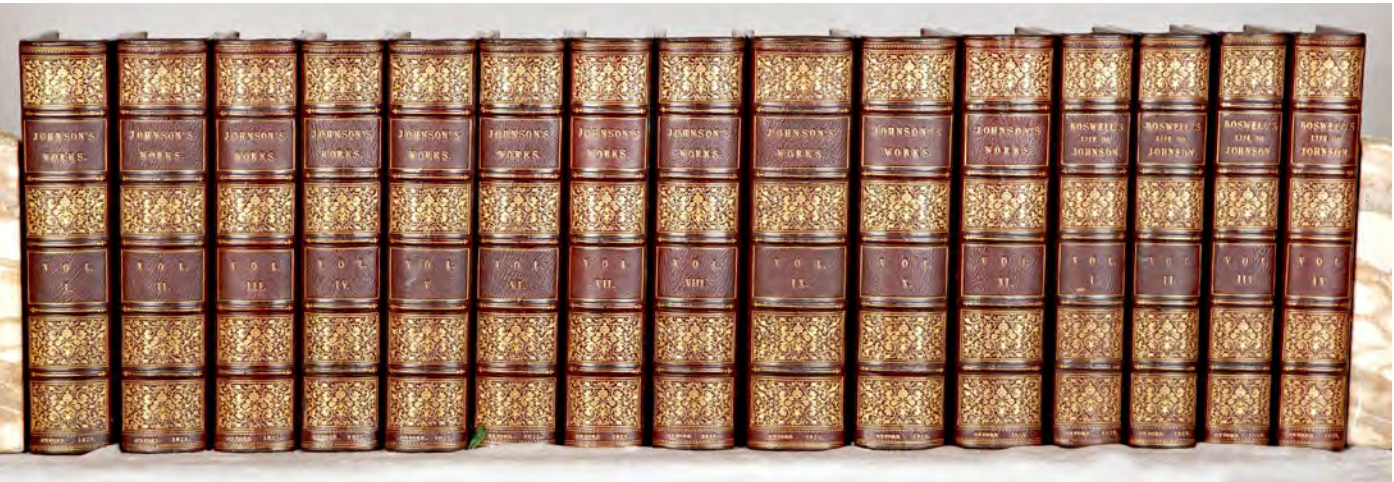
*This is an attractively illustrated work on the architecture of Tuscany—particularly Florence—in an unusually animated and imaginative binding by a Czech-Chilean artisan.* French architects Auguste Henri Victor Grandjean de Montigny (1776-1850) and Auguste-Pierre-Sainte-Marie Famin (1776-1859) received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



**MID-CENTURY PEBBLE-GRAIN MOROCCO, LAVISHLY GILT**

*Both Johnson's Works and Boswell's Life in 15 Very Handsome and Substantial Volumes*

**121** **JOHNSON, SAMUEL.** *THE WORKS OF SAMUEL JOHNSON, LL.D. [with] BOSWELL, JAMES. LIFE OF JOHNSON.* (Oxford: Printed for William Pickering, London, and Talboys and Wheeler, Oxford, 1825-26) 251 x 152 mm. (9 7/8 x 6"). **15 volumes.** Edited by Francis Pearson Walesby. **VERY HANDSOME MAROON PEBBLE-GRAIN MOROCCO, LAVISHLY GILT,** covers with an intricate frame comprised of three blind and six gilt fillets, the latter flanking an elegant string of gilt floral sprays, mandorlas, coils, and rosette cornerpieces, the large central panel further defined by ornamental cornerpieces connected by a gilt rule; spines



lavishly gilt in compartments with central floral bouquet surrounded by swirling vines, leaves, and many small tools, turn-ins with triple gilt fillet, marbled endpapers, all edges gilt. With frontispiece portraits of Johnson and Boswell and three folding facsimiles of Johnson's writing. A Large Paper Copy. "Works": Courtney & Smith, pp. 166-67; Fleeman 87.3W/22a (vols. I-IX) and 87.3W/1.2/1a (vols. X-XI); Keynes, p. 62; Brunet III, 551; Graesse III, 471; Lowndes II, 1217-18. "Life": Keynes, p. 43; Pottle 90. ♦Just a hint of rubbing to extremities, but the remarkably pleasing bindings essentially unworn and extremely lustrous. Two leaves with small closed tears, perhaps half a dozen pages per volume with a pinpoint fox mark in the margin, one page with a small stain, but a beautiful copy internally, unusually clean, fresh, and smooth, and with expansive margins. **AN ESPECIALLY ATTRACTIVE SET. \$4,250**

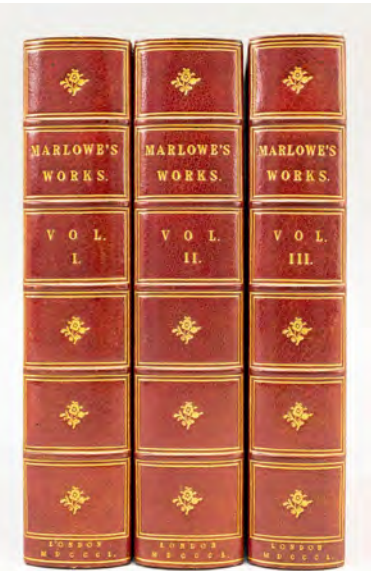
*This is a highly praised edition of the life and works of Samuel Johnson, our Large Paper Copy with stately margins that complement the luxurious bindings, pleasing to the eye and to the touch.* Although William Pickering began his legendary publishing career in 1820, it wasn't until 1825, after a move to larger premises, that he began to produce substantial numbers of high quality editions. In the latter year, Pickering began his association with the Oxford firm of Talboys and Wheeler, and with this association began the series of books known collectively as the Oxford English Classics. According to Keynes, "these handsome volumes were produced at the printing offices of the Oxford partners, but their general design shows clear signs of Pickering's predominating influence. The books are large octavos, well printed on ribbed paper with a fine Oxford device on the title pages." Keynes says that our 11-volume edition of Johnson and the four-volume Boswell's Johnson issued in 1826 "are the most valuable of the series," and singles out this edition of the "Life" for "special merit." Brunet calls the collection of Johnson's works "one of the best, and the most complete to this time." The editor, Francis Pearson Walesby (1798-1858), was an Oxford professor. Although the title page of the first volume announces that the set will consist of nine volumes, a 10th and 11th were added, of "Parliamentary Debates." These are Parliamentary reports which Johnson began to make at the age of 32 for the "Gentleman's Magazine." (ST12344)

**BOUND BY HOLLOWAY**

*An Elegantly Bound Copy of the Esteemed Pickering Edition of The Greatest Elizabethan Dramatist before Shakespeare*

**122** **(PICKERING IMPRINT). MARLOWE, CHRISTOPHER.** *THE WORKS.* (London: William Pickering, 1850) 207 x 140 mm. (8 1/8 x 5 3/8"). **Three volumes.** **EXCELLENT CONTEMPORARY CRIMSON CRUSHED MOROCCO BY HOLLOWAY** (stamp-signed on front turn-in), covers with double gilt fillet border, raised bands, spine compartments with gilt floral sprig, gilt titling, gilt-ruled turn-ins, green endpapers, top edges gilt, other edges untrimmed and **MOSTLY UNOPENED.** Keynes, p. 66 ♦Spines with just a hint of dulling, leaves a shade less than bright, occasional minor foxing, otherwise a very fine set, the interior clean and fresh with generous margins, and the bindings lustrous with minimal shelfwear. **\$1,500**

*Finely bound and very little used, the present item represents what Keynes calls "a very beautiful edition," the type of aesthetically pleasing scholarly set that would have been right at home in a Victorian gentleman's library.* Although his life was cut tragically short, Christopher Marlowe (1564-93) is still considered to be one of the most important dramatic writers of the Elizabethan period; his output includes "Tamburlaine the Great," "The Tragicall History of Dr. Faustus," and "The Famous Tragedy of the Rich Jew of Malta," which are still produced with frequency today. Our printing of his works comes with notes and a life of Marlowe by Alexander Dyce (1708-1869), a frequent collaborator with Pickering and an important and scrupulously reliable literary scholar in his own right who, according to the DNB, "did much to rescue Shakespeare's precursors and contemporaries from the neglect of the eighteenth century and added considerably to the stock of knowledge of the Elizabethan stage." Pickering began in 1828 to use the familiar anchor and dolphin device employed by the Aldus family of Venetian printers in the late 15th and 16th centuries, 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 persons of modest means.

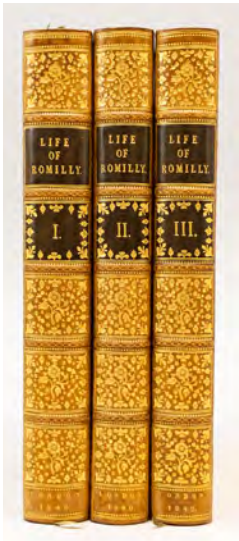




Although we could discover very little about our binder other than that he was active in London from the early 19th century, the bindings are nonetheless tasteful and elegant in their simplicity, making them a fine addition to any shelf. (ST14850)

IN COUNTRY HOUSE CALF

*Memoirs of a Legal Reformer, Historian, and Abolitionist, in a Sparkling, Decorative Set that Has Almost Never Been Opened*



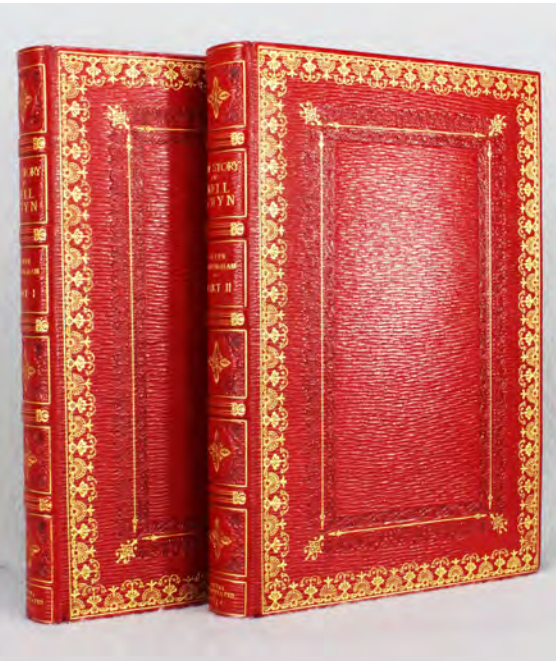
**123 ROMILLY, SIR SAMUEL.** MEMOIRS OF THE LIFE OF SIR SAMUEL ROMILLY, WRITTEN BY HIMSELF; WITH A SELECTION FROM HIS CORRESPONDENCE. EDITED BY HIS SONS. (London: John Murray, 1840) 223 x 135 mm. (8 3/4 x 5 1/4"). **Three volumes.** VERY FINE CONTEMPORARY CALF, covers with small gilt floral stamps in corners connected with double gilt rules, spine with raised bands, spine panels gilt with central flower surrounded by floral tools and leafy cornerpieces, brown morocco labels, edges and endpapers marbled. Frontispiece portrait of Samuel Romilly engraved by E. Finden from an oil portrait by Sir Thomas Lawrence, and four pages of facsimiles of handwriting. Front pastedown with bookplate of Edward Nicholas Hurt. ♦Offsetting to frontispiece, trivial scratches, but in all other ways AN EXCEPTIONALLY FINE COPY. **\$1,250**

*This is a remarkably well-preserved copy in a handsome contemporary binding of a biography of Sir Samuel Romilly (1757-1818), a lawyer (advancing to the position of Solicitor General), politician, and staunch advocate for capital punishment reform and the abolition of slavery.* His political reforms focused on the abolition of cruel and harsh antiquated

punishments, including drawing and quartering and the corruption of blood (which, because of the commission of a serious crime, involved loss of the right to pass on property and hereditary titles). And, in the words of DNB, “of particular interest to Romilly was the successful legislative campaign to abolish the slave trade, to which he gave his vocal support.” Despairing over the recent death of his wife, in a fit of delirium Romilly committed suicide, after which his memoirs were edited and published posthumously by his sons. Romilly’s life was considered of sufficient importance to be issued by the major London publisher John Murray. The present copy comes from the library of a grand English country home, where, given its current condition, it sat looking beautiful on the shelf, but was seldom, if ever, actually read. (ST14728f)

AN UNSIGNED EXTRA-ILLUSTRATED SET IN FINE RED CRUSHED MOROCCO

**124 (EXTRA-ILLUSTRATED BOOKS). 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 LATER 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 BOOKS BOUND BY FRANCIS BEDFORD, CA. 1850 —

*The Very Fine Bradley Martin Copy  
Of the Inaugural Event of the Romantic Movement*

**125 WORDSWORTH, WILLIAM, [and] SAMUEL TAYLOR COLERIDGE.** LYRICAL BALLADS. (London: J. & A. Arch, 1798; T. N. Longman and O. Rees, 1800) 175 x 105 mm. (6 3/4 x 4 1/8"). **Two volumes.** FIRST EDITION, Second (London) Issue of first volume; FIRST EDITION, FIRST STATE of the second volume (p. 209 with last word of footnote in the middle of the page; p. 210 with 10 lines only; p. 211 with 19 lines, ending with “he thought again”; p. 212 with 19 lines, beginning with “And his heart fail’d him”). LOVELY CRIMSON CRUSHED MOROCCO, GILT, BY FRANCIS BEDFORD (stamp-signed on front turn-ins), covers with French fillet border, raised bands, spine compartments with distinctive urn-and-bird centerpiece surrounded by small tools, leafy cornerpieces, gilt titling, densely gilt turn-ins, dark green endpapers, top edges gilt, other edges untrimmed. Front pastedowns with engraved bookplate of Harold Greenhill; from the collection of Bradley Martin (his sale, Sotheby’s New York, 1 May 1990, lot 3333). Ashley VIII, pp. 5-8; Hayward 202 (Bristol imprint); Grolier English 66; PMM 256 (the second edition, the “Manifesto of the Romantic Movement”); Rothschild 2603, 2604. ♦Short, faint scratch to one board (well-masked by dye), half a dozen leaves with expert paper repairs to short marginal tears (well away from text), a couple of faint spots of foxing, but AN ESPECIALLY FINE SET, clean, bright, and as amply margined as possible, in extremely lustrous and unworn bindings. **\$27,500**

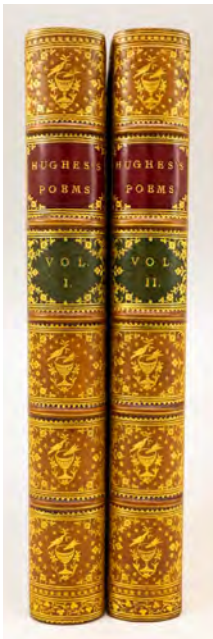


*This is a rarely seen set, offered here in extraordinarily fine and pretty bindings, of the two first editions often described as the inaugural event of the Romantic period.* The printing of “Lyrical Ballads” constituted an experiment for the two young poets (Wordsworth was 28, Coleridge 26) in the modification of the traditional artificial verse styles in order to capture forceful sincerity and elemental human emotions. Their radical purpose was nothing short of the reformation of poetry by deposing an artificial literary tradition and substituting a new poetics, more in keeping with normal contemporary speech patterns, and to infuse their work with what Wordsworth called “the spontaneous overflow of powerful feelings.” Folk ballads, as “natural” poetry, formed their models for pieces that reveal a sense of lasting joy in nature and in experiences common to all humans. The volumes contain, among others, “Tintern Abbey,” “Lines Written



in *Early Spring*,” “*We Are Seven*,” “*The Brothers*,” “*Michael*,” and “*The Ancyent Marinere*,” 10 stanzas of which appear only in this edition. Volume I is the second issue of the first edition, with London rather than Bristol identified as the place of publication on the title page; there is just one known and one hypothetical copy of the Bristol issue. Additional issue points for these volumes are: Vol. I: p. 19 reads “Oft” in line 10, p. 204 reads “woods” (with the final “s” and comma) in line 15 and “thought” (with the final “t” and comma) in line 17; Vol. II: 01-2 are uncanceled, p. 64 reads “Oft had I” in line 1 and “wide Moor” in line 6, p. 83 has a comma after “last days” in line 6, p. 92 reads “He” (capitalized) in line 2, and p. 129 has “when they please” properly spaced in line 11. The second volume offered here was originally issued with a companion first volume that was virtually a reprint of the 1798 volume; as a result of this reissue, and the two-year gap before the publication of the second volume, it can be difficult to find a set composed of our two first editions. The binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for five years for the latter’s widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in fashionable West-end London, and his firm enjoyed prosperity not only until his death, but for 10 years afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design and intricate in their gilt decoration. This set was once owned by the extraordinarily discriminating American collector H. Bradley Martin (for whom see item #108, above). When his library was sold at Sotheby’s in 1989-90, these volumes appeared as Lot 3333. Former owner Harold Greenhill (1893-1968) was a Chicago book collector, active in the Caxton and Grolier Clubs. These works, especially when offered together, are uncommon in general, and handsomely bound, choice copies like the present set are exceedingly hard to find. (ST14212)

Pope, Swift, and Voltaire Among the Subscribers



**126** **HUGHES, JOHN.** POEMS ON SEVERAL OCCASIONS. WITH SOME SELECT ESSAYS IN PROSE. (London: Printed for J. Tonson and J. Watts, 1735) 207 x 123 mm. (8 1/8 x 4 7/8”). **Two volumes.** FIRST EDITION. Fine 19th century polished calf by Francis Bedford (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, raised bands, spines gilt in compartments with birds-and-chalice centerpiece within a lozenge of small tools, floral sprays at corners, one red and one green morocco label, gilt-rolled turn-ins, marbled endpapers, top edges gilt, other edges untrimmed. With engraved frontispiece portrait in volume I, and four engraved plates. Front pastedown with book label of John Porter, and his notes regarding provenance laid in at rear of volume I. ♦Intermittent mild foxing, additional trivial imperfections, but a fine set, clean and fresh internally, with comfortable margins, in a virtually unworn binding. **\$1,500**

*This is a handsomely bound copy of selected works by writer and librettist John Hughes, whose literary output included poems, translations of Greek and Latin classics, essays for “The Tatler” and “The Spectator,” and the first critical edition of Spenser. Described by DNB as “a versatile writer whose literary works and criticism made varied contributions to developments in early eighteenth-century literature and taste,” Hughes (1678-1720) was a child of the Puritan middle class who showed an early aptitude for music and literature. According to DNB, “Hughes’s poems, primarily lyric, draw on diverse traditions and verse forms and exemplify the often contradictory*

*nature of Augustan verse, but generally avoid sharp wit or satire. . . . Fundamentally, Hughes believed that literature cannot be divorced from morality and that it has a primary function to present a clear moral. But his specific criticism—more appreciative than analytical or theoretical—touched a wide range of topics and put him in the vanguard of new directions of eighteenth-century taste.” The list of subscribers for this set includes Pope, Swift, and Voltaire, perhaps an indication of Hughes’ reputation among his contemporaries. The refined bindings here are typical products of the esteemed Bedford bindery. (ST14320)*

A BINDING WOVEN WITH STRAW

With Richly-Colored Mid-19th Century German Scenes

**127** **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 SCENERY, 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. **\$4,500**



*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)*

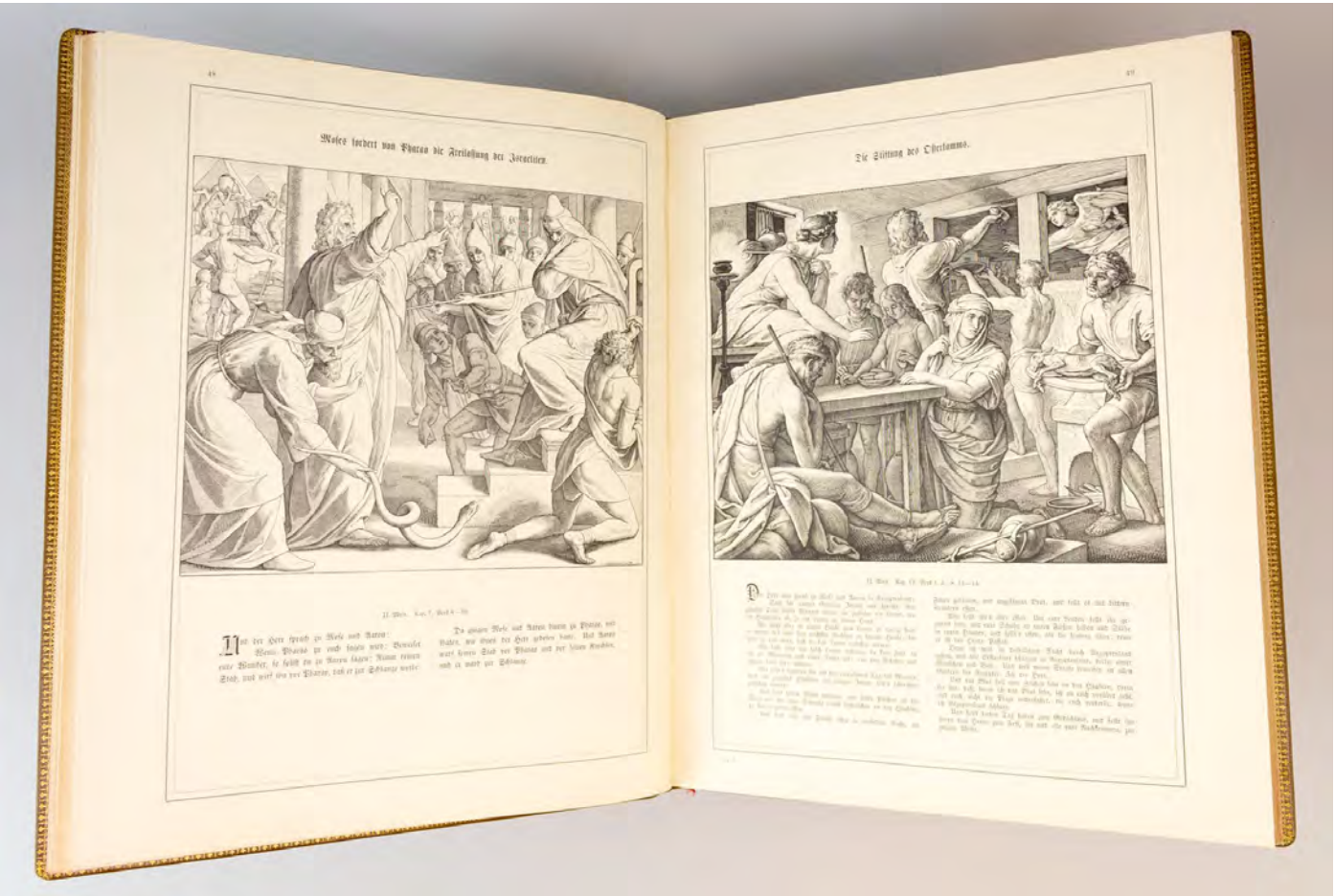
MOROCCO WITH ONLAYS, GILT, AND BLIND DECORATION

A Very Fine Copy, with 240 Biblical Scenes, and in an Extraordinary Large-Format Binding

**128** **SCHNORR VON CAROLSFELD, JULIUS.** DIE BIBEL IN BILDERN. [THE BIBLE IN PICTURES]. (Leipzig: George Wigand, [1860]) 422 x 335 mm. (16 3/4 x 13 1/4”). 4 p.l., 160 pp., [1] leaf, 80 pp. IMPOSING CONTEMPORARY TAN MOROCCO, ONLAID, GILT, AND TOOLED IN BLIND, upper cover with large onlaid frame of green and burgundy morocco tooled with gilt roses, onlaid black morocco mandorlas at corners with an inlaid red rose, central panel diapered with blind rules forming lozenge compartments with a blind-stamped floral sprig, large central cross onlaid in black and burgundy morocco with floral gilt tooling, lower cover with simple blind-tooled frame; raised bands, spine gilt in compartments with inlaid red rose, green morocco label, densely gilt turn-ins, leather hinges, endpapers patterned with pink irises, edges gilt and gauffered in a floral pattern. With 240 wood engravings of biblical scenes by Julius Schnorr von Carolsfeld. ♦Small printer’s smudge to one margin, but AN EXCEPTIONALLY FINE COPY, with virtually no signs of use inside or out. **\$5,000**

*Covered by a binding that surely qualifies as breathtaking, this is a noted series of biblical illustrations by German painter Julius Schnorr von Carolsfeld, a member of the Nazarene movement that sought to revive honest expression and spiritual values in Christian art. These artists looked to Medieval and Renaissance art before Raphael*





for their inspiration, and in that regard influenced the Pre-Raphaelite movement in England. A devout Lutheran, Schnorr (1794-1872) was drawn to religious subjects, and the final period of his career was devoted to these Bible illustrations, which were originally published in 30 parts between 1852 and 1860. The scenes are animated, complex, and full of drama. The same could be said of the binding here, which ties in perfectly with the High Renaissance style of the engravings. Perhaps the opulence of our volume's binding is responsible for its exceptional condition, as lavishly illustrated books, especially those of great size, are often found the worse for wear. The present item seems to have been treasured rather than touched. (ST14799)

**BOUND BY HARDY**  
*Unique, Original, and Absolutely Elegant*

**129** (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 cover, a hint of hump-backed 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. **\$7,000**



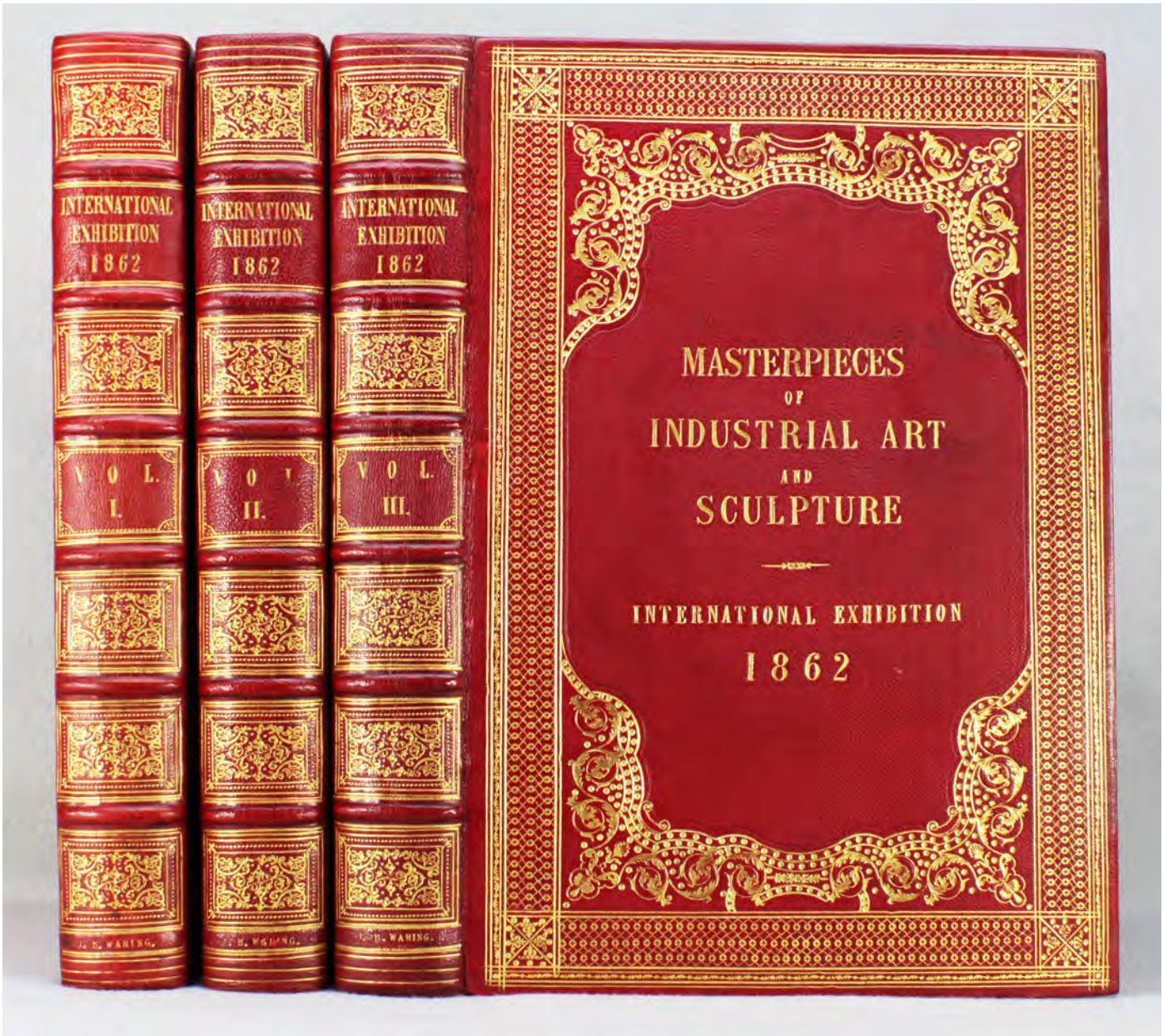
*This is a beautifully bound unique copy of an appropriately luxurious edition of the memoirs of a noblewoman raised at the court of the Sun King.* In the text, Madame de Caylus (1673-1729) offers an insider's account of perhaps the most glittering court Europe has ever known. As the cousin of Madame 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 Fontainebleau; 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)

**— TWO ELABORATELY DECORATED SETS IN DELUXE PUBLISHER'S MOROCCO —**

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

**130** 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 with decorative gilt roll, marbled endpapers, all edges gilt and intricately gauffered. With 304 SOMETIMES STRIKING CHROMOLITHOGRAPH PLATES (comprising the 300 plates called for, plus an additional illustrated title page to each volume and plate "300A"). Facing 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

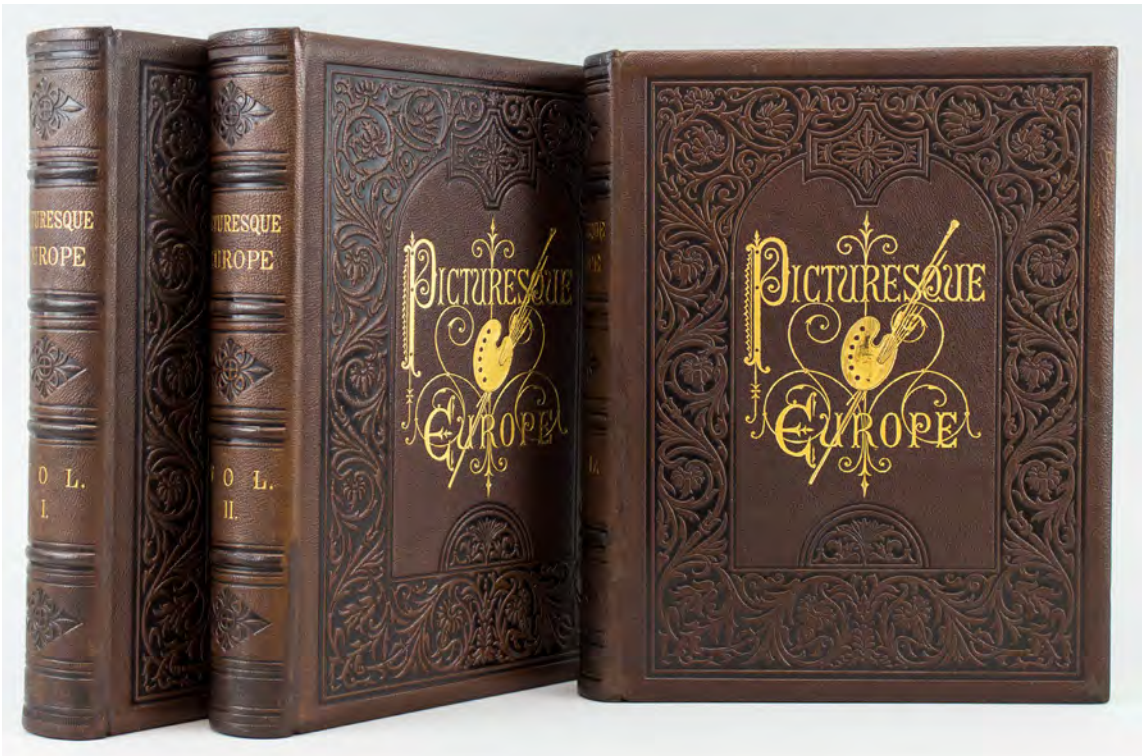
well preserved. Top corner of perhaps half the leaves in volume III with small (usually very small) dampstain, one leaf with repaired tear at inner margin, otherwise the text and plates (and even the tissue guards) as clean and smooth as the day the books were published. **\$5,900**

*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)

*Profusely Illustrated with Scenes and Plates, the Whole in Unsurpassable Condition*

**131 PICTURESQUE EUROPE.** (New York: D. Appleton & Co., 1875-79) 333 x 250 mm. (13 x 9 3/4"). **Three volumes.** Edited by Bayard Taylor. PUBLISHER'S DELUXE BROWN PEBBLE-GRAIN MOROCCO ELABORATELY DECORATED IN GILT AND BLIND, covers with very ornate swirling embossed frame, upper cover of each volume with gilt titling entwined with image of palette and brushes, raised bands, spine panels with blind-stamped lozenge or gilt titling, turn-ins with decorative gilt roll, white moiré textured endpapers, all edges gilt. With three extra engraved pictorial titles and 60 engraved plates by Birkett Foster and others, all with tissue guards, and numerous wood engravings in the text, 209 of them full-page. ♦A hint of rubbing to the spine of volume I, a touch of browning at edges of text because of paper stock, but still A SUPERB AND ESSENTIALLY UNUSED SET, remarkably clean, fresh, and bright inside and out. **\$1,500**

*Offered here in the publisher's deluxe elaborately decorated full morocco (it was also issued in half bindings), this is a very pleasing "delineation by pen and pencil of the natural features and the picturesque and historical*





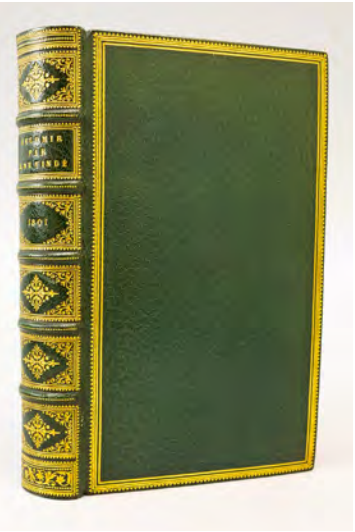


*places of Great Britain and the continent, illustrated on steel and wood by European and American artists.”* The first volume and 80 pages of the second are entirely devoted to Britain. The steel engravings are first-rate productions, and the wood engravings in the text (many of them quite large) are not only surprisingly attractive, but they are placed imaginatively so as to be harmoniously integrated with the text. The plate of “Burnham Beeches” was accidentally omitted during the binding of the first volume (the plate that was to follow it was inadvertently moved up one place, as were all the subsequent engravings). This is not at all a rare book, but, given the fact that these large illustrated volumes are typically subject to avid use, to find a set in the remarkable condition seen here is quite unusual. (ST13565)

— THREE BOOKS BOUND BY CUZIN —

*With Finishing by Léon Maillard, this Large Paper Copy Apparently Cited by Cohen-De Ricci*

**132** MOREL DE VINDE, CHARLES-GILBERT TERRAY, VICOMTE DE. ZÉLOMIR. (Paris: P. Didot l’aîné, 1801) 170 x 97 mm. (6 5/8 x 3 3/4”). FIRST EDITION. LOVELY GREEN CRUSHED MOROCCO, GILT, BY CUZIN (stamp-signed on front doublure and by the doreur Maillard on rear doublure), covers bordered by French fillet and decorative roll, raised bands, spine compartments with large central fleuron, volute cornerpieces, gilt titling, SCARLET MOROCCO DOUBLURES with border of plain and decorative rules, tulip roll, and oblique daisies at corners, leather hinges, morocco free endpapers and flyleaves, all edges gilt. WITH SIX ENGRAVED PLATES IN TWO STATES (before letters and etchings) by François Godefroy after Louis-Joseph Lefèvre. A Large Paper Copy. Cohen-de Ricci, col. 739 (“jolie figures”); Vicaire V, 1148. ♦ A SPLENDID COPY inside and out. \$3,900

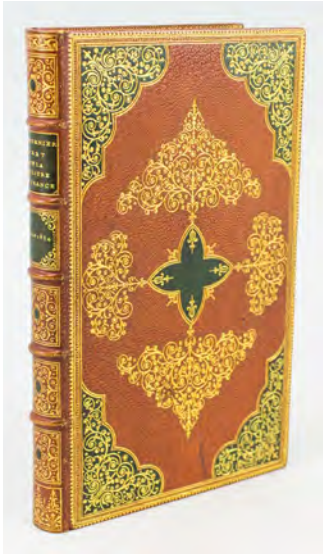


*This unsurpassable copy of a Medieval romance with charming illustrations is offered here in a sparkling binding by an artisan who rose from nothing to become one of the masters of his craft.* The work of the binder Cuzin was so well known and so highly esteemed that he was responsible for establishing what was called the “Cuzin style.” Devauchelle says that this style was copied by Cuzin’s colleagues, but was never equalled. Francisque Cuzin (1836-90) was born in the provinces, and apprenticed at the age of 13 to Tiersot, a binder in Bourg who recognized the boy’s potential and devotion to his craft and managed to find him a place in a Paris atelier. Beginning his Paris career with trade binders, he worked his way up to the lofty premises of Trautz-Bauzonnet before boldly setting up shop on his own in 1861 with just 100 francs of capital. He quickly made a name for himself, according to Beraldi, by binding earlier books with fine engravings in elegant period-style bindings—a specialty shown off to good effect here. Bibliophiles began to support his work financially, and he became one of the great Parisian binders of the day. For some years, Cuzin was obliged to outsource his gilding work to the doreurs at Marius Michel and Lortic; eager to move this work in house, he managed to lure the talented Léon Maillard from Lortic to his workshop by agreeing to let him sign his work on the rear inside cover, as here. Maillard worked for Cuzin from 1876 to the end of 1881, allowing us to date our binding to this period. Author Morel de Vindé (1759-1842) was born into a well-connected French family, and was set to follow in his father’s and grandfather’s footsteps as a government counselor when the French Revolution intervened. Although sympathetic to the aims of the revolt, he recognized that his wealth and class put his family at risk, and he wisely retired to a country estate to pursue his interests in agronomy, in particular the raising and breeding of merion sheep. He wrote several respected books on that subject, including one that proposed microbes as a cause of anthrax, well before Pasteur’s work on the subject. In addition, he used his pastoral retreat to pursue his interests in the arts and literature, writing three novels. The present work is an adventure set during the first Crusades; the author expounds on the brutality of the barbaric period, and praises the civilizing influence of women,

drawing subtle parallels to the situation in France during the Reign of Terror. It is quite possible that the present copy is the one described by Cohen-De Ricci, who noted a Large Paper Copy with plates in the two states seen here, bound in morocco with doublures by Cuzin, which sold for 500 francs at the Delbergue sale (lot 204)—the highest price paid for any of the copies of this work cited by them. (ST14365)

*With a Dazzling Design Inspired by the Mysterious Binder “Le Gascon”*

**133** (BOOKBINDING - HISTORY). FOURNIER, EDOUARD. L’ART DE LA RELIURE EN FRANCE AUX DERNIERS SIÈCLES. (Paris: Chez J. Gay, 1864) 185 x 111 mm. (7 3/8 x 4 1/4”). 2 p.l., 295 pp. No. 291 OF 300 COPIES on vergé paper (and eight on Chine paper). BEAUTIFUL INTRICATELY GILT, INLAID, AND ONLAID TERRA COTTA CRUSHED MOROCCO BY CUZIN (stamp-signed on front turn-in) covers bordered by multiple decorative gilt rules, onlaid dark green morocco quatrefoil at center with very elaborately layered gilt-tooled ornamentation in the style of “Le Gascon” emanating from each point in the form of triangles and semi-circles, inlaid green morocco cornerpieces also intricately tooled in gilt; raised bands, spine compartments with much gilt scrolling and onlaid green morocco oval at center, two green morocco labels, densely gilt turn-ins, marbled endpapers, all edges gilt. In a new cloth clamshell box. Front flyleaf with morocco bookplate of René Descamps Scrive. ♦ Spine slightly and evenly darkened, short dark mark on front board, but bright, clean, and fresh internally, and THE GLORIOUS BINDING IN ESPECIALLY FINE CONDITION. \$8,500

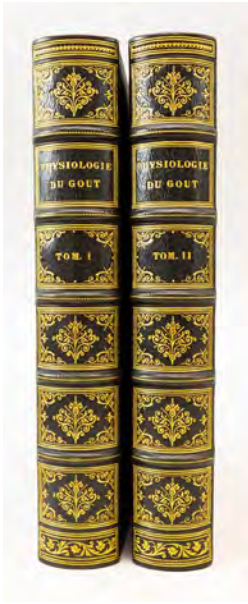


*This binding, extravagantly tooled in the style of the great 17th century master Le Gascon, is a fitting adornment for a work on the history of bookbinding in France.* Given the content of the book and the virtuosity displayed in the binding, it seems likely that this was created for an exhibition. Here, Cuzin has drawn inspiration from the mysterious binder known only as “Le Gascon,” who was active in Paris in the first half of the 17th century, when he was revered as perhaps the greatest gilder of his day. He was particularly known for incredibly complex and lace-like designs employing delicately curling lines and fleuron tools like those seen here. This artisan bound books for the bibliophile brothers Pierre and Jacques Dupuy, and also for Gaston d’Orleans, a connection that may have given him his sobriquet. De Ricci notes that speculation as to the identity of Le Gascon has occupied bibliopegic scholars for many years. Gruel believed he was Florimond Badier, a native of Gascony whose bindings employed tools also used by Le Gascon, but Devauchelle theorized that he was in fact Badier’s teacher, father-in-law, and fellow Gascon Jean Gillede. After an exhaustive study of Le Gascon’s tools, Raphael Esmerian in 1972 suggested that he was actually Gilles Dubois, the king’s binder, but we may never know definitively. At the same time that he was known for his elegant style, Cuzin was not afraid to be unconventional; lot #123 in the Cortlandt 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.”) (ST13179)

*The Bishop-Vandaele Copy of a Luxurious Edition of Perhaps the Most Influential Work in the History of Gastronomic Writing*

**134** BRILLAT-SAVARIN, JEAN ANTHELME. PHYSIOLOGIE DU GOUT. (Paris: Jouast, 1879) 225 x 140 mm. (8 3/4 x 5 1/2”). **Two volumes.** Preface by Charles Monselet. No. 28 OF 210 COPIES (one of 20 copies on Whatman paper with plates in two states). EXCELLENT NAVY BLUE CRUSHED MOROCCO BY CUZIN (stamp-signed on front turn-in), covers with gilt French fillet border, raised bands, spines gilt in compartments with complex central fleuron, curling cornerpieces, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. Original gray printed wrappers bound in. In matching morocco-lipped slipcases. With etched frontispiece portrait in three states (before and after letters, and on India paper), one headpiece and two tailpieces in three states, and 30 headpieces and 18 tailpieces in two states (one on India paper), all by Adolphe Lalauze. Front pastedown with morocco bookplate of Cortlandt F. Bishop and ex-libris of Georges





Vandaele. Vicaire, Bibliographie Gastronomique, 120; Cagle 100; Catalogue of the Library of Cortlandt Bishop I, lot 352 (this copy). ♦A SPARKLING SET, clean, fresh, and bright internally, with generous margins, in lustrous, unworn bindings. \$3,500

*This is a handsome, finely bound bibliophile's edition of perhaps the most influential work in the history of gastronomic writing, first published in 1825 and never out of print. "Physiology of Taste" is a series of meditations on the pleasures of the table and the art of eating well. In the first volume, lawyer-turned-epicure Brillat-Savarin (1755-1826) begins by looking at the senses in general, then more specifically at taste, before moving on to consider appetite, an overview of food and nourishment, thoughts on individual foodstuffs from soup to chocolate, and when and how we eat. In the second volume, he considers the effects of eating and gastronomy on various aspects of health, particularly its influence on sleep and dreams, and on dietary considerations of the obese and the excessively thin. He is an early advocate for a low-carb diet, noting that carnivores and herbivores both remain lean, while animals on a starchy diet of potatoes and grains will gain weight rapidly. Like Epicurus, Brillat-Savarin advocates enjoyment of simple foods and the practice of moderation. The lovely binding by a great master and the exceptional condition here are typical of volumes from the library of Cortlandt F. Bishop (1870-1935), a collector whose books reflected outstanding taste and discrimination. Among other things, the Bishop collection contained*

*rarities of great value in the fields of illuminated manuscripts, early printing, and English literature, but the library was especially rich in elegant bindings like the present item, which was lot #352 in Bishop's January 1939 sale. It was later owned by French businessman Georges Vandaele, an exacting collector who sought out great works of French literature in sumptuous bindings and in exceptional condition—prerequisites the present item fulfills splendidly. (ST14432)*

— THREE BINDINGS BY CHAMBOLLE-DURU —

*"The Best-Edited English Classic that Ever Has Appeared"*

**135 CHAUCER, GEOFFREY.** *THE CANTERBURY TALES*. (London: T. Payne, 1775-78) 195 x 120 mm. (7 3/4 x 4 1/4"). **Five volumes.** [Edited by Thomas Tyrwhitt] First Printing of this Edition. VERY ATTRACTIVE 19TH CENTURY RED MOROCCO BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with French fillet border, raised bands, compartments with gilt rose tool and floral borders, gilt lettering, heavily gilt dentelles, all edges gilt. Front pastedown with the bookplate of "Nané," possibly pasted over another bookplate. ESTC T76319. ♦Lower cover of volume II with two small stains and upper cover with some long striations to the leather just visible when they catch the light, volume IV with a light scratch to upper cover, a touch of rubbing to the extremities, but a FINE AND VERY PRETTY SET, a touch of browning internally, otherwise very crisp and clean. \$2,250

*Although unexpectedly dressed in French morocco, this handsomely bound set represents an important 18th century edition of Chaucer's most well-known work, considered in its day to be "the best-edited English Classic that ever has appeared."* (DNB, quoting the "Gentleman's Magazine") According to the preface, our editor, Thomas Tyrwhitt (1730-86), aimed to "give the text of The Canterbury Tales as correct as the Mss. within the reach of the Editor would enable him to make it. . . . The Editor therefore has proceeded as if his author had never been published before." This presents a departure from the scholarship of earlier editions, and according to the DNB, Tyrwhitt "significantly advanced the understanding and appreciation of Chaucer" in this era. His glossary and notes to this edition also presented a major contribution in terms of investigating and providing context to the language and style in which Chaucer wrote. Our binder, the elder Chambolle, was a rough contemporary of, and certainly the equal in technique to, binders like Trautz, Marius Michel père, Lortic, and Cuzin. He served his apprenticeship under Hippolyte Duru, and later formed a partnership with him. 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) (ST14517a)

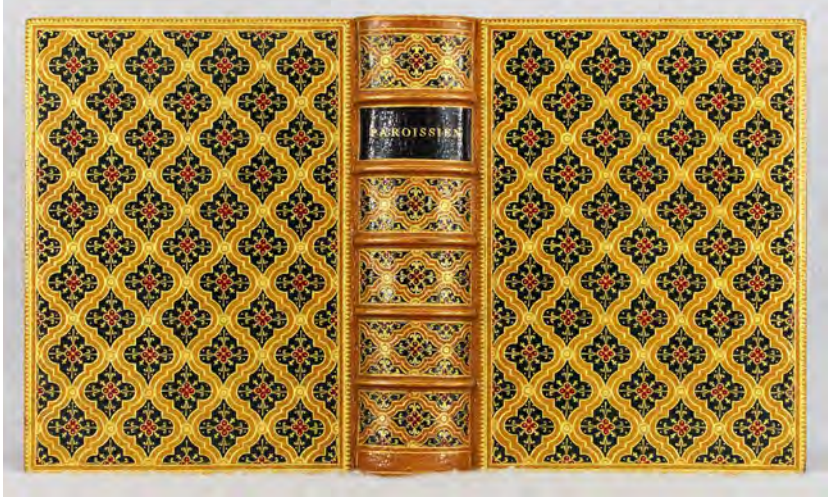
For more images and our complete inventory, please visit our website, [www.pirages.com](http://www.pirages.com).

**136 CHAUCER, GEOFFREY. (PICKERING IMPRINT).** *MINOR POEMS*. (London: William Pickering, 1846) 195 x 120 mm. (7 3/4 x 4 1/4"). **Three volumes.** VERY ATTRACTIVE 19TH CENTURY RED MOROCCO BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with French fillet border, raised bands, compartments with gilt rose tool and floral borders, gilt lettering, heavily gilt dentelles, all edges gilt. With printer's device on title page, and engraved head- and tailpieces. Front pastedown with the bookplate of "Nané," possibly pasted over another bookplate. Keynes, p. 46. ♦A VERY FINE SET with nothing but a few negligible blemishes internally. \$1,750

*This is a handsomely bound set (similar in design to, but not identical with, the previous item) of Chaucer's minor poems, including his longer works the "Romaunt of the Rose" and "Troilus and Creseide," as well as a "Life of the Poet," written by Sir Harris Nicolas. While Chaucer (ca. 1340-1400) is celebrated as the author of the "Canterbury Tales," that masterpiece was actually written quite late in his career; his earliest datable work is "The Book of the Duchess," written ca. 1368-72, and over the following 30 years he penned a great many short and long format poems, all of which are collected here. For printer William Pickering, see item #122, above. (ST14517b)*

*A Fine and Lovely Mosaic Binding Gilded by Jean Marius Michel*

**137 (PRAYER BOOK IN FRENCH). PAROISSIEN ROMAIN D'APRÈS LES IMPRIMÉS FRANÇAIS DU XVÈME 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 [the elder] (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 INLAIS, 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. \$6,900



*This is a splendid dated mosaic binding, a dazzling collaboration executed by three of the greatest 19th century French names in the field. 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*

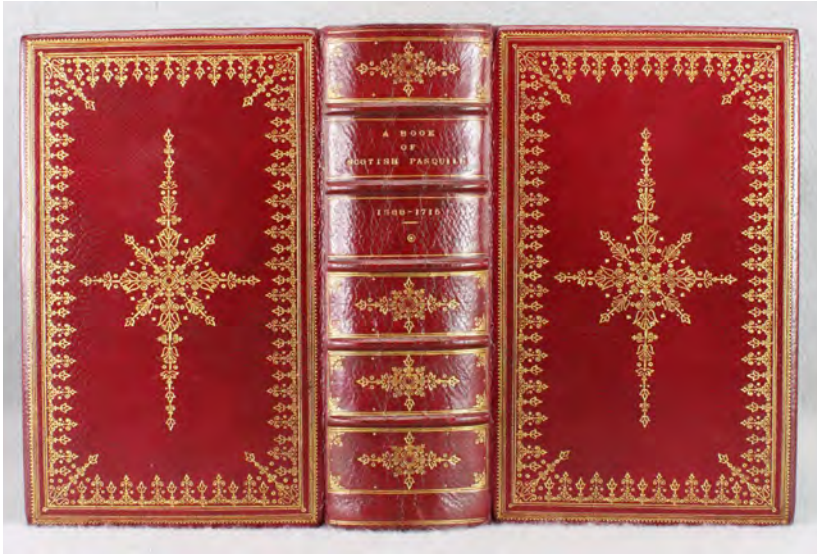


styles appropriate to them, keeping to a simplicity of ornamentation which reveals great taste and feeling for composition.” Gilder Jean Marius Michel (1821-90) came to Paris from Lyon in 1839 and went to work for Paul Gruel. In 1848, he began working independently as a gilder, collaborating with Capé, Duru, Cuzin, Chambolle, and Hardy. In 1876, he expanded his workshop to include all aspects of bookbinding, bringing his son Henri—who would become one of the most important French binders of the century—into the firm. Marius Michel père et fils were responsible for some of the most beautifully gilded French bindings produced between the 1850s and the early part of the 20th century (see items #152 and #153, below, for examples of the work of Marius Michel fils). Our binding is a testament to the glory of Chambolle-Duru and a glimpse of Marius Michel the elder at the height of his powers. 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. (ST12629g)

**BOUND BY ANDREW GRIEVE**

*A Very Thick Volume of Early Scottish Lampoons, One of Just Three on Vellum*

**138 (VELLUM PRINTING). (SATIRES, EARLY SCOTTISH). [MAIDMENT, JAMES, Editor].** A BOOK OF SCOTTISH PASQUILS, 1568-1715. (Edinburgh: William Paterson, 1868) 210 x 130 mm. (8 1/4 x 5 1/8"). xxviii, 438 pp. ONE OF THREE COPIES ON VELLUM (and a limited, but unspecified, number of copies printed on paper). HANDSOME CONTEMPORARY CRIMSON MOROCCO, ATTRACTIVELY GILT, BY ANDREW GRIEVE (stamp-signed on front turn-in), covers gilt with multiple plain and decorative rules enclosing a



delicate dentelle frame, a large and intricate fleuron at the center of each cover, spine gilt in double-ruled compartments with complex fleuron centerpiece and scrolling floral cornerpieces, turn-ins decorated with plain and decorative gilt rules, patterned burgundy and gold silk endleaves, top edge gilt. In a (slightly worn) matching morocco-clipped slipcase. With woodcut title page illustration, numerous decorative tailpieces, and occasional woodcut vignettes in the text. Front pastedown with armorial bookplate of H. D. Colvill-Scott; front free endleaf with armorial bookplate of Clarence S. Bemens. ♦Tiny dark spot on spine, corners with just a hint of rubbing, a couple of leaves with slightly rumpled fore edge, but still A FINE

COPY, the text clean, smooth, and bright, and the binding unusually lustrous and with virtually no wear. **\$4,500**

*This is an attractively printed and beautifully bound copy of pasquils collected by Scottish antiquary James Mainment (1793-1879). The pasquil, or pasquinade, is an anonymous lampoon of a person or institution, and those here are directed at various pillars of Scottish society, including the clergy, politicians, and the nobility. Bound by Scottish craftsman Andrew Grieve—the teacher of Charles McLeish, who worked 16 years for the exacting Cobden-Sanderson as finisher at the Doves Bindery—our luxurious copy is the only one on vellum recorded by ABPC and RBH since at least 1975. A pencilled note on the front flyleaf indicates this was one of just three copies printed on vellum. It was in the library of noted collectors Harry and Virginia Walton (their sale at Bloomsbury, 14 May 2009). (ST12346)*

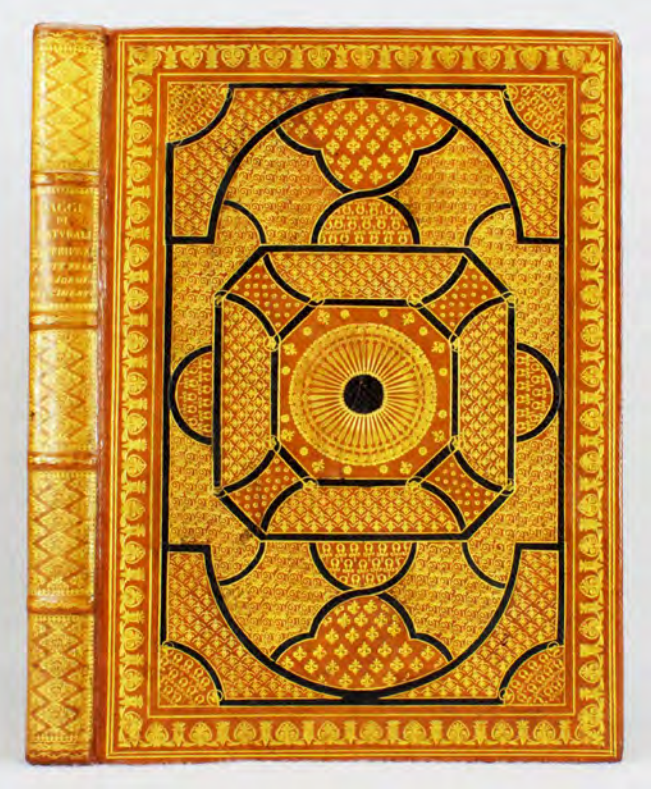
**IN 19TH CENTURY DICED RUSSIA, WITH AN ELABORATE RETROSPECTIVE DESIGN**

*Published, with Many Illustrations,*

*By the First Organization Founded Solely to Conduct Scientific Experiments*

**139 (ACCADEMIA DEL CIMENTO). [MAGALOTTI, LORENZO].** SAGGI DI NATURALI ESPERIENZE. (Firenze: Giuseppe Cocchini, 1667) 337 x 241 mm. (13 1/4 x 9 1/2"). 8 p.l., CCLXIX pp., [9] leaves (last

blank). FIRST EDITION, Second Issue (with the date 1667, not 1666, and with the dedication to Duke Ferdinand II, which is not present in the First Issue). ANIMATED 19TH CENTURY DICED RUSSIA, EXTRAVAGANTLY GILT IN A 17TH CENTURY DESIGN, covers with gilt palmette frame enclosing a bold design of painted black strapwork forming a number of geometrical compartments around an elaborately gilt central wheel device with black center, each compartment densely gilt with repeating small tools creating a filigree effect; raised bands, spine in compartments each featuring four intricately gilt lozenges stacked on top of each other at center and flanked by five triangles of similar design, turn-ins gilt, marbled endpapers, all edges gilt and gauffered in a ribbon design. Engraved device on title page with the motto “provando e riprovando” (“try and try again”), very large historiated woodcut initials, engraved vignette headpieces and tailpieces, engraved frontispiece portrait of dedicatee (Grand Duke Ferdinand II of Tuscany), and 75 FULL-PAGE ENGRAVED ILLUSTRATIONS (including several repeats), MOSTLY OF SCIENTIFIC APPARATUS. (Norman mentions that there is a portrait of Duke Leopold that is “added to only part of the edition, and [that] is often lacking,” as here.) Title printed in red and black. Thorndike VIII, 216; Brunet V, 29; Graesse IV, 335. ♦A hint of flaking to joints, three corners worn through, light glue stain around turn-ins, but the glimmering binding quite solid and with only very modest signs of use. Title page with brown thumb-sized stain to head, touching but not obscuring text, the two dedication leaves on poorer quality paper and consequently with significant overall browning, persistent (but always minor) mostly marginal smudges or freckled foxing, but the text and plates—done on high quality paper—generally fresh and appealing, with generous margins. **\$7,000**



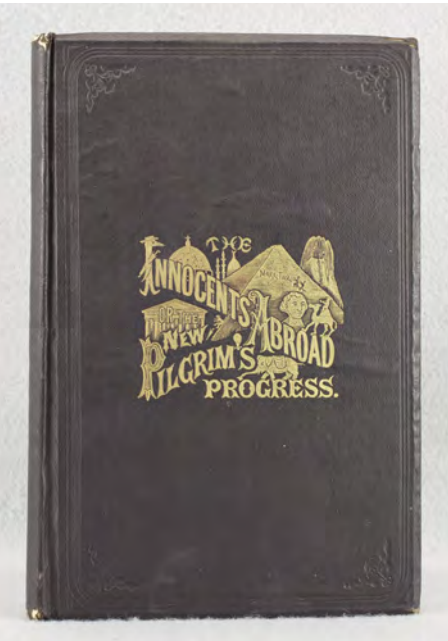
*This is a beautifully bound copy of the “Essays on Natural Experiments” produced by the Accademia del Cimento, the most significant expression of post-Galilean scientific progress in Italy. Founded in 1657, the Accademia was the first organization formed for the sole purpose of making scientific experiments, and so it occupies a singular position in the history of the development of science. Prince Leopold of Tuscany, the last exceptional member of the Medici family, and his brother Ferdinand, who followed the Medici family tradition of patronizing the arts and sciences, provided the support, free-thinking direction, and financial patronage for the Academy. A well-equipped laboratory and an apparently inexhaustible supply of apparatus and materials helped to make the work of the 10 scientists associated with the Academy more sustained and broader in scope than anything that had come before it. (W. E. K. Middleton, “The Experimenters”) According to Thorndike, among many other subjects, the experiments described here “were concerned with air pressure, and freezing; or [they] aimed to prove that water was incapable of compression and that there was no such thing as lightness or positive levity. Some [experiments] were magnetic and others electric, the latter being chiefly performed with amber. Other subjects investigated were the change of colors in fluids, the motion of sound, and projectiles.” Although no author is given by name, the title page indicates that this account was written by the secretary to the academy, Lorenzo Magalotti (1637-1712). A pupil of Viviani and*



a friend of Boyle, Magalotti was celebrated for his highly finished, colorful, almost dramatic descriptions of experiments. DSB notes, “He has the distinction . . . of having written the best scientific prose in Italian after that of Galileo.” Although the illustrations of instruments and apparatus are characterized by a functional simplicity and absence of ornament, this volume, with its fine headpieces, tailpieces, and initials as well as its wide-margined and thick textured leaves, was obviously intended to be a luxury production. The binding—which is unsigned but clearly the product of an extremely skilled craftsman—is a powerful augmentation that magnifies this luxury almost to the point of opulence. (ST12561)

A PUBLISHER’S DUMMY FOR USE BY CANVASSERS

*Apparently Recording the Purchase of Twain’s  
Early Travel Account by a Prominent Illinois Jurist*



**140** [CLEMENS, SAMUEL L.]. “MARK TWAIN,” (Pseudonym). A SALESMAN’S PROSPECTUS FOR “THE INNOCENTS ABROAD, OR, THE NEW PILGRIM’S PROGRESS.” (Hartford: American Publishing Company, 1870) 226 x 149 mm. (9 x 5 3/4”). [80] pp. of sample text (irregularly paginated), [16] leaves of subscription forms (mostly blank). Publisher’s black cloth, upper cover with gilt vignette title, lower cover with American Publishing Company device in blind, sample cloth and sheepskin binding options affixed to pastedowns. Housed in a fine later black niger morocco clamshell box. With 33 illustrations, comprised of 16 engraved plates with tissue guards, 17 text engravings. Foldout advertisement (with five-inch closed tear) for the publisher’s “Family Bible” bound in at rear. ♦ Spine head and tail with minor chips, corners somewhat worn, a dozen small blisters in the cloth covering the upper board, but still a surprisingly well-preserved copy of a book almost always encountered in various states of wreckage, this copy entirely clean, completely solid, and with few signs of use in general. **\$3,600**

*Providing a pre-publication sample of content and binding versions for Twain’s classic steamship voyage to Europe and the Middle East, this is a*

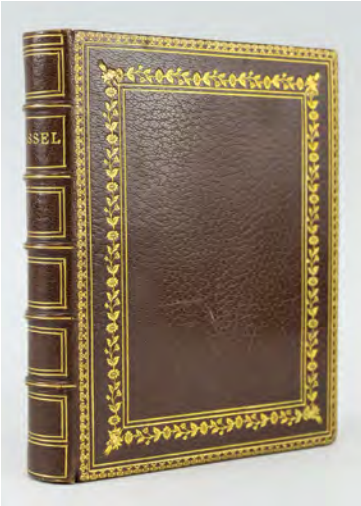
*salesman’s prospectus that time has treated with unusual kindness.* The author’s first commercial success, the book (in its full-blooded form) is replete with insightful and humorous commentary. As was the custom with many books issued by The American Publishing Company, this copy was sold, not through bookstores, but rather by subscription, using a national network of sales representatives. From town to town they tramped, from city to city they canvassed, door-to-door salesmen who carried with them abridged samples—like the present item—of the books they had for sale. This example contains specimen text, illustrations, binding options and prices, testimonials, reviews, advertisements, and subscription forms. Our anonymous salesman apparently had a brief career, with only two orders entered on the bound-in subscription form: M. Ballou of Princeton, Illinois, ordered a copy in Library Leather with Sprinkled Edges for \$4, and C. L. Smith of the same municipality ordered one in fine cloth with gilt edges for the same price. Since Princeton, Illinois, is not a large town, and



since Ballou is not a terribly common name, it is certainly possible that the first person to succumb to the temptation of the present salesman’s dummy was Martin Ballou, the prominent jurist of that name who was born in Halifax, Vermont, in 1812. Ballou attended Harvard, was admitted to the bar in his home state in 1839, and then moved to Princeton, where he was elected Judge of the Circuit Court in 1857, became one of the most well-respected members of his profession in the region, and lived to the end of the century. With the present special object, our salesman’s failure turns out to be our own success, for it allowed this dummy (the book, not the salesman) to retire gracefully prior to decrepitude. (ST12852)

BOUND WITH STRIKING ENMLEAVES OF WATERED SILK AND ONLAID MOROCCO

**141** (PRAYER BOOK IN FRENCH). HEURES ILLUSTRÉES. (Paris: [Printed in color by Lemercier et Cie. for] Laplace, Sanchez et Cie., ca. 1870) 155 x 125 mm. (6 1/4 x 5”). 4 p.l., 180 pp., [2] leaves, all mounted on stubs. Edited by Charles Mathieu. Charming contemporary chocolate brown crushed morocco, covers framed with gilt fillets and decorative floral rolls, raised bands, spine compartments framed by double gilt fillets, gilt titling (“Missel”), densely gilt inner dentelles, brown watered silk doublures, red watered SILK FREE ENMLEAVES WITH AN UNUSUAL AND EXCEPTIONALLY INTRICATE ONLAID BLUE AND RUSSET MOROCCO FRAME, ELABORATELY TOOLED IN GILT. Every page with chromolithograph frame based on the decorations in Medieval Books of Hours, eight full-page color miniatures depicting Saint Matthew, Jesus, the Crucifixion, Saint Gregory the Great, Saint Louis, the Pilgrims of Emmaüs, the Holy Trinity, and the Marriage of the Virgin. ♦ Flyleaves with offsetting from glue used on endpaper borders, occasional dark smudges to margins (from printing process?), otherwise a fine, clean copy with rich colors and a sparkling binding. **\$3,500**



*This is a very pretty chromolithographed prayer book designed by an authority on Medieval manuscript decoration, in a very attractive binding with the innovative design element of intricately gilt-tooled morocco frames applied to the silk endleaves. The binding is unsigned, but the style is reminiscent of Gruel, and it is certainly conceivable that our artisan had apprenticed at that great atelier. The materials here are very fine, the workmanship is first rate, and the gilder who did the intricate tooling on the dentelles and the endleaf frames was highly skilled. This prayer book is one of the popular 19th century chromolithographed productions that echoed the style of 15th century illuminated Books of Hours. In addition to morning and evening prayers, the text here includes prayers for Mass and Confession, Vespers and*

*Compline, Communion Prayers, and the Nuptial Mass. Framed but otherwise blank leaves at the front of the volume provide a space for presentation inscriptions, and similar leaves at the end allow for recording genealogical information. These have not been filled in, and happily for us, the volume shows very few signs of any kind of use. (ST12960)*

BOUND BY ADOLPHE BERTRAND

*With Refined Engravings, and in a Binding of Commensurate Elegance*

**142** (FRENCH ILLUSTRATED BOOKS). IMBERT, BARTHÉLEMY. LE JUGEMENT DE PÂRIS, POÈME EN IV CHANTS. [and] OEUVRES MELÉES. (Amsterdam [i.e. Paris]: s.n., 1772) 225 x 140 mm. (8 1/2 x 5 1/2”). viii, 200 pp. FIRST EDITION. HANDSOME 19TH CENTURY RED MOROCCO BY ADOLPHE BERTRAND (stamp-signed on front turn-in), covers with lace-like gilt border, raised bands, spine compartments with double



gilt rules, floral tools, and gilt lettering, gilt dentelles, all edges gilt. Woodcut head- and tailpieces, ENGRAVED TITLE PAGE, AND FOUR PLATES BY OR AFTER J. M. MOREAU (THE YOUNGER), AND FOUR ENGRAVED HEADPIECE VIGNETTES BY P. P. CHOFFARD. Ray, p. 69; Cohen-de Ricci, pp. 506-07 (“very pretty illustrations”); Holloway 105. ♦A few pages a little browned, the occasional dusting of light foxing along the fore edge, a few small stains and negligible blemishes, but the leaves clean and crisp with generous margins, and the plates beautifully preserved—in all, an excellent copy internally, and in A NEARLY PRISTINE BINDING, with just the tiniest imperfections and hint of wear. **\$1,100**



*In an appropriately elegant binding, this edition of Imbert’s version of the “Judgment of Paris” is graced with engravings that combine the work of two of the most prominent figures in the illustration of French books of the day.* Ray says that the work done by Jean-Michel Moreau le Jeune (1741-1814) during the 1760s “showed him to be the equal of the established rococo masters Boucher, Eisen, and Gravelot” and that in his work during the 1770s, “he carried all before him.” Less a book illustrator than a decorator, Pierre-Philippe Choffard (1730?-1809) came to prominence because of the decorations he produced for the 1762 edition of *La Fontaine* and the *Ovid* of 1767-71. He did a great deal of fine engraving, but very seldom from his own designs; the present work is distinguished by Ray as among the seven notable books with original Choffard creations. The headpiece and tailpiece vignettes that were his specialty can be seen here in the title poem’s charmingly detailed little scenes depicting the apple of discord and the emblems and gifts of, respectively, Juno, Minerva, and Venus. The story here is a retelling of the incident that triggered the Trojan War: the decision by Paris, prince of Troy, to award the golden apple for the fairest of the goddesses to Venus, winning for himself the hand of the beautiful Helen and incurring the wrath of the spurned

Juno and Minerva. “Jugement” is the best work produced by Imbert (1747-90), one of a group of young poets who took Dorat’s work as their model. With the publication of the present book, Imbert immediately placed himself beside his master. Binder Adolphe Bertrand (d. 1932) established his atelier in Paris in 1865, specializing in bindings for liturgical books. His workshop remained in business until 1940 under the management of his sons. (ST14880)

– THREE BOOKS BOUND BY ZAEHNSDORF –

*A Travelogue through Greece, Turkey, and the Middle East, in a Striking Grolieresque Binding*

**143 (HOLY LAND). BOTTU DE LIMAS, J.** SIX MOIS EN ORIENT EN MDCCCLI & MDCCCLII. (Lyon: Chez N. Scheuring, 1861) 212 x 136 mm. (8 1/4 x 5 1/4”). vii, 506 pp. [1] leaf. FIRST EDITION. LOVELY AND ANIMATED OLIVE GREEN CRUSHED MOROCCO, INLAID AND GILT IN GROLIERESQUE STYLE, BY ZAEHNSDORF (stamp-signed on front turn-in), covers with ornate interlacing strapwork inlaid in red and green morocco and accented with curling gilt stems bearing azured leaves, raised bands, spine panels with inlaid red and green strapwork complemented with gilt quatrefoils and volutes, densely gilt turn-ins, RED MOROCCO DOUBLURES, INTRICATELY GILT in a Grolieresque design, vellum endleaves, all edges gilt. With 16 (of 18) engraved plates of Middle Eastern scenes after Hippolyte Jordan and Baron de Coubertin, one of them double-page, and a double-page engraved plan of the Church of the Holy Sepulcher. Front doublure with small morocco bookplate of Adolph Lewisohn; verso of front free endleaf with evidence of removed (bookseller’s?) ticket. Blackmer 177; Röhricht 2274. ♦Spine gently sunned, a little rubbing to extremities, small chafed patch on upper cover, light offsetting from plates, one plate a little loose, one page with marginal finger smudge, otherwise



a fine copy, clean and fresh in a lustrous binding showing only trivial wear. **\$1,250**

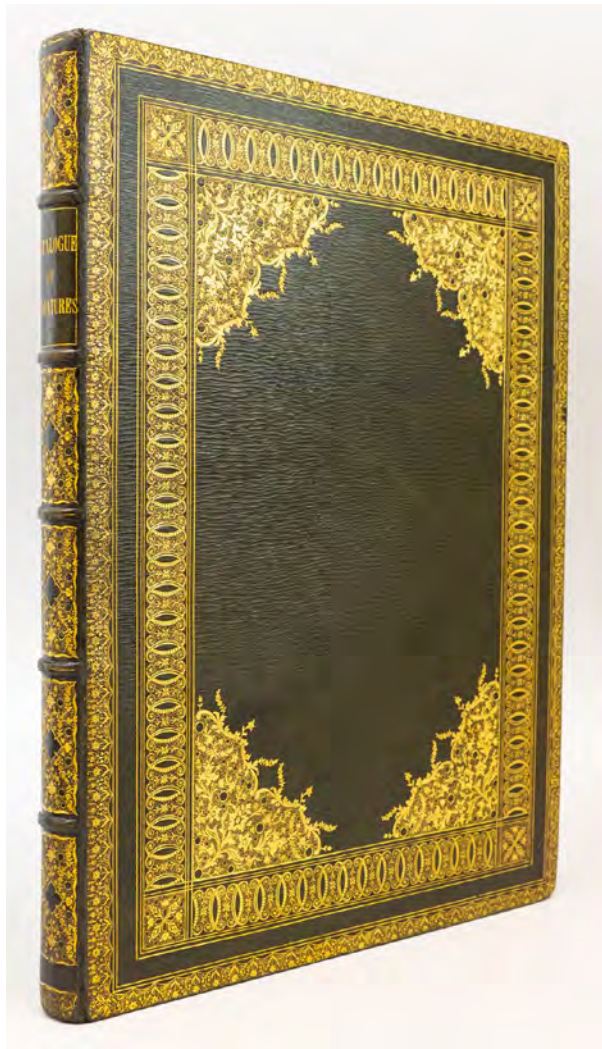
*This is a copy of a travelogue through Greece, Turkey, and the Middle East, offered here in a fine intricate Grolieresque strapwork binding.* Setting out from Marseille, Bottu de Limas takes us through Athens and the ancient ruins of the Peloponnese to Constantinople, travelling on to Beirut, where he spends time with French nuns who run a hospital and school, before heading on to Jerusalem. He spends a month in this holy city, and his account of his time in Palestine takes up nearly one-third of the book. His final destination is Egypt, where he visits Alexandria and Cairo. More adventurous than some contemporary

voyagers, Bottu de Limas was intrigued to try local delicacies and to venture beyond the usual tourist stops. The present copy was bound for a bibliophile with discriminating taste. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at age 33, when the senior Joseph died, and the firm flourished under the son’s leadership, becoming a leading West End bindery. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. A family-run business until 1947, the Zaehnsdorf bindery continued to produce consistently attractive and innovative designs executed with unfailing skill. Former owner Adolph Lewisohn (1849-1938) was a New York City financier, mining magnate, and patron of the arts who collected paintings, antiquities, decorative arts, manuscripts, and rare books. “The Catalogue of the Private Library of Mr. Adolph Lewisohn” (1923) notes, “Mr. Lewisohn is a lover of fine bindings, and his library contains numerous examples of the work of great binders, the old masterbinders, as well as the new.” While it would be better if this volume did not lack two plates, its striking, intricate strapwork binding would seem to provide adequate counterbalance for this deficiency. (ST14431)

*A Unique, Luxurious, Impressively Bound Large-Format Catalogue of a Miniatures Collection, Done on Vellum and Incorporating Photographs, Calligraphy, and Illumination*

**144 (MODERN ILLUMINATED MANUSCRIPT ON VELLUM).** CATALOGUE OF PORTRAIT MINIATURES. (England: ca. 1910) 392 x 287 mm. (15 3/8 x 11 1/4”). [32] leaves, with text in an attractive italic hand, all separated by tissue guards. SUMPTUOUS OLIVE GREEN STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, BY ZAEHNSDORF (stamp-signed on front doublure and with their exhibition stamp on rear turn-in), covers with densely stippled floral roll border enclosing a large frame formed by drawer handle tools and floral tools on a stippled ground; central panel with large cornerpieces rampant with flower tools, circlets, volutes, and much stippling; raised bands, spine compartments heavily gilt in a similar style, gilt titling, RED MOROCCO DOUBLURES with opulent dentelle frame, surrounded by gilt-tooled green morocco turn-ins, red watered silk endleaves with gilt edging, all edges gilt. WITH 76 BLACK AND WHITE PHOTOGRAPHIC REPRODUCTIONS OF PORTRAIT MINIATURES BY RICHARD COSWAY, ANDREW PLIMER, AND OTHERS mounted and enclosed by hand-painted burnished gold frames, EACH PORTRAIT WITH HAND-ILLUMINATED TITLE in red, blue, green, and burnished gold. Verso of front endleaf with book label of Thomas Agnew & Sons, Old Bond Street Library. ♦A bit of wear to front joint, a little rubbing to extremities, occasional mild rumpling to head or tail of vellum leaves, isolated small marginal smudges, otherwise a fine specimen, the vellum creamy and bright, the illuminations shining, and the binding quite sound and lustrous with gold. **\$5,500**





**Composed of vellum leaves, this is a unique, luxurious catalogue of a miniatures collection, with delicate script, lovely illumination, and a stately, beautifully accomplished binding.** State-of-the-art photographic reproductions of mostly 18th century miniatures are juxtaposed here with calligraphy and illuminations harking back to Medieval bookmaking. Each portrait is surrounded by a gold frame, and accompanied by a hand-written description with an illuminated title, giving biographical details of known subjects and a physical description of the miniatures whenever they are labelled simply “Portrait of a Lady” or “Portrait of a Gentleman.” The scale of this production—which is nearly twice the size of most illuminated manuscripts of the early 20th century—and the splendor of the binding point to a patron of considerable means, likely either the proprietors of, or a client of, the Agnew art dealers. The Agnew firm began as a printseller in Manchester in 1817, but over the course of the 19th century became one of the principal British galleries under the leadership of the founder’s son William. A London branch opened in 1860, and the Bond Street flagship in 1875. William Agnew (1825-1910) did much to foster the careers of British artists Holman Hunt, Frederick Leighton, and Edward Burne-Jones, and his clients included Henry Tate, whom he encouraged to found the celebrated Tate Gallery. The binding here is a superb example of the work of the Zaehnsdorf firm, long a top-ranked English bindery. It is generally understood that the firm reserved the use of its oval stamp showing a binder at work (seen here) for their finest bindings, including those entered in exhibitions. (ST14374)

**A High Quality Facsimile of A Famous Illuminated Manuscript,  
One of 55 Special Copies in Hand-Painted Vellum, an Uncommon Zaehnsdorf Binding**

**145 (ILLUMINATED MANUSCRIPT FACSIMILE).** THE ROHAN BOOK OF HOURS. (London: The Arcadia Press, 1974) 300 x 210 mm. (11 3/4 x 8 1/4”). 247 pp. ONE OF 55 SPECIAL COPIES (50 of them for sale) “expressly hand bound by Zaehnsdorf of London for the Arcadia Press.” IN A VERY ANIMATED BINDING

OF VELLUM OVER STURDY BOARDS, EXTRAVAGANTLY GILT AND HAND-PAINTED, BY ZAEHNSDORF, front cover with central rectangular panel showing God holding a globe representing the universe, this vignette set against a tessellated background in the manner of Medieval illuminated manuscripts, the scene bordered in gilt and surrounded by a vast frame of gilt rinceaux (with flamboyant acanthus leaves painted in several bright colors and a gilt curvilinear strapwork lozenge at the bottom center); raised bands, spine with gilt titling near the top and a gilt “Z” at the bottom, intricately gilt turn-ins, brilliantly red watered silk endleaves, all edges gilt. In a felt-lined folding cloth box with a morocco label. With 127 full-page color plates. Title page signed by the Duke of Rohan for this special limited version. ♦ Just a little splaying to the binding (as usual with vellum), otherwise a faultless copy. **\$1,900**

**In an uncommonly seen Zaehnsdorf binding design, this is a very high quality facsimile, done on coated stock and with considerable helpful commentary, of one of the most extraordinary Books of Hours ever produced.** Executed during the great period of manuscript production in Paris in the 1420s, this dazzling work—innovative, powerful, sometimes even startling—contains nearly 200 paintings, many of them very large. A distinctly personal artist, the Rohan Master, in the words of L. M. C. Randall, “ignored the discovery of volume and shunned the picturesque.” His work is memorable particularly because it reflects a “predilection for emotionally charged renderings.” Millard Meiss concurs when he writes in our volume that, while the Rohan Master’s predecessors (the Boucicaut Master and the Limbourgs) occupied themselves with natural beauty, the Rohan Master “explored the realm of human feeling,” especially of “pain, grief, and death.” In addition to the introductory remarks of Meiss, our volume contains an introduction and extensive commentaries by Marcel Thomas; also, the Duke of Rohan wrote a special preface that appears only in our strictly limited version of this book. Although no signs of ownership are apparent, this item comes from the library of Colonel Philip Leslie Bradfer-Lawrence (1917-2005), who was especially interested in fine bindings. He famously commissioned several modern binders, beginning in the early 1950s and continuing to the end of the century, to produce



bindings for copies of “Seven Pillars of Wisdom” by T. E. Lawrence, to whom the Bradfer-Lawrences may have been related. Hand-painted vellum bindings by Zaehnsdorf are very uncommon, but this one exhibits the same exacting standards of execution seen with their morocco volumes. This is a very high quality facsimile, done on coated stock and with considerable helpful commentary, of one of the most extraordinary Books of Hours ever produced. Executed during the great period of manuscript production in Paris in the 1420s, this dazzling work—innovative, powerful, sometimes even startling—contains nearly 200 paintings, many of them very large. A distinctly personal artist, the Rohan Master, in the words of L. M. C. Randall, “ignored the discovery of volume and shunned the picturesque.” His work is memorable particularly because it reflects a “predilection for emotionally



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SPANISH RED STRAIGHT-GRAINED MOROCCO

A Facsimile Printed on Vellum of a Very Rare Illustrated Spanish Incunable

**146** (VELLUM PRINTING). (INCUNABULAR FACSIMILE). GRACIA DEI, PEDRO DE. BLASON GENERAL Y NOBLEZA DEL UNIVERSO. (Madrid: Libreria de M. Murillo, 1882) 262 x 210 mm. (10 1/4 x 8 1/4”). XVI pp., xxiii, [3], iii-xiii, [20] leaves. No. 2 OF TWO COPIES PRINTED ON VELLUM (and 100 on paper). Fine, no doubt Spanish, contemporary red straight-grain morocco, gilt, covers with double fillet border, upper cover with “P G” monogram at center, raised bands, spines richly gilt in compartments with repeating gilt vine design, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. With 15 full-page heraldic woodcuts and 29 pages with blazons in the text. Front pastedown with ex-libris of Cristian Cortés i Lladó. ♦Half a dozen minor scratches to boards, tiny repaired tear to front cover, light wear to extremities, one tiny marginal smudge, occasional variations in the color or grain of vellum, but still AN EXCELLENT COPY OF A VERY ATTRACTIVE BOOK, the text clean, fresh, and bright, and in a lustrous binding remarkably free from the splaying so common with works on vellum. **\$4,500**



*This is one of just two deluxe copies on vellum of a photo-lithographic reproduction of a rare Spanish incunable, printed by Bartolomé Lila in 1489, offered here in a suitably elegant binding.* The “Blason General” is one of just two known works with the Coria imprint of Bartholomaeus de Lila, and ISTC locates only four copies in libraries (Oxford, Harvard, Hispanic Society of America, and the Huntington). According to the introduction to our facsimile, this work on the genealogy and heraldry of Spanish noble families by the king of arms to Ferdinand and Isabella is one of the most sought-after books in the country’s literature. The contents would have been of particular interest to our former owner, Catalan-born cardiologist Cristian Cortés i Lladó (1904-74), who turned historian after retiring from medicine and wrote an award-winning book—and the only monograph to date—on the “Ciudadans honrats,” an urban aristocracy that emerged in Spain beginning in the 11th century. (ST14519)

BOUND BY PÉTRUS RUBAN

A Love Poem to a Former Mistress, Suitably Covered in Retrospective Morocco

**147** VOLTAIRE, FRANÇOIS-MARIE AROUET. LES VOUS ET LES TU. (Paris: Les Amis de Livres, 1883) 252 x 160 mm. (9 7/8 x 6 3/8”). [4] leaves. ONE OF 80 COPIES (none for sale). VERY PRETTY CORAL PINK CRUSHED MOROCCO, ELEGANTLY GILT, BY PÉTRUS RUBAN (stamp-signed on front turn-in), covers with intricate Rococo frame composed of swirling acanthus leaves, flowers, birds, bees, cornucopia, arrows, trumpets, and ribbons; raised bands, spine gilt in compartments with floral centerpiece and volute cornerpieces, broad turn-ins with lovely roll featuring roses on undulating stems, marbled endpapers, all edges gilt. Original wrappers bound in. In a matching morocco-trimmed marbled slipcase. Text within engraved historiated frames

in the Rococo style by G. Fraipont, and with an additional set of the engravings before text printed on Japon. ♦A BEAUTIFUL, UNBLEMISHED COPY (even the original wrappers in very fine state). **\$1,600**

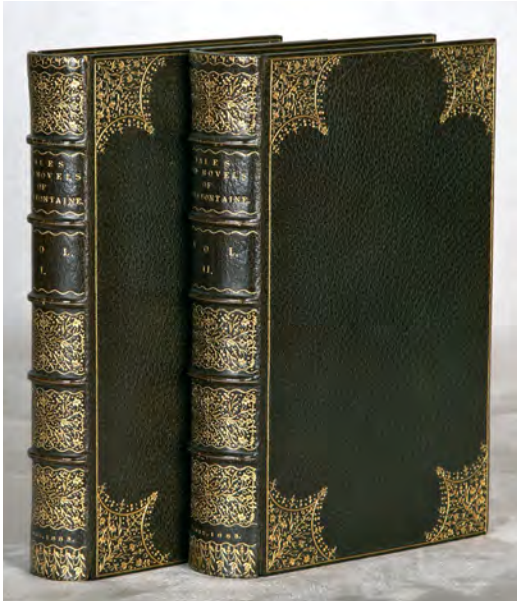
*This is a charming, and charmingly bound, edition of Voltaire’s love poem to a former mistress, once a beautiful young girl addressed as “tu,” now a grand lady who must be addressed with the formal “vous.”* Both the elegant binding and the gently racy engravings evoke the styles of Voltaire’s 18th century “ancien regime” France. The poem, first published in 1728, was written to Suzanne Catherine de Livry, Marquise de La Tour du Pin Gouvernet. The lovely binding here is the work of Pétrus Ruban (1851-1929), who was praised by the bibliophile Octave Uzanne for taking inspiration from everything around him—flowers, birds, architecture—and for his facility with colors, ordering his palette “with happy harmony and without discord.” Those traits are much on display here, in the uncommon and very pleasing color of the leather and the delicate tooling featuring flora and fauna, all combined in a graceful 18th century style well-suited to the contents. Flety notes that “with a fertile imagination, he practices all genres [of binding] with equal felicity.” Ruban won silver medals at the palace of industry and at the Universal Exposition in 1889, with judges at the latter praising his careful study of both historic master binders and modern artists, noting that Ruban would “soon achieve the rank he so rightly seeks.” Ruban became quite a fashionable binder, and mostly worked for the great collectors of the day, among them Beraldi, Baudin, Granjon de l’Espinay, and Romagnol. He was named an officer of the academy in 1902. (ST13554)



BOUND BY TOUT FOR ESTES & LAURIAT

Eisen’s Best Work, Printed from Original Plates, and in Handsomely Elaborate Gilt Bindings

**148** LA FONTAINE, JEAN DE. TALES AND NOVELS IN VERSE OF J. DE LA FONTAINE. (Paris: J. Lemonnier; New York: E. F. Bonaventure, 1883) 235 x 168 mm. (9 1/4 x 6 5/8”). **Two volumes.** Of an edition of 400 numbered copies, ONE OF 125 COPIES on vélin mécanique, signed by the American publisher (this being copy #299). 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. **\$1,500**



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



**BOUND BY LUCIEN BROCA**

*With More than 200 Inserted Plates, and Bound by The Man Who Did Most of Sarah Prideaux's Best Bindings*

**149 (EXTRA-ILLUSTRATED BOOKS). (HAMPTON COURT). LAW, ERNEST.** THE HISTORY OF HAMPTON COURT PALACE. (London: George Bell and Sons, 1885-91) 203 x 150 mm (8 x 6 1/4"). **Three volumes extended to six.** APPEALING NEAR-CONTEMPORARY CRIMSON CRUSHED MOROCCO, GILT, BY LUCIEN BROCA (stamp-signed on front turn-in), cover with French fillet border, central panel framed by double gilt rules with oblique Tudor rose sprigs at corners, raised bands, spines gilt in compartments with Tudor rose amid a spray of foliage, gilt titling, turn-ins richly gilt in a filigree design, marbled endpapers, all edges gilt. In three fleece-lined red buckram slipcases. LAVISHLY ILLUSTRATED AND EXTRA-ILLUSTRATED: with 141 illustrations in the text and a total of 386 plates, including the 76 plates called for (16 of them double-page), and with an additional 211 inserted plates, two of these in color, all with guards. Front pastedown with bookplate of George Clifford Thomas, dated 1902. ♦Minor rubbing to joints and corners, a few very small nicks on spine, otherwise a fine set, clean and fresh internally in lustrous bindings showing virtually no wear. **\$4,800**



*This extravagant production presents a history of Henry VIII's most famous residence, enriched with added architectural illustrations and portraits of the courtiers who walked those halls, all bound up by the man actually*



*responsible for executing many of the celebrated bindings of Sarah Prideaux.* The official historian of Hampton Court Palace, Ernest Law (1854-1930) has given us a history of the development of that royal residence, including the architectural evolution of the palace as well as its furnishings and gardens, all in the context of the history-making events and occupants connected with the place. A contemporary reviewer declared that "so satisfactory a combination of research and recital" is seldom encountered, and praised the work's appeal to the wider public, in addition to historians and antiquaries. The "Grangerizer" who added the plates here did so with great care, using guard sheets and mounts to insure these items did not cause foxing or offsetting to the original text. The very attractive bindings are the work of French-

born binder Lucien Broca (1829-1910), who immigrated to London in 1875. According to Tidcombe's "Women Bookbinders," Broca was a "superb trade finisher" who originally worked for Antoine Chatelin, then went into partnership with German émigré Simon Kauffmann from 1876 to 1889. Tidcombe and Sarah Prideaux's former pupil Katherine Adams believe that most of the bindings attributed to Prideaux between 1890 and 1900—some 290 volumes—were actually done by Broca, with Tidcombe giving the Frenchman credit for the "best Prideaux bindings." Prideaux never publicly acknowledged his work, perhaps for fear of disappointing fans of the most famous woman bookbinder in England. Broca was in business for himself as an "Art Binder" in 1901, and our binding was probably done about that time, very likely for former owner George C. Thomas (1839-1909), a Philadelphia banker, philanthropist, bibliophile, and art collector. (ST14319)

**BOUND BY DAVID AND DOMONT**

*The Hoe Copy of a 16th Century Edition of Reynard, with More than 50 Charming Woodcuts*

**150 (REYNARD THE FOX). SCHOPPER, HARTMANN.** SPECULUM VITAE AULICAE. DE ADMIRABILI FALLACIA ET ASTUTIA VULPECULAE REINIKES. (Frankfurt: Nicolas Bassei, 1595) 145 x 80 mm. (5 3/4 x 3 1/8"). 10 p.l., 465, [17] pp. (lacking final blank). Fifth Edition of the first Latin translation of Reynard the Fox. FINE LATE 19TH CENTURY BROWN CRUSHED MOROCCO, GILT, BY DAVID AND DOMONT (stamp signed on turn-ins), covers with French fillet border, leafy sprays emanating from corners, raised bands, spine compartments with crossed olive branches at center, densely gilt turn-ins, marbled endpapers, all edges gilt. With 57 woodcuts in text by Jost Amman and Virgil Solis. Front pastedown with morocco bookplate of Robert Hoe and with his initials stamped in gilt. Adams S-705; Brunet IV, 1222; Graesse VI, 82. ♦One leaf with a renewed corner, affecting the ends of two lines of text, tightly bound, with consequent small gutter margin, leaves a shade less than bright, one page with patch of light text (still legible), otherwise an excellent copy, clean and fresh internally, in a lustrous, unworn binding. **\$3,500**



*This is the handsomely bound Hoe copy of the humanist Latin version of the adventures of Reynard the Fox, translated from high German by poet Hartmann Schopper (1542-after 1595) and illustrated with charming woodcuts by Jost Amman and Virgil Solis.* Reynard the Fox is the hero of a number of popular fables or "bestiaries," first put into a collected form entitled the "Roman de Renart" in 13th century France. Reynard and his animal friends



(typically including, among others, a wolf, lion, cat, cock, and rook) mimic human behavior with all its follies, supplying obvious pleasurable edification to the reader. In a typical tale, the fox represents the man who victimizes others and who is brought to judgment, and yet escapes punishment through the use of his cunning. Solis (1514-62) was a German book illustrator and artist whose own hand and whose workshop of apprentices produced several hundred signed drawings, copper engravings, woodcuts, illuminations, and paintings. Though the quality of the image always varies with the hand involved, Solis' work is highly regarded in general, especially in its ability to take images from a wide variety of sources (including from nature) and to combine them into a graceful whole.

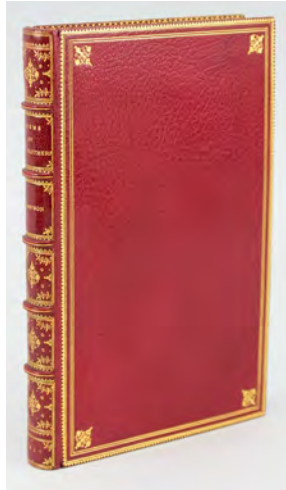
The Swiss artist Amman (1539-91), who spent much of his life in Nuremberg, produced a great many spirited wood engravings characterized by minute and accurate details of costume and scenery. The binding is a joint effort between Parisian binder Bernard David, who trained with Gruel, and gilder Jules Domont (1847-1931), who learned his craft from Koehler and Marius Michel père before setting up as an independent gilder. According to Flety, all the late 19th century binders who did not have a "doreur" in their own atelier turned to Domont, whose expertise was widely admired. The lovely binding and fine condition of this volume are typical of works from the collection of Robert Hoe (1839-1911), founding member and first president of the Grolier Club. According to Beverly Chew, Hoe's library was "the finest [America] has ever contained." He 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 million, a record that held until the Streeter sale more than 50 years later. (ST14280)



## UNSIGNED, BUT IN LATE 19TH CENTURY MOROCCO, ELEGANTLY GILT

### *Tennyson's First Published Volume, in a Beautiful Binding*

**151 TENNYSON, ALFRED.** *POEMS, BY TWO BROTHERS.* (London: Printed by J. and J. Jackson, Louth, for Simpkin and Marshall, 1827) 163 x 102 mm. (6 1/2 x 4"). xii, 228 pp. FIRST EDITION. LOVELY LATE 19TH CENTURY CRIMSON MOROCCO, ELEGANTLY GILT, covers with plain and decorative gilt rules and fleuron cornerpieces, raised bands, spine gilt in double-ruled compartments with urn of flowers at center surrounded by small tools, leaf garlands at corners, gilt titling, richly gilt turn-ins, top edge gilt. Front pastedown with the bookplate of S. A. Thompson Yates. Thomson 1; Ashley Library VII, 102; Hayward 244; Wise 1. ♦Faint discoloration in bottom margin of about 25 leaves, isolated insignificant soiling, otherwise A VERY PRETTY BOOK IN FINE CONDITION, the text fresh and bright, and the especially beautiful binding lustrous and unworn. **\$2,900**



*This is Alfred Tennyson's first published volume, issued in collaboration with brothers Charles and Frederick (the last modestly taking himself out of the title) when the future Poet Laureate was 18. Frederick wrote four of the poems, Alfred and Charles the others. Thomson states that the unproven young authors were paid £20 for their manuscript by the publisher Jackson, a robust sum under the circumstances and one that probably reflected the publisher's hope of obtaining future business from the lads' rich and influential grandfather,*

*who was the vicar of Louth. We leave comment on our copy's fine binding to the august Tennyson (quoting "The Stars of Yon Blue Placid Sky," included in the present volume): "the eye with wonder gazes there, and could but gaze on sight so fair." Despite being as elegant as it could be, the binding is inexplicably unsigned. Our prior owner, Rev. Samuel Ashton Thompson-Yates of Liverpool, was the grandson of wealthy merchant Joseph Yates (1780-1855), a founding member of the Liverpool Literary and Philosophical Society. The reverend left his very fine collection of rare books to Samuel and his other grandson, Henry Yates Thompson (1836-1928). The collection then passed to Allan Heywood Bright (1862-1941), and had remained largely undisturbed and unvalued in his family home for more than 70 years until its 16 July 2014 sale at Christie's, when 365 lots estimated at more than £3 million sold for £4,977,725. (ST12787a)*

## — TWO BINDINGS BY HENRI MARIUS MICHEL —

### *A Striking Giant Folio "La Flore Ornamentale" Binding, This Being the Unique Copy for the Illustrator*

**152 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. **\$32,500**

*This is among the most impressive 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) began his career in the atelier established by his father Jean in Paris in 1849, where*



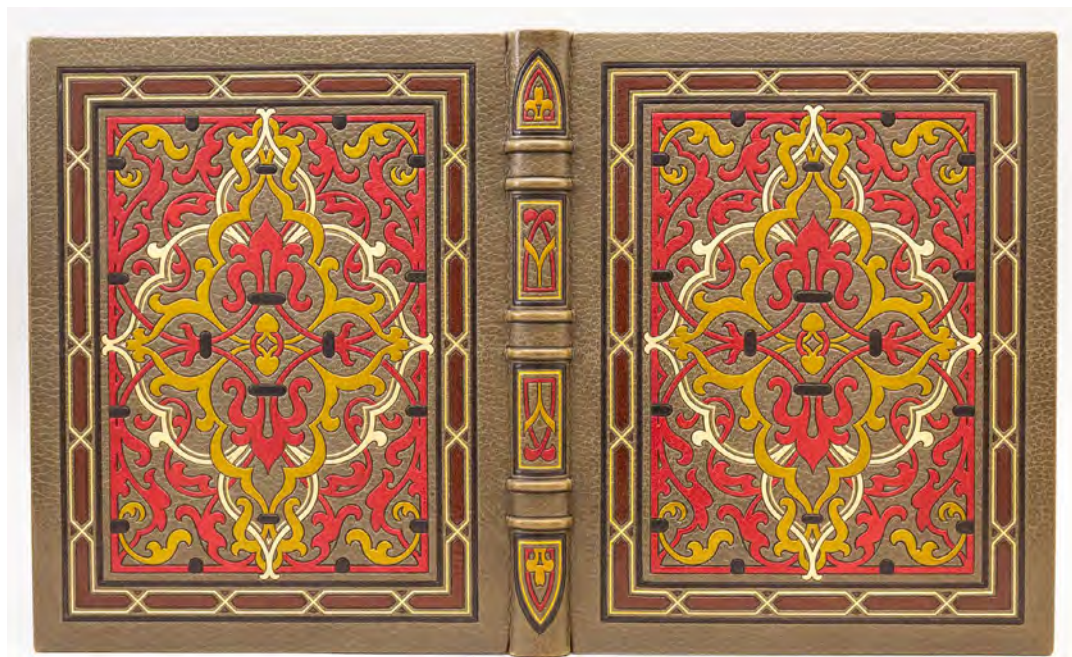
*they produced distinguished work in the prevailing historical styles for two decades. After the father's death in 1890, the firm came to even greater prominence when Henri began producing bindings in a completely new and original style that did nothing less than change the course of modern bookbinding in France. According to Duncan & De Bartha, Henri believed passionately "that bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors." The "vocabulary of ornamentation" he developed was based on nature, the revolutionary "La Flore Ornamentale" style that he unveiled at the 1878 International Exposition. Marius Michel fils 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 (1813–95) 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 Rare Book Hub describe auctions between 1987 and 2015 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)*





*One of 15 Special Copies with Two Extra Suites of Plates and an Original Watercolor*

**153 CHATEAUBRIAND, FRANÇOIS-RENÉ, VICOMTE DE.** LES AVENTURES DU DERNIER ABENCÉRAGE. (Paris: Edouard Pelletan, 1897) 295 x 235 mm. (11 5/8 x 9"). 2 p.l., 135, [1] pp. No 14 OF 15 COPIES ON JAPON (from a total edition of 400) with additional suites of the plates on Japon and Chine. SPLENDID MOSAIC MOROCCO BY HENRI MARIUS MICHEL (stamp-signed on front doublure), taupe covers with inlaid brown morocco chain-link frame enclosing a central panel with complex mosaic Moorish design in red, citron, ivory, and black morocco, raised bands, spine compartments inlaid in a gothic window design, RED MOROCCO DOUBLURES with gilt and inlaid green and brown morocco frame, green and tan jacquard silk endleaves with leaf design, marbled flyleaves, top edge gilt. In the original brown morocco-trimmed chemise and slipcase. With a portrait after David d'Angers and 43 illustrations after Daniel Vierge, 11 of these full-page, all engraved by Florian, as called for, and WITH AN ORIGINAL WATERCOLOR BY VIERGE and two additional suites of the plates (on Japon and Chine) bound in at rear, each of these signed in pencil by Florian. Carteret IV, 100. ♦ IN OUTSTANDING CONDITION INSIDE AND OUT. **\$9,500**



*This is a beautifully illustrated, very strictly limited deluxe copy of Chateaubriand's tragic romance of Medieval Granada, in a superb Art Nouveau binding inspired by the Moorish designs of the Alhambra, where some of the tale takes place.* The founder of French Romanticism and a major influence on writers from Byron to Victor Hugo, Chateaubriand (1768-1848) wrote this account of two rival families in 15th century Granada, culminating in the massacre of the Abencerrages family in a court of the Alhambra palace. Here, Henri Marius Michel has adapted the techniques used in his "La Flore Ornamentale" bindings to produce Islamic designs reflecting the contents of the book. Carteret considers this one of the best illustrated books by Daniel Vierge (1851-1904), a French illustrator who was born in Spain and was known for his depictions of Spanish subjects. He seems a natural choice for the present work, and the publisher's satisfaction with the results can be seen in the fact that an exhibition of Vierge's "Abencérage" illustrations was held at the Pelletan gallery in Paris in 1898. This achievement is all the more remarkable given that Vierge had suffered a stroke in 1882 that paralyzed the right-handed artist on his dominant side. Undaunted, he taught himself to paint left-handed and returned to the heights of his profession, doing some of his best work in this later period. The original watercolor here gives us the opportunity to appreciate how much the engraver Florian contributed to the illustrations. The prototype for the final plate, "Dona Blanca on the rocks, overlooking the sea," is very Impressionistic in style, with much detail communicated in the play of light and hues. It is a sharp contrast with the exquisite



detail of the engraved illustrations, which in many ways resemble delicate pencilled drawings. Florian's rendering of the watercolor maintains the brooding mood of the original, and he communicates the painter's Impressionistic use of color and light remarkably well with his use of crosshatching. As our publisher Edouard Pelletan noted, "he is the master, and in a sense the protagonist, of tone engraving." The largely self-taught Frédéric Florian (1858-1926) rose from an obscure Swiss village to become one of the leading engravers in Paris by the 1890s. In an uncanny and tragic coincidence, he, like Vierge, suffered a sudden paralysis of his right side (in 1904), but learned to work with his left hand. (ST14937)

**BOUND BY BIRDSALL & SON**

*An Independent Victorian Woman Finding her Way  
Amidst Economic Pressure and Family Tyranny*

**154 BROUGHTON, RHODA.** NANCY. A NOVEL. (London: Richard Bentley and Son, 1887) 192 x 120 mm. (7 1/2 x 4 3/4"). 2 p.l., 438 pp. Eighth Edition. VERY PRETTY VELLUM BINDING, GILT, BY BIRDSALL & SON (stamp-signed in gilt on front turn-in), covers with French fillet border and delicate dentelle frame, raised bands, spine compartments with floral sprig centerpiece and lily cornerpieces, gilt titling, turn-ins bordered by plain gilt rules and floral roll, gilt endpapers patterned with white flowers, all edges gilt. With a frontispiece engraving of the title character. Front pastedown with engraved bookplate of "E. B."; title page inscribed in ink at head: "With the author's love and best wishes. July 22nd 90." ♦ A touch of soiling to boards, first and last pages with mild foxing to head edge, otherwise quite a fine copy, clean, fresh, and bright with no signs of use, in an unworn binding with none of the tendency to splay that so frequently affects vellum. **\$950**



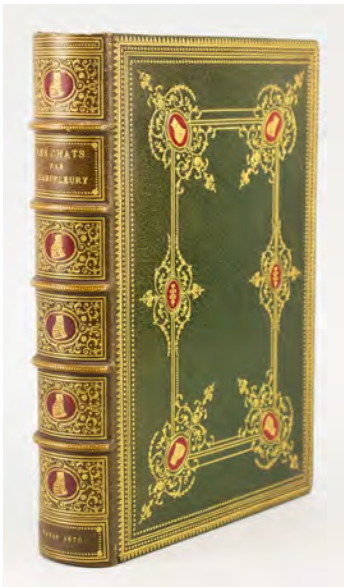
*Written by an author whose novels were often considered too risqué to appear in circulating libraries, the present work is inscribed by its creator and handsomely bound by a leading provincial bookbinder.* Rhoda Broughton (1840-1920) was a Welsh novelist who wrote sensationalist novels and short stories, featuring what DNB calls heroines who "are independent-minded, sometimes foolishly over-impetuous, extremely open in voicing their feelings, and [contemptuous of] all kinds of mid-Victorian stuffiness." Nancy is one such heroine, and the novel, told in the first person, relates the story of the young woman, her tyrannical father, and her courtship with, and eventual marriage to, a much older man. Though many of Broughton's themes were controversial and even received censure, the DNB goes on to note that "transgression was kept within bounds, and her conclusions are frequently quietly moralistic. But she writes eloquently about the economic pressures upon women, about the ways in which marriage can be a tyranny, and about the often contradictory pulls of love and duty." The present work was bound by the Birdsall bindery, established in 1792 when William Birdsall acquired the Northampton bindery of John Lacy. The highly respected family operation continued for more than 150 years, with 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. (ST14897)

**— TWO LUXURIOUS VOLUMES, FEATURING  
MOROCCO DOUBLURES, BY MICHEL RITTER —**

*All About Cats, with a Binding Full of them*

**155 CHAMPFLEURY.** LES CHATS. (Paris: J. Rothschild, 1870) 223 x 155 mm. (8 3/4 x 6 1/8"). xiv, 332 pp. Fifth Edition. DELIGHTFUL GREEN CRUSHED MOROCCO, BEAUTIFULLY GILT AND INLAID, BY M. RITTER (stamp-signed on front doublure), covers with delicate gilt-tooled frame incorporating at corners red oval morocco onlays stamped with a gilt cat; raised bands, spine densely gilt in compartments featuring central red morocco oval with cat stamp, PINK MOROCCO DOUBLURES SEMÉ WITH ROWS OF GILT CATS,





blue brocade free endleaves, marbled flyleaves, top edge gilt, other edges rough trimmed. With black and white illustrations in the text, 18 of them full-page, with eight plates, as called for, three in color (one of these double-page) and five etchings, one by Manet; EXTRA-ILLUSTRATED with 24 engraved plates depicting cats or famous cat lovers. With an autograph letter, signed, tipped in at front. A Large Paper Copy. ♦Spine uniformly sunned to olive brown, a breath of rubbing to joints and extremities, occasional offsetting from plates, other trivial imperfections, but A LOVELY BOOK IN FINE CONDITION, clean and fresh internally, with vast margins, and in a lustrous binding with only negligible signs of wear. \$4,250

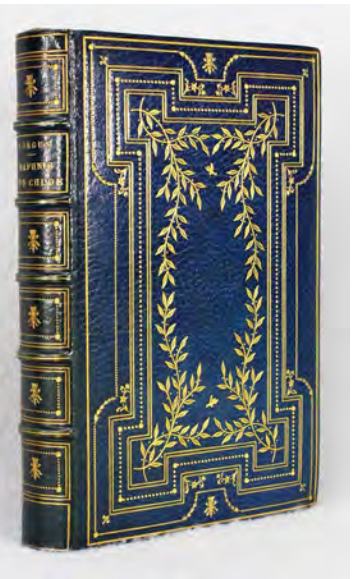
*This is a deluxe edition of Champfleury's history of the beloved domestic pet, with illustrations by Manet, Delacroix, and Marie Champfleury, offered here in a striking and appropriately feline binding by Parisian artisan Michel Ritter (1853-98). Our binder had studied with and worked for Engel of Paris, and afterward, in his short-lived*

*career in the late 1880s and early 1890s, produced work of very high quality that is now seldom seen. "Les Chats" chronicles the history of the cat from ancient times in China, Egypt, and Greece, through the witchcraft-obsessed Middle Ages, to its status as household iconoclast, with additional discussion of the cat's influence in the arts and culture. An important French novelist and art critic, Jules François Félix Husson, called Champfleury (1821-89), was a proponent and pioneer of French realism. He was also a serious collector of French art and a porcelain expert who curated the collection at the famed Sèvres porcelain factory. The pink doublures here, with row after row of posing cats, are especially appealing. (ST13534)*



**156 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. ELEGANT CONTEMPORARY CERULEAN 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. \$3,250

*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 Héroïques 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 Époque binding was expertly done by Parisian binder Michel Ritter (1853-98), about whom, see previous entry. (ST12220)*

### — THREE BINDINGS BY GRUEL —

**157 (PRAYER BOOK IN FRENCH). PAROISSIEN: ELZEVIR, RITE ROMAIN.** (Paris: Gruel et Engelmann, 1889) 165 x 83 mm. (6 1/2 x 3 1/4"). 2 p.l., 649 pp., [1] (colophon) leaf. STRIKING CONTEMPORARY BURGUNDY MOROCCO, ELABORATELY GILT, BY GRUEL (stamp-signed at tail of spine), UPPER COVER WITH A LARGE AND RICHLY DETAILED OVAL BAS-RELIEF PLAQUETTE OF THE LAST SUPPER framed above and below by a large panel of interlacing open strapwork comprised of abstracted gilt floral and foliate curls and other decorative elements, lower cover similarly decorated, with its central medallion containing a gilt cipher in intertwined majuscules, raised bands, spine gilt in double-ruled compartments with central arabesque, gilt filigree turn-ins, claret moiré silk endleaves, all edges gilt, original brass clasps with strapwork decoration. With 26 illustrations, comprised of 22 large black and white woodcut headpieces, and four chromolithographed plates with gold highlights, along with numerous uncolored woodcut initials. Front free endleaf gilt-stamp "24 Mai 1891"; first Communion card of Andre Gallien, dated 9 May 1895, laid in. ♦A VERY FINE COPY, the morocco lustrous and the leaves entirely crisp and clean. \$1,100



*Gruel and Engelmann published and bound numerous works of devotion, like the present impressively adorned "Paroissien," a service book that includes the texts and prayers (in Latin and French) used to celebrate Mass throughout the year. The very pleasing plaquette on the front cover showing the Last Supper is reminiscent of the celebrated Apollo and Pegasus bindings done for collector Giovanni Battista Grimaldi (ca. 1524-ca. 1612). In her "Bookbinders and their Craft," Sarah 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." Paul Gruel (1864-1954) took over the firm after the death of his father, the great Léon Gruel, in 1923 and ably directed the operation until his own death, maintaining the atelier's reputation for excellence. Over the years, the firm employed some of the most skillful artisans in the trade, including Prideaux herself. For more on Apollo and Pegasus bindings, see item #14, above. (ST12743b)*

### A Lovely and Touching Illuminated Manuscript in Marvelous Condition

**158 (ILLUMINATED MANUSCRIPT - MODERN).** LIVRE DE PRIÈRES. ([Paris: ca. 1895]) 176 x 96 mm. (7 x 3 3/4"). 65 leaves. HANDSOME PURPLE MOROCCO BY GRUEL (stamp-signed on spine), covers with gilt borders and floral cornerpieces, upper cover with gilt monogram, raised bands, compartments all densely gilt, gilt dentelles, silk endpapers, all edges gilt. Rubrics in red, line endings in variations of pink, blue,

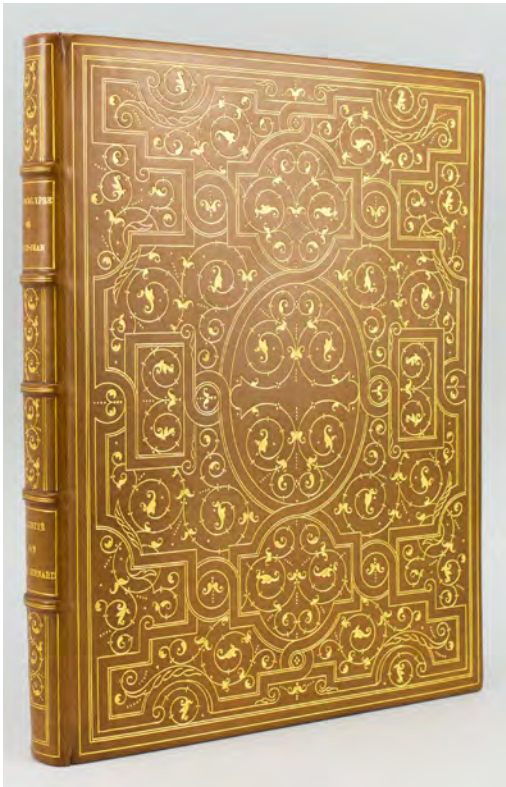




and gilt paint, many multi-line initials of a similar color scheme, EVERY TEXT PAGE WITH A DIFFERENT WATERCOLOR BORDER incorporating a variety of flowers, insects, birds, nature scenes, and a heavy use of painted gold, WITH THREE FULL PAGE MINIATURES, separate decorative title pages for each section. Blank pages toward the end with a handwritten dedication note and four Baptism or Communion cards pasted in. Eight additional cards noting similar family milestones loosely laid in. ♦Spine slightly and uniformly sunned, just a hint of rubbing to extremities, faint offsetting internally, but A FINELY PRESERVED WORK, CLOSE TO PRISTINE INSIDE AND OUT. \$3,500

*In choice condition, this is a finely illustrated and poignant manuscript, a gift from husband to wife at the time of their nuptials, and subsequently treasured by the same family for close*

*to a century. In a touching note toward the end of the manuscript, the happy bridegroom writes: "You desired, my dear wife, that I be the first to write in this book that served you for the first time the day that began our happiness. Receive, my adored angel, the pledge of my eternal love and the assurance that my greatest pleasure will be to see you always happy." As with many family prayer books, the couple recorded the Baptisms and Christenings of their two children (Yvonne and Jacques) at the back of the book, with additional prayer cards for later additions to the family through the 1970s laid in. Illuminated on thick paper, each page is unique and highly imaginative, with different layouts and floral designs, all of which combine original watercolors with effusive painted gold. Especially interesting are the small landscapes that appear interspersed among the flowers and insects that dominate the borders, and one may speculate that these locales had special significance for the couple. (ST14543)*



**A Large-Format Deluxe Version  
Of "Revelations" Combining Elaborate  
Gilt Decoration and Creamy Vellum**

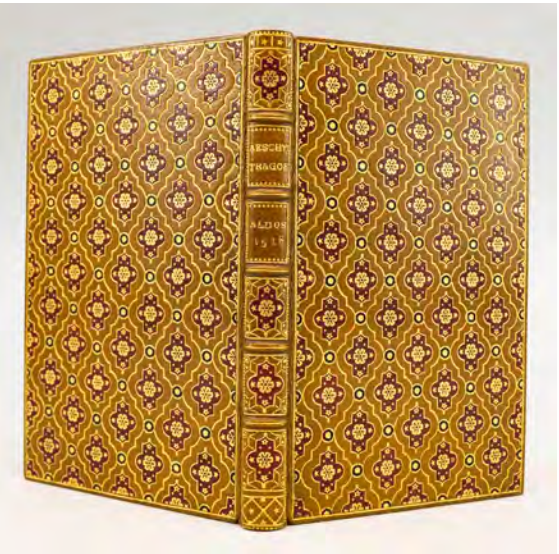
**159 BIBLE IN FRENCH. L'APOCALYPSE DE SAINT JEAN APÔTRE.** (Paris: [Printed by Robert Blanchet for Paul Féraud], 1948) 340 x 263 mm. (13 1/4 x 10 1/2"). 2 p.l., 128 pp., [5] leaves. Translated into French by Maître de Sacy. No. 12 OF 160 COPIES and ONE OF 10 COPIES with an additional suite of plates PRINTED ON VELLUM. REMARKABLY BEAUTIFUL SMOOTH CALF, CONSPICUOUSLY GILT IN A FANFARE STYLE, BY GRUEL (stamp-signed on front turn-in), covers with interlacing strapwork and many curling gilt vines, raised bands, spine gilt with twining vine enclosed by double gilt rules, gilt titling, turn-ins ruled and tooled in gilt, dark brown watered silk endleaves, all edges gilt. Original pictorial paper wrappers bound in. Housed in an attractive morocco-backed, suede-lined cloth clamshell box. With 65 small etchings in the text (including historiated initials), an illustrated table of plates, and 30 full-page etchings by Jean Bernard; with an additional suite of the plates printed on vellum, numbered (10/10) and signed by the artist. ♦Vellum lightly rumpled and with occasional (naturally occurring) variations in grain, but A SPARKLING COPY inside and out. \$8,000



*This deluxe illustrated edition of the Book of Revelations is enhanced by a beautifully animated binding and by an additional suite of the evocative etchings, printed on creamy vellum. The text here includes the three Epistles of Saint John, in addition to the Apocalypse, translated by Le Maistre de Sacy (1613-84), a member of the Jansenists, a French Roman Catholic sect strongly opposed to the teachings of the Jesuits. A major theologian, de Sacy spent two years in the Bastille for his heterodoxy. The binding's fanfare style of decoration was popular in France during de Sacy's lifetime. (For more on fanfare bindings, see item #28.) The moving illustrations are the work of Jean Bernard (1908-94), a prolific book illustrator and a leader in the French artisans' association, Les Compagnons du Devoir. The etchings show to especially fine effect on vellum. (ST12970)*

**A FINE MOSAIC BINDING, LIKELY BY THE CLUB BINDERY  
Robert Hoe's Copy of the First Printing of Aeschylus,  
In as Exquisite a Binding as We've Ever Offered**

**160 (ALDINE IMPRINT). AESCHYLUS.** [Title in Greek, then]: *ÆSCHYLI TRAGOEDIAE SEX.* (Venetiis [Venice]: In aedibus Aldi et Andreae Soceri, February 1518) 157 x 95 mm. (6 1/8 x 3 3/4"). 113, [1] leaves (complete). Edited for the press by Franciscus Asulanus. EDITIO PRINCEPS. SUPERB LATE 19TH CENTURY CITRON MOROCCO, INLAID IN A MOSAIC DESIGN, covers diapered and inlaid in red and black morocco "à répétition," raised bands, spine gilt in similar inlaid compartments, gilt titling, HONEY BROWN MOROCCO DOUBLURES with gilt dentelle frame, monogram of collector Robert Hoe at foot, highly burnished gold endleaves, all edges gilt. In a red cloth chemise and a tan morocco pull-off case. Printer's dolphin and anchor device on title and final page. Verso of front free endpaper with the morocco bookplate of Robert Hoe. Dibdin I, 234; Adams A-262; Renouard p. 85, No. 9; Isaac 12897; Ahmanson-Murphy 143. ♦A couple of small, faint brown stains, text lightly pressed in keeping with bibliophilic fashion at the time of binding, otherwise A SPLENDID COPY INSIDE AND OUT, clean and crisp internally, with only the most trivial imperfections, and THE GLORIOUS BINDING IN SPARKLING CONDITION. \$48,000



*This is the first printing of the extant tragedies of the Greek playwright Aeschylus in a splendid mosaic binding and with illustrious provenance. Surprisingly, the binding here is unsigned, but the quality of the workmanship and the materials confirm this as the work of a master artisan. Similar bindings have been produced by Trautz-Bauzonnet, Emile*



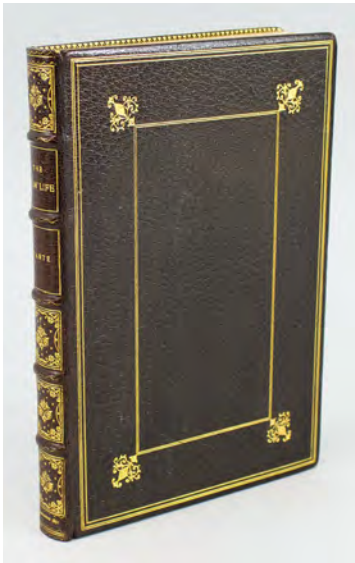
*Mercier, and the Club Bindery. Our previous owner Robert Hoe was one of the founders of this last workshop, and a mosaic "répétition" binding created for him by the Club Bindery, and with his monogram on the doublure (as here), was shown in the Grolier Club's exhibit of mosaic bindings in 1902 and again in its exhibition in 1906 of books bound at the Club Bindery. It appears in "Bound to Be the Best" as #11. The perfection of the finishing would be typical of the work of Léon Maillard, one of the best finishers of his generation, who was lured to America by Hoe in 1897 to join the team at the Club Bindery (for more on which see next item). Scholars of the Greek Classics will note that our Aldine editio princeps contains six plays—"The Persians," "Seven against Thebes," "The Suppliants," "Agamemnon," "The Eumenides," and "Prometheus Bound"—rather than the seven known to survive from the estimated 70 to 90 dramas Aeschylus (ca. 525-455 B.C.) produced. The explanation includes one of the few failures of the Aldine editors: when Aldus' brother-in-law*



Francesco d’Asola was preparing the text, he did not catch an imperfection in his source manuscript: it was lacking several pages, which happened to contain the end of “Agamemnon” and the beginning of the next play in the Oresteia trilogy, “The Libation Bearers.” Consequently, the Aldine first edition combines the two plays under the title “Agamemnon,” a mistake not corrected for nearly 40 years. The printing in the elegant Aldine type is lovely, and the extraordinarily beautiful binding is enough to make a collector as fastidious as Robert Hoe forgive the text’s shortcomings; this is especially true because this error occurred in all copies of this original printing and because this first appearance of the works of someone recognized as the Father of Tragedy would have been a significant addition even to his vast and wonderful library. For more on Hoe, see item #150, above. (ST14538)

BOUND BY THE CLUB BINDERY

**161 DANTE ALIGHIERI. THE NEW LIFE OF DANTE ALIGHIERI.** (Cambridge: Printed at the Riverside Press, 1892) 202 x 140 mm. (8 x 5 1/2"). 3 p.l., 168 pp. Translated by Charles Eliot Norton. No. 1 OF 250 COPIES. HANDSOME BROWN CRUSHED MOROCCO, GILT, BY THE CLUB BINDERY (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, central panel with double gilt rule frame and oblique fleuron cornerpieces, raised bands, spine gilt in compartments with floral cornerpieces and central floral ornament enclosed by a lozenge of small tools, gilt titling, densely gilt turn-ins, top edge gilt, other edges untrimmed. Verso of front free endpaper with morocco bookplate of Henry William Poor. For the binding: “Bound to Be the Best: The Club Bindery” 45. ♦Free endpapers with the usual offset shadow from binder’s glue, a couple of trivial spots internally, just the slightest hint of use to the binding, but A VERY FINE COPY—the text clean, fresh, and bright, and in a lustrous, virtually unworn binding. **\$3,000**



*Adorning a 13th century classic, this binding is a very pleasing product of the distinguished and historically important Club Bindery, a workshop established at the end of the 19th century for the purpose of creating fine bindings for American bibliophiles.* Written in 1295, the semi-autobiographical text here is a work of courtly love, important as a reflection of the Medieval interest in that genre and also as a piece written partly in prose, partly in verse, and entirely in Italian (rather than Latin). Our translation of “La Vita Nuova” is by art historian and Dante scholar Charles Eliot Norton (1827-1908), who assisted Longfellow with his translation of “The Divine Comedy” and who was one of the founders of the Dante Club. Once the Grolier Club was founded in 1884 as an organization to further the interests of America’s most serious bibliophiles, it soon became apparent that the country’s few established hand binders were overtaxed in providing repairs and rebinding for the club members’ rapidly accumulating acquisitions.

As a consequence, in 1895, Grolier members, along with Edwin Holden and other wealthy collectors, established the Club Bindery in order to attract European craftsmen to provide, close to home, fine quality binding work rivalling what was available abroad. The Club Bindery was in operation until 1909, with Robert Hoe being its most influential manager and client. It provided bindings that tended to be traditional in style—though frequently with elaborate decoration—and that lived up to its patrons’ expectations in terms of excellence. The first members of the staff of the Club Bindery were the Englishmen R. W. Smith and Frank Mansell. They were subsequently joined by a number of French binders, chief among them being Léon Maillard, who had worked previously for Cuzin, Gruel, and Marius Michel. According to “Bound to Be the Best,” the present volume was once owned by Edwin Holden, who served as president of the Grolier Club in 1906. It later passed into the collection of the prominent American connoisseur Henry William Poor (1855-1915), who co-founded the firm that became Standard & Poor’s. (ST12870d)

BOUND BY THE ROYAL SCHOOL OF ART NEEDLEWORK

**162 THE BOOK OF COMMON PRAYER [bound with] HYMNS. ANCIENT AND MODERN.** (Cambridge: Printed by C. J. Clay & Sons; London: William Clowes and Sons, ca. 1890) 146 x 87 mm. (5 3/4 x 3 1/2"). [340] leaves; 588 pp. A VERY CHARMING ONLAID, MOLDED, AND PAINTED VELLUM BINDING BY THE ROYAL SCHOOL OF ART NEEDLEWORK, upper cover with raised bronze frame enclosing two angels in



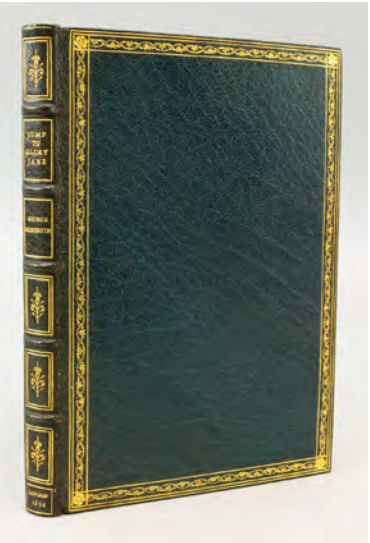
blue robes, one with molded bronze wings and nimbus, the other with gilt wings and halo, the onlaid lettering “Gloria in Excelsis Deo” in a semi-circle above them; lower cover with a simpler representation of a seraph in blue and gold; smooth spine divided into panels by blue and gold bands with emanating pairs of wings, gilt titling, all edges gilt. ♦Upper cover with paint a bit rubbed, gilt a little dulled, and with several tiny chips to the raised border and angel wings, a hint of soiling to vellum; not as splendid as it once was, but still A DELIGHTFUL EXAMPLE retaining most of its original appeal, the binding entirely solid and with nothing approaching a fatal problem, and the text in fine state. **\$1,800**

*This binding is an amiable expression of a style that occupied a brief but important moment in the history of bookbinding, and examples of which appear infrequently on the market.* 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 & 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. 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 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. (ST13555a)

BOUND BY THE SCHOOL OF APPRENTICES AT R. R. DONNELLEY & SONS

**163 MEREDITH, GEORGE. JUMP TO GLORY JANE.** (London: Swan, Sonnenschein & Co., 1892) 190 x 125 mm. (7 1/2 x 4 3/4"). 28, 36 pp. ONE OF 1,000 COPIES (250 of them for America). EXCELLENT AQUAMARINE CRUSHED MOROCCO, GILT, BY THE SCHOOL OF APPRENTICES AT R. R. DONNELLEY & SONS, CHICAGO (their slip tipped onto front flyleaf), covers with gilt rule and decorative chain roll frame, raised bands, spine compartments with stylized tulip ornament, gilt titling, turn-ins with decoration similar to covers, top edge gilt. In a blue patterned cloth slipcase lined with fleece. With 44 illustrations by Lawrence Housman, eight of these full-page plates. Front pastedown with signs of bookplate removal, original paper wrappers and spine bound in at back. ♦Spine slightly and uniformly darkened to a pleasing blue-gray, a touch of rubbing to joints, mild foxing to first three leaves, otherwise a very fine and attractive copy, the text clean and fresh, and in a lustrous binding. **\$950**

*This satirical poem featuring a woman who expresses her religious ecstasy by dancing and jumping is enhanced with suitably animated illustrations, and offered in a handsome binding by the apprentices at the venerable Donnelley bindery in Chicago.* Our author, George Meredith (1828-1909) was a very successful and popular author of many novels and poetry, being a nominee for the Nobel Prize in Literature no fewer than seven times. The Donnelley trainees whose work is represented here were fortunate enough to be taught by one of the best binders in America, Alfred de Sauty (for an example of De Sauty’s work, see item #200, below). Their teacher had worked briefly at the end of the 19th century at Riviere in London and subsequently made designs for the Hampstead Bindery and taught at the London County Council School of Arts and Crafts. In 1908 he emigrated to America, where he became manager of the Extra Bindery at





Donnelly. He recruited other British-trained binders, among them Leonard Mouteney, who went on to found the Cuneo bindery. While the present binding is not the work of a master, it is a skillful piece of work that is in no way amateurish. (ST14042)

— FIVE BINDINGS BY DURVAND —

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



wear to extreme ends of the joints, occasional minor offsetting from painted decoration, otherwise A VERY FINE COPY, with few signs of use. \$7,500

*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. As the head of one of the finest workshops in turn-of-the-century Paris, he trained a number of talented artisans. According to Flety, he was devoted to improving the craft of binding right up to his death. 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)

*Quintessentially Sumptuous, and in Flawless Condition*

**165** **LELOIR, MAURICE.** UNE FEMME DE QUALITÉ AU SIÈCLE PASSÉ. PARIS, 1778. (Paris: Boussod-Valadon, 1899) 405 x 320 mm. (15 7/8 x 12 1/2”). [87] leaves, mounted on tabs. Edited by Manzi and



Back row, left to right: 166, 167, 168. Front row: 165



Joyant. No. 27 OF 200 COPIES. MAJESTIC ROYAL BLUE CRUSHED MOROCCO, OPULENTLY GILT, BY DURVAND (stamp-signed on front doublure), covers with two gilt frames, one of shell tools and one of vines and lattice work, replicating those on the original printed wrappers (bound in here), raised bands, spine lavishly gilt in compartments with either a vase or a basket of flowers at center, gilt titling in cursive, CARAMEL-COLORED MOROCCO DOUBLURES with gilt roll borders, free endleaves of pale blue jacquard silk with pink roses, top edge gilt. WITH 87 LEAVES OF AQUARELLES, some with engraved text, all with original guards, including 10 full-page illustrations. ♦AN UNSURPASSABLE COPY OF A GORGEOUS BOOK. \$8,500

*Beautifully illustrated and sumptuously bound, this is a delightful depiction of the daily activities of aristocratic ladies in 18th century France.* Our heroine, a countess, is shown rising and getting ready for the day, dining with friends, shopping, doing good works, attending a literary salon, playing with her children, going to the theater, and attending meetings of various “societies.” Ray calls artist Maurice Leloir “one of the true professionals in the history of French illustration,” noting that “he was at pains to make his costumes as accurate as possible” in his depictions of life in the 18th century. He was so adept in this area that he was lured to Hollywood by Douglas Fairbanks to act as artistic director for the film version of Dumas’ “Man in the Iron Mask.” Carteret considers “Une Femme de Qualité” among Leloir’s best works, the graceful scenes notable for the fidelity of their costumes, furnishings, and decoration. Leloir’s watercolors also have the charm and flirtatiousness seen in Fragonard’s work, conveying the frivolity and the gaiety of the “ancien regime” perfectly. The thick, oversized binding here is also in 18th century style, but it is at least as powerful as it is graceful. In a tour de force of design for his leather covers, binder Lucien Durvand has meticulously recreated in gilt the decorations from Leloir’s original illustrated wrapper, replicating the distinctive shell tool for the outer frame and the cornerpiece tools used on the inner frame. As lovely as the binding and the illustrations are, it is the condition here that is nothing short of breathtaking—the work seems to be fresh from the binder’s atelier, untouched by any reader. (ST14896)



**166 NOLHAC, PIERRE DE.** LA DAUPHINE MARIE-ANTIONETTE. (Paris: Boussod, Valadon et Cie., [1896]) 325 x 245 mm. (12 3/4 x 9 3/4”). 4 p.l., 181 pp., [1] leaf. No. 23 OF 75 DELUXE COPIES on Japanese vellum with an additional suite of plates in bistre. VERY STATELY RED CRUSHED MOROCCO, ELABORATELY GILT, BY DURVAND (stamp-signed on front turn-in), covers with eight plain and decorative rules flanking a wide frame of tangent laurel stamps, the whole enclosing a central panel with gilt supra-libros of Marie Antoinette, raised bands, spine gilt in compartments with a large fleur-de-lys or gilt titling, wide and ornately gilt turn-ins, marbled endpapers and flyleaves, all edges gilt. With head and tailpieces and 27 engraved plates as called for, all with a second state in bistre, all with original tissue guards, one of the plates colored, another double-page. Front pastedown with engraved bookplate of Amy Bend [Mrs. Cortlandt] Bishop. A Large Paper Copy. ♦Just a hint of rubbing to joints and extremities, otherwise VERY FINE, the text clean and fresh throughout, the margins very wide, and the scarcely worn binding dazzling with gilt. \$3,000



*This regal binding by one of the great Parisian ateliers is sufficiently luxurious even for a queen whose extravagance helped spark a revolution.* This account of the youth of the doomed wife of King Louis XVI, Marie Antoinette (1755-93), is the work of historian Pierre de Nolhac (1859-1936), who led the efforts to restore the Palace of Versailles to its former glory and open it as a museum. He was an author of a number of works on the “ancien regime,” focusing especially on the reigns of Louis XV and Louis XVI. Former owner Amy Bend Bishop was the wife of noted collector Cortlandt Bishop, and it is clear from the present item that she shared his interest in fine bindings. (ST13184)



**167 NOLHAC, PIERRE DE.** LOUIS XV ET MARIE LECZINSKA. (Paris: Goupil et Cie., 1900) 326 x 246 mm. (12 7/8 x 9 3/4”). 4 p.l., 189 pp., [1] leaf. No. 97 of 1,000 copies. FINE RED MOROCCO, ELEGANTLY GILT, BY DURVAND (signed at foot of frame on covers), boards with ornate gilt Rococo frame enclosing central arms of Louis XV and Marie Leczinska, raised bands, spine gilt in compartments with either titling or central fleur-de-lys within a lozenge of small tools and corner volutes, turn-ins with leafy gilt roll, marbled endpapers and flyleaves, top edge gilt. Original paper wrappers bound in. With engraved head- and tailpieces and 41 engraved plates, as called for, all with original lettered tissue guards. ♦Foot of upper joint just beginning to crack, some noticeable wear to edges, with the leather at three corners worn through (though the appearance improved with refurbishing); the elaborately gilt binding still lustrous and generally pleasing, and entirely clean, fresh, and bright internally. \$1,800

*This installment in the French royal histories by Pierre de Nolhac was bound by Durvand in elaborately gilt crushed morocco emblazoned with the coat of arms of Louis XV and his queen.* Marie Leczinska was queen consort of France for 42 years—the longest tenure of any who occupied that throne. The couple married when Marie was 22 and Louis only 15 years old, and by all accounts, their early relationship was quite happy. Whereas Louis would go on to engage in numerous affairs (including with the notorious Madame de Pompadour and the Mailly sisters), Marie (1703-68) was known for her deep sense of piety and royal duty. Although she never gained any real political influence, as a model of Christian generosity and modesty, she won respect at court as well as popularity among the people. (ST13183)

**168 NOLHAC, PIERRE DE.** LOUIS XV ET MADAME DE POMPADOUR. (Paris: Goupil & Cie., 1903) 320 x 240 mm. (12 1/2 x 9 1/2”). 4 p.l., 205 pp., [1] leaf, No. 153 OF 800 COPIES. ESPECIALLY STRIKING ROYAL BLUE CRUSHED MOROCCO, RICHLY GILT, BY DURVAND (stamp-signed on front turn-in), covers with a bold and intricate frame featuring coronets, sunbursts, and much leafy vegetation, royal supralibros at center; raised bands, spine gilt in compartments with royal insignia at center surrounded by small tools, and an oblique fleur-de-lys at corners, turn-ins with wide gilt floral roll, marbled endpapers and flyleaves, all edges gilt. Original paper wrapper bound in. With engraved frames by Cochin enclosing text at beginning of each chapter, engraved tailpieces, 42 plates, as called for, two in color, three double-page, all with lettered tissue guards. Front pastedown with a reproduction of the ex-libris of Madame de Pompadour, pictured on p. 93. ♦Intermittent light foxing to margins, otherwise A VERY FINE COPY, internally clean, fresh, and bright, and in an unworn binding that glistens with gold. \$3,250

*Like the two previous items, this very handsome and substantial volume was written by a leading historian of the “ancien regime” in France, and sumptuously bound by one of the great Belle Époque binders.* The Marquise de Pompadour was a well-educated bourgeoisie who became one of the king’s most trusted and influential advisors. A brilliant woman, La Pompadour was a friend of Voltaire’s and helped to get Diderot’s encyclopedia published. (ST13186)





– TWO (GENUINE) DOVES BINDINGS –  
*A Popular Arab Romance Put into Verse by a  
 Flagrantly Byronic Figure, and the Husband of Byron's Granddaughter*

**169 BLUNT, WILFRID SCAWEN.** THE CELEBRATED ROMANCE OF THE STEALING OF THE MARE. (London: Reeves and Turner, 1892) 178 x 140 mm. (7 x 5 1/2"). xi, 127, [1] pp. Translated from the Arabic by Lady Anne Blunt, and done into verse by W. S. Blunt. FIRST EDITION. FINE OLIVE BROWN CRUSHED MOROCCO, GILT, BY THE DOVES BINDERY (stamp-signed and dated 1894), raised bands, spine featuring vertical descending titling, with single letters alternating on either side of a meandering vine, the vine supporting many large and small clover leaves, gilt-ruled turn-ins with clover leaf cornerpieces, all edges gilt and with dotted gaufering. For the binding: Tidcombe 65. ♦Spine and edges of boards sunned to honey brown, mild foxing to opening and closing leaves, otherwise in excellent condition, clean and fresh internally in a scarcely worn binding. **\$1,750**



*This is an attractive early specimen from the Doves Bindery, founded by T. J. Cobden-Sanderson in March of 1893. The best-known binder in England at the time, Cobden-Sanderson hired Charles McLeish from Riviere and Charles Wilkinson from Zaehnsdorf as finishers, Bessie Hooley (also from Riviere) as sewer, and Douglas Cockerell as apprentice; although his health prevented him from binding with his own hands, he continued to do all the designs. True to his socialist ideals, Cobden-Sanderson paid his workers, all trade union members, what he considered a "living wage"—a considerable increase over the salaries paid in their previous positions—and provided a better working environment than any other bindery in London, with a 48-hour work week, rather than the usual 54. The text here—the translation of a popular Arab romance with a Medieval flavor—is one of two collaborations by an unusual and accomplished couple who embraced the "white draperies of Arabia" as a cleansing remedy for their sick Western souls. The heir to a fortune, Wilfrid Blunt (1840-1922) travelled widely, expended great energy as an opponent of British imperialism, and wrote a good deal of rather uneven poetry, the best of which appears in this volume. DNB says that his sonnets and lyrics "are of permanent value" and that he "had considerable influence upon the younger generation of English poets of his day." He is chiefly known, however, for his almost comically insatiable carnality, impelled, more than anything, by his awkwardness with women in any role except as a lover. As Peterson tells it, Blunt "romped amorously through life, leaving behind him a trail of seduced women, outraged husbands . . . , and numerous illegitimate offspring." Magnetically handsome, he inevitably called to mind Lord Byron, and it was "wonderfully appropriate that in 1869 he married Byron's granddaughter, who mysteriously tolerated her husband's erotic adventures until they at last separated in 1906." Lady Anne (1837-1917) was herself a great heiress and held the title Baroness Wentworth in her own right. The daughter of the brilliant Ada Lovelace, she was an accomplished linguist, a daring traveller, and a respected breeder of Arabian horses. (ST13113)*

*The Ultimate Example of the Ideal "Book Beautiful"*

**170 (DOVES PRESS). CARLYLE, THOMAS.** SARTOR RESARTUS: THE LIFE & OPINIONS OF HERR TEUFELSDROECKH. (Hammersmith: Doves Press, 1907) 235 x 165 mm. (9 1/4 x 6 1/2"). 341, [1] pp. ONE OF 300 COPIES printed on paper (and 15 on vellum). EXCELLENT DARK BLUE CRUSHED MOROCCO BY THE DOVES BINDERY (rear turn-in signed and dated 19 C-S 07), covers simply framed by two plain gilt rules, raised bands, spine compartments with rose window designs formed by six open ovals accented with dots, encircled by two gilt rules, with low platforms and dots above and below, gilt titling, turn-ins gilt-ruled and with cornerpieces of open ovals, dots, and gougework, all edges gilt and simply gaufered with two rows of dots. Initials designed by Edward Johnston. Front pastedown with navy blue morocco bookplate of Cortlandt F. Bishop. Printed in red and black. Tidcombe DP-13. For the binding: Tidcombe 666. ♦AN EXTREMELY FINE COPY, the binding especially lustrous, and the text pristine. **\$6,500**

*This is at once a typically lovely Doves binding and a most peculiar book. At once "an intellectual and spiritual autobiography and a diatribe against current conditions in England," this uncategorizable work is reminiscent of satires*

by Swift and Sterne in its "biography" of Teufelsdröckh (i.e., "devil's dung"), Professor of Things in General at the University of Weissnichtwo ("Know-not-where"). It advocates a reorganization of society and its institutions, so that "Brotherhood and the duty to work usefully will grip mankind's true leaders and assure a theocracy, a reborn humanity ruled by the divine spirit within." (Day) The binding here embodies the elegance, sometimes flamboyant, but more often restrained, that characterizes the work of the Doves Bindery, established in 1893 by T. J. Cobden-Sanderson, the most famous figure in the history of English bookbinding. 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) When



his health prevented him from binding with his own hands, he established the Doves Bindery (named for a nearby pub) and hired Charles McLeish from Riviere and Charles Wilkinson from Zaehnsdorf as finishers, Bessie Hooley (also from Riviere) as sewer, and Douglas Cockerell as apprentice. Although at this point he relinquished the handwork, he continued to do all the binding designs himself. As an object incorporating the aesthetic philosophy and mission of the period's foremost designer of bindings as well as its pre-eminent exponent of purity in layout and typographic design, a Doves Press book in a decorative Doves binding is the ultimate example of the ideal "Book Beautiful," as envisioned by press founders Cobden-Sanderson and Emery Walker. The present copy comes from the collection of a bibliophile who greatly appreciated such beauty, Cortlandt F. Bishop (for more on whom see item #134). (ST14810)

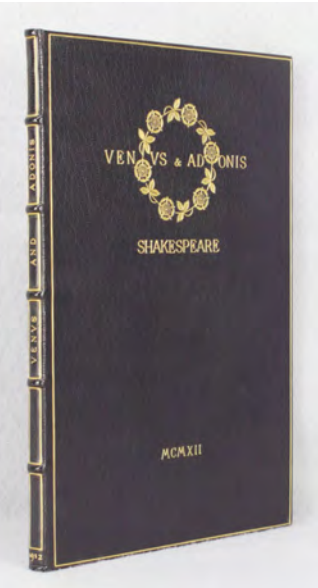
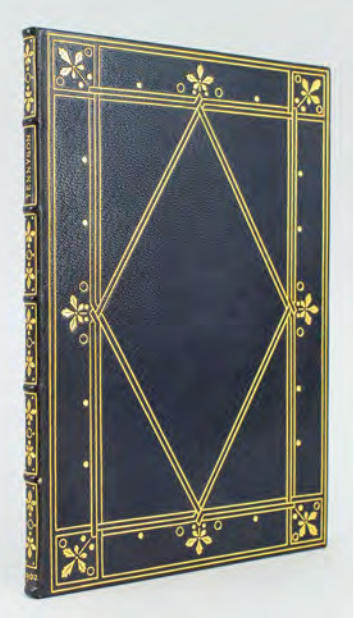
– TWO IMITATION DOVES BINDINGS –

**171 (DOVES PRESS). TENNYSON, ALFRED LORD.** SEVEN POEMS & TWO TRANSLATIONS. (Hammersmith: Doves Press, 1902) 233 x 165 mm. (9 1/4 x 6 1/2"). 55, [1] pp. ONE OF 325 COPIES on paper (and 25 on vellum). EXTREMELY ATTRACTIVE DARK BLUE CRUSHED MOROCCO, GILT, IN THE STYLE OF THE DOVES BINDERY (stamp-signed and dated 1909 on rear turn-in), covers with gilt frame formed by interlocking double rules, side- and cornerpieces with oakleaf clusters accented by open circles and solid dots, large double gilt-rule lozenge in central panel, raised bands, spine gilt in compartments with open circle at center, an oakleaf cluster extending above and below it, dots in corners, gilt vertical titling, gilt-ruled turn-ins with oakleaf clusters at corners, all edges gilt and gaufered with two rows of dots. In a blue cloth slipcase. Tomkinson, p. 45; Tidcombe DP-4. For the binding: Tidcombe, p. 463 ♦The usual faint offsetting from the facing turn-ins on the front and rear free endpaper, half a dozen leaves with minor foxing just to the lower fore-edge corner, otherwise VERY FINE, the text clean, fresh, and smooth, and the lovely binding especially lustrous and virtually unworn. **\$9,500**

*This is one of 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. Tidcombe 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 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, the letters “E” and “S” are close together on the signature pallet, and so on. 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. The present binding differs from its fellows by offering significantly more in the way of gilt decoration. The work here is the fourth publication of the Doves Press, a volume that gathers together a number of poems by Tennyson, written at various times in his long life and all reflecting his abiding interest in Homer and Greek myth. The collection is framed by two short translations of passages from Homer’s “Iliad,” both featuring images of fire. Two original poems concern the tragic figure of Oenone, the first love of Paris, and two are inspired by the “Odyssey.” The other three treat, in turn, the figure of the Theban seer Tiresias; Tithonus, lover of the goddess of Dawn; and the myth of the theft of Persephone by Death. (ST13595)



**172 (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). Extremely attractive dark blue crushed morocco, gilt, 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, p. 464. ♦The usual faint offsetting from turn-ins, but AN IMPECCABLE COPY. **\$8,500**

*Like the previous item, this is one of the mysterious imitation Doves bindings discussed by Tidcombe. In fact, Tidcombe uses a picture of this binding to illustrate the Doves Bindery imitations. (The same design seen here was used for a copy of the 1909 Doves Press Shakespeare’s “Sonnets”—see Tidcombe 744.) 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*

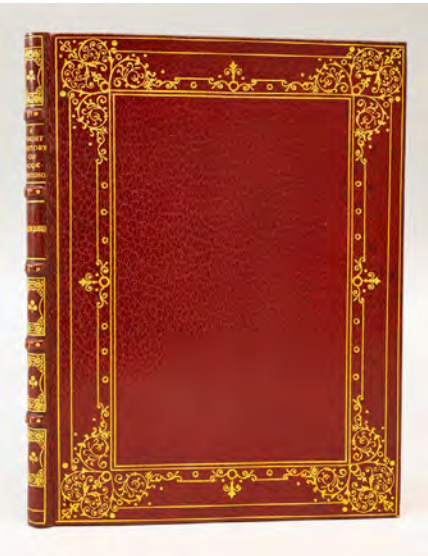
*stamp-signed signature, which she conjectures may have been added in the signed examples by another hand after the fact. Written in 1592–93 with a plot based on passages from Ovid’s “Metamorphoses,” “Venus & Adonis” is one of seven works of Shakespeare—four plays and two other volumes of poetry—issued 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)*

**BOUND BY HENRY BLACKWELL**

**173 [ZAEHNSDORF, J.].** A SHORT HISTORY OF BOOKBINDING. (London: [Printed at the Chiswick Press for] J. Zaehnsdorf, 1895) 197 x 145 mm. (7 3/4 x 5 3/4”). 37, [1] pp., [1] leaf. FIRST EDITION. Pretty chestnut brown crushed morocco, gilt, by Blackwell (stamp-signed on verso of front free endpaper), covers framed with gilt rules, dots, and elaborate curling cornerpieces, raised bands, spine compartments with floral sprig at center and daisies at corners, gilt titling, turn-ins with plain and decorative gilt rules, pink silk endleaves, top edge gilt. Original paper wrappers bound in. With chromolithograph frontispiece of an elaborate binding, nine line drawings in the text, and seven photographs of the Zaehnsdorf bindery in London. Verso of front free

endpaper with morocco bookplate of Frank C. Deering. ♦A scattering of faint dark spots to front cover, light offsetting from frontispiece, one tiny rust spot, otherwise a fine copy, with few signs of use inside or out. **\$950**

*Apparently a promotional tool for the great Zaehnsdorf bindery (see items #143-45, above), this little pamphlet containing a brief excerpt from Zaehnsdorf’s “Art of Bookbinding,” along with an illustrated glossary of binding terms and 10 pages touting the merits of Zaehnsdorf’s London works, was actually bound in America by a British émigré. Henry Blackwell (1851-1928) was the son of a Liverpool bookbinder who went into the family trade, first in his native city and, after 1877, in New York. Books were clearly Blackwell’s passion: in addition to running a bindery, he was also a bookseller, book collector, bibliographer, biographer, and authority on bookplates. Of Welsh extraction, his collecting and bibliographies focused on Wales-related works. He was one of the founders of the Ex-Libris Society. The binding here is especially pleasing, with a harmonious design, delicate tooling, and high quality materials. It was likely executed for former owner Frank Cutter Deering (1866-1936), a Maine businessman and bibliophile whose mansion in Saco, Maine, now houses the Dyer Library. Blackwell bindings are uncommon: Rare Book Hub lists four at auction in the last 33 years. (ST14426)*



**BOUND BY ÉMILE MERCIER, SUCCESSOR TO CUZIN**  
*A Retrospective Binding in the Style of Derôme*

**174 (ENGRAVED BOOKS). BERQUIN, ARNAUD.** PYGMALION: SCENE LYRIQUE DE MR. J. J. ROUSSEAU. [bound with] IDYLLE. (Paris; [s. l.]: [s. n.], 1775) 255 x 168 mm. (10 x 6 5/8”) 2 p.l., 18, [2], 8 pp. FIRST EDITION of first work. ELEGANT LATE 19TH CENTURY RED MOROCCO BY ÉMILE MERCIER (stamp-signed “Mercier s[uccesseeu]r. de Cuzin” on front turn-in), covers with graceful, undulating dentelle frame formed by volutes, fleurons, flowers, and many small tools, raised bands, spine panels with fleuron centerpieces and volute cornerpieces, gilt titling and turn-ins, all edges gilt, marbled endpapers. ENGRAVED THROUGHOUT, six vignettes in the first work engraved by Delaunay and Ponce after Moreau le jeune, and two vignettes in the second work engraved by Gaucher after Marillier. A Large Paper Copy. Front free endpaper with morocco bookplates of Georges Wendling and Carlo de Poortere. Cohen-de Ricci 140 (second work), 141 (first work). ♦Faint toning throughout (perhaps washed?) but paper still thick and textured, offsetting from leather bookplates on verso



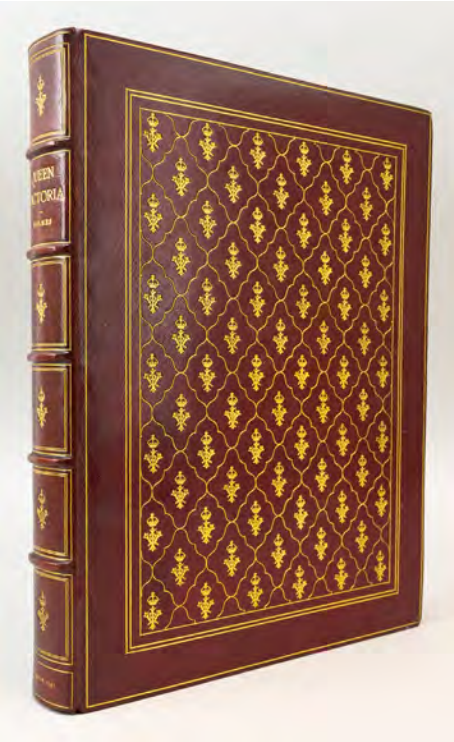
of front free endpaper, but A BEAUTIFUL COPY, the binding unworn and glittering with gilt, and the wide-margined interior clean and fresh. **\$3,750**

*Exquisitely bound using massed tools to form undulant dentelles in the style of Derome, this volume is lovely inside and out. In addition to the animated yet refined binding, the chief pleasure of the book lies in the engraved text by Drouet and the elegant engravings after Jean-Michel Moreau “le jeune” (for more on whom, see items #72 and #142, above). The lovely and well-preserved binding was executed by Émile Mercier, assistant and then celebrated successor to Francisque Cuzin (for whom see items #132-34, above). Best known for his didactic children’s books, Arnaud Berquin (1749-91) here renders in verse*



Rousseau’s popular “Pygmalion,” but with a twist. Whereas in the original story from Ovid, the gods conspire with Pygmalion to bring his sculptures to life, here our central character animates Galathée without divine aid; also, in contrast to his indiscriminating love as depicted in Ovid, Pygmalion pledges his eternal fidelity to her alone in the present version. Although this is not an impossible book to find, it is rarely encountered with such extensive margins and in a binding as graceful and well preserved as the present one. (ST12881)

**BOUND BY OTTO SCHULZE & CO.**  
*A New Kind of Biography of Queen Victoria*



**175 (VICTORIA REGINA). HOLMES, RICHARD.** *QUEEN VICTORIA.* (London & Paris: Boussod, Valadon & Co., 1897) 327 x 250 mm. (12 7/8 x 9 3/4"). 2 p.l., ii, 200 pp., [1] leaf (colophon). FIRST EDITION. STATELY BURGUNDY CRUSHED MOROCCO, GILT, BY OTTO SCHULZE & CO. (stamp-signed on front turn-in), covers with gilt rule frame enclosing a diapered central panel with the Queen’s monogram and crown in each compartment, raised bands, spine compartments with French fillet frame and crowned monogram centerpiece, gilt titling, gilt-ruled turn-ins with monogram and crown at corners, crimson watered silk doublures and endleaves, top edge gilt. With photogravure head- and tailpieces, color frontispiece portrait of the Queen and Prince of Wales, and 24 photogravure plates, all but two with lettered tissue guards. ♦Corners lightly bumped, a hint of rubbing to the extremities, one plate and adjacent pages a bit foxed, otherwise a very fine copy—clean, fresh, and bright internally, and THE SCARCELY WORN BINDING SPARKLING WITH GILT. **\$2,900**

*Published in the year of Queen Victoria’s Diamond Jubilee, this intimate biography, written by her librarian, is illustrated with pictures from the Royal Collections and appears here in a sumptuous binding befitting the regal subject matter.* In the preface to this work, Holmes distinguishes it from other biographies of the Queen in two ways: first, he claims to be the first to

present an accurate account of the Queen’s youth based on her own notes and recollections of that period; and second, he shares a different side of the monarch by focusing more on her domestic and personal life than on her official duties. While the book itself appears regularly on the market, our binder comes up very rarely. Operating during the first 10 or 15 years of the 20th century, Otto Schulze was an Edinburgh publisher for whom books were printed by both George Robb and Turnbull and Spears. Schulze was also a binder, or at least someone who commissioned bindings, and the work done under that 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 can only assume 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.” (ST14849)

**BOUND BY THE GUILD OF WOMEN BINDERS**

**176 BROWNE, SIR THOMAS.** *RELIGIO MEDICI.* (London: [Printed by the Chiswick Press for] George Bell and Sons, 1898) 230 x 170 mm. (9 1/4 x 6 1/2"). x, [1], 187, [1] (colophon) pp. ONE OF 500 COPIES. ATTRACTIVE NATURAL GOATSKIN BY THE GUILD OF WOMEN BINDERS (stamp-signed on front free endpaper), covers with blind rules of various lengths forming a hatched panel with a cross in each corner, gilt-tooled lilies and leaves emanating from the four corners of the cross, flat spine with multiple vertical blind rules, a gilt lily, and lettering in blind, plain turn-ins with double gilt rule, top edge gilt, other edges untrimmed. Tipped-in frontispiece portrait of Thomas Browne. Front pastedown with ex-libris of Alfred de Curzon; front fly-leaf with tipped-in advertisement for the Guild of Women Binders. ♦Edges slightly scuffed, covers with a little light soiling and a few minor scattered blemishes (mainly from natural variations in the leather), but

the binding very well preserved without anything approaching a significant condition problem; just a little offsetting and a hint of foxing around the tipped-in portrait, otherwise fine internally. **\$1,950**

*This is an appealing printing of one of Browne’s most celebrated and enduring works, pleasingly (and appropriately) bound by the Guild of Women Binders using stylized Christian symbolism.* The Oxford Companion describes “Religio Medici” as “a confession of Christian faith (qualified by an eclectic and generally skeptical attitude), and a collection of opinions on a vast number of subjects more or less connected with religion, expressed with a wealth of fancy and wide erudition.” Readers have always been fascinated by the book’s style, by the mind that both style and contents reveal, and by the author’s combination of detachment from the world and curiosity about its smallest physical objects. Browne says in his preface that the book was written for his “private exercise and satisfaction,” but he was not repelled by its unauthorized publication in 1642, nor did he discourage its republication a year later. The 19th century saw a surge of interest in this work, “reflecting its concern with the relationship of science to religion,” according to the DNB. The Guild of Women Binders was established by Frank Karslake in 1898 to give an organizational identity to a group of women already at work binding books in various parts of Britain, often in their own homes. 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, and he invited the women to exhibit their work in his shop at 61 Charing Cross Road. The Guild was formed soon thereafter, and operated until 1904. 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.” Though unsigned by the artist, a tipped-in ad for the work of the Guild notes that the present binding “is a revival of the Mediaeval Monastic Binding.” The binding is a reflection of its contents, depicting multiple crosses and gold lilies—symbols long associated with peace and the Resurrection. For another item related to the Guild of Women Binders, see item #237, below. (ST14793)



**— TWO BINDINGS BY ROBERT JOLY (JOLY FILS) —**

**177 (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. ELEGANT 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-GREEN 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. **\$3,900**

*This is an attractively bound Elzevier edition of letters by Balzac (1597-1654), a writer whose prose had a major influence on French literature.* 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. Our binding is retrospective in design, communicating a clear sense of bindings from that period, yet identifiable at once as late 19th century work, and reflecting an artisan working at the top of his craft. (ST12230)

An Illustrated Incunable from the Library of a Leading Bibliographer of Incunabula



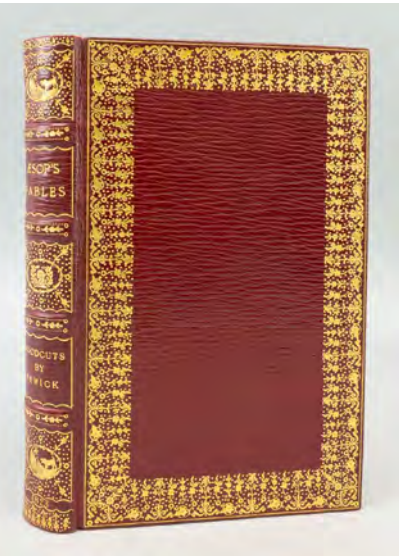
**178 MEDER, JOHANNES.** QUADRAGESIMALE NOVUM DE FILIO PRODIGO. (Basel: Michael Furter, 1495) 170 x 115 mm. (6 1/2 x 4 1/2”). 232 unnumbered leaves, including the terminal blank, single and (mostly) double column, 28 and (mostly) 34 lines and headline, gothic type. FIRST EDITION. VERY FINE BROWN JANSENIST CRUSHED MOROCCO BY ROBERT JOLY [FILS], raised bands, covers WITH GILT ROYAL ARMORIAL DEVICE OF ANDRÉ MASSENA, Duke of Rivoli and Prince of Essling, and spine compartments with his cipher, turn-ins with dense gilt decoration, marbled endpapers, all edges gilt. Attractively rubricated throughout, with two- and three-line initials alternately in red, woodcut printer’s device on colophon, and 18 VERY APPEALING FULL-PAGE WOODCUT ILLUSTRATIONS BY THE “MASTER OF HEINTZ NARR” (including two repeated images). The woodcut on K4 with a small area neatly painted in red, no doubt by an early hand. Goff M-421; BMC III, 783. ♦A handful of leaves closely shaved at upper margin (though most margins quite ample), an occasional insignificant spot in the text, but AN ESPECIALLY FINE COPY, very clean, bright, and fresh internally, and in a lustrous, unworn binding. **\$14,000**

*In a binding characterized by understated elegance and in outstanding condition, this is a very desirable copy of the first appearance of an illustrated incunabular collection of Lenten sermons on the parable of the prodigal son, held up here as encouragement to Christians never to despair of self-improvement and God’s forgiveness.* Each sermon begins with a dialogue between an angel and the prodigal son, and all but one conclude with a parable or allegory that the author explains in Christian terms. Although he is a shadowy figure, we know that Meder, a Franciscan at Basel from 1495-1502, was intimately involved in the printing of this work and that he had his friend Sebastian Brant write a prefatory poem to the volume. He also asked Furter to provide illustrations, a request that was fulfilled by the inclusion of the quaint, angular woodcuts done in a vernacular style that are attributed by Friedrich Winkler to the Master of Heintz-Narr, Dürer’s main collaborator in the illustration of Brant’s famous “Das Narrenschiff.” Michael Furter printed in Basel from the 1480s into the second decade of the 16th century, with many of his publications being undated. His typefaces are derivative, but he was important, as seen here, in terms of xylographic ornamentation and augmentation. Our aristocratic binding was done by one of the great bookbinding houses of France. After apprenticing in the provinces, 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). According to Duncan & DeBartha, “An excellent gilder like his father, Robert designed and produced a range of classical covers.” Our original owner, André Prosper Massena, Prince d’Essling, stands out among even the greatest of bibliographers because of his “Études sur l’Art de la Gravure sur Bois à Venise.” As stated in the Martino reprint, “this monumental work is the most exhaustive bibliographic study of illustrated books of any country or period ever published.” It collates, meticulously describes, and illustrates more than 3,500 books. Surely, in keeping with the fashion of 19th century bibliophilic expectations, the text here has been pressed, but it seems not to have been washed, and, in any case, it is very clean and fresh, with leaves that have plenty of texture. (ST12788)



**BOUND BY KELLIEGRAM**  
*A Second Edition, with Much of the “Woolliness” of the Cuts Gone*

**179 BEWICK, THOMAS, Illustrator. AESOP. THE FABLES OF AESOP.** (Newcastle: Printed by E. Walker, for T. Bewick and Son, 1823) 218 x 135 mm. (8 1/2 x 5 1/4”). xxiv, 376 pp. Second Edition. SUMPTUOUS SCARLET STRAIGHT-GRAIN MOROCCO, GILT, BY KELLIEGRAM (stamp-signed on rear pastedown), covers with lovely dentelle frames, spine gilt in stippled compartments with oval centerpiece featuring either a hunting dog or a lamb, gilt titling, densely gilt turn-ins, lavender endpapers, all edges gilt. In a (somewhat worn) fleece-lined red cloth folding box. Wood-engraved vignette on title page, 191 VIGNETTE HEADPIECES, one for each Fable and for three preliminary sections, most of these also with vignette tailpieces, all designed by Thomas Bewick. Wood-engraved receipt from Bewick dated January 1, 1824, with moonlight landscape vignette, red-printed leafy branches, and Bewick’s thumbprint mark, bound in at front. Ray 53; Roscoe 46b. ♦A breath of rubbing to extremities, perhaps a dozen leaves lightly age-toned, other trivial imperfections, otherwise AN ESPECIALLY FINE COPY, clean and fresh IN A SPARKLING BINDING. **\$5,000**



*This is a beautifully bound copy of the improved second edition of one of Bewick’s most charming and best-loved works.* More than any contemporaneous artist or printer, Thomas Bewick (1753-1828) was responsible for a renewed interest in wood engraving, and he was particularly attracted to the illustration of fables. While still an apprentice, Bewick was set to work cutting wood blocks for books of fables by Aesop, Gay, and others. In his memoir, he mentions that he has always admired the Aesop published by Samuel Croxall (d. 1752) in 1722, and in the present edition, all but six of the fables, culled from Aesop, Phaedrus, Gay, and others, are based on fables in Croxall. At the same time, some 21 of these fables, according to Roscoe’s count, are substantially rewritten, apparently by Bewick himself. As he records in



his memoir, Bewick worked during his recuperation from a serious illness both by daylight and candlelight at cutting his illustrations, until his eyesight suffered. Some of the work was farmed out to his son, to William Harvey, and to William Temple, and experts differ on the number of cuts done by the master himself. Roscoe estimates that at least 39 of the headpieces were done by Bewick. Our second edition appeared five years after the first, and Roscoe notes that its “most important element is the reworking of a large number of the headpieces, done in an attempt—by no means unsuccessful—to cut out the ‘woolliness’ and lack of definition, particularly in the skies and backgrounds, which mar so many of these cuts in the first edition.” The lovely binding—more classic in style than the pictorial bindings for which Kelliegram is known—is beautifully designed and finished. (ST14213)

**— THREE LARGE GILT-DECORATED MOROCCO SETS WITH MOROCCO DOUBLURES —**

**180 LAMB, CHARLES.** THE LIFE AND WORKS OF CHARLES LAMB. (Boston: R. H. Hinckley Company, [ca. 1900]) 240 x 150 mm. (9 3/8 x 5 7/8”). **12 volumes.** Edmonton Edition. No. 56 OF 100 COPIES on Japanese vellum. HANDSOME DARK PURPLE CRUSHED MOROCCO, GILT, triple gilt-ruled border with sprays of flowers in each corner and along the sides, raised bands, compartments with gilt lettering and tooling, top edge gilt, RED MOROCCO DOUBLURES bordered in purple border, featuring several gilt rules and scrolling





gilt tools in panel corners, red watered silk endpapers. With portrait frontispieces and numerous gravure plates. Limitation statement of first volume with the initials of the printer, D. B. Updike of the Merrymount Press; flyleaf of each volume with morocco ex-libris of Francis Kettaneh. ♦Extremities with the occasional tiny nick, spines slightly sunned, covers with a few negligible scratches, a few pages with light thumbing in the margins, but all of these blemishes trivial. A FINE SET INSIDE AND OUT. \$2,900

*This finely bound, finely printed, and strictly limited set includes the biography, prose, letters, essays, and poetry of “the prince of English essayists.”* According to Day, Charles Lamb contributed to the essay form by concentrating on feeling (rather than thought), by projecting a fuller sense of self into the work, and by imbuing his text with a poetic or lyrical quality. Lamb was also an accomplished poet, writing in both rhyming and blank verse, as well as a friend to many of the leading literary figures of the Romantic period—his correspondents include Wordsworth, Southey, Hazlitt, and Coleridge, whom he had known since childhood. Lamb’s letters, by turns witty and meditative, reveal a life of intense reading and writing at a time when British literature was undergoing a radical transformation. Charles Lamb (1775-1834) was educated at Christ’s Hospital and at 17 joined the East India House, where he worked from 1792-1825. In 1796, Lamb’s sister Mary 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. 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), both of which are included here. Though unsigned, the bindings are extremely attractive and fittingly luxurious for the limited edition contents—the thick gilt tooling, luxurious doublures, and red silk endpapers housing tactilely pleasing Japanese vellum make this set a delight both to have and to hold. (ST14309)

**181 “MOLIÈRE” (Pseudonym) [POQUELIN, JEAN-BAPTISTE].** THE WORKS. (Paris and Philadelphia: Chez Barrie Freres; George Barrie & Son, [ca. 1900]) 305 x 225 mm. (12 x 9”). **12 volumes.** No. 30 OF 100 COPIES of The Astral Edition on Japanese vellum. Handsome contemporary green levant with single gilt rule border, upper covers with central gilt monogram encircled with a garland, raised bands, gilt-ruled compartments with central floral tool and gilt lettering, ELEGANT GREEN LEVANT DOUBLURES WITH INLAID BLUE MOROCCO



CENTERPIECE, delicately gilt scrollwork in each corner, watered green silk endpapers, all edges gilt. Each volume with engraved hand-colored frontispiece, reproductions of original title pages, and endpapers with printer’s device, the set with a total of 138 full-page engravings and 259 head- and tailpieces by Louis and Maurice Leloir, Jacques Leman, and Edmund Hedouin, all protected by captioned tissue guards. Front free endpaper of each volume (less one) with armorial bookplate depicting the crest of the Warren(?) family; one volume with modern pencilled notation suggesting these are exhibition bindings. ♦A few instances of trivial wear along joints, one lower cover with a small dent, dentelles with a little darkening around the edges (no doubt from glue used on silk endpapers), but THE BINDINGS IN FINE CONDITION and the contents nearly pristine. \$9,500

*This strictly limited large-format English-language production provides many sources of pleasure, from the lovely bindings with sumptuous doublures, to the text, which is spaciouly printed on Japanese vellum, to the abundant illustrations, which alternate between charming (the head- and tailpieces) and arresting (the full-page engravings).* The latter show in

many instances a very attractive and sophisticated use of light and shadow. Of the four contributing artists here, by far the most famous was Maurice Leloir (for whom see item #165, above). Under the stage name “Molière,” actor and playwright Jean-Baptist Poquelin (1622-73) penned and produced satirical plays—many of which caused considerable scandal—at the Parisian theater now known as the Comédie Française. According to Britannica, “the actor in him influenced his writing, since he wrote (at speed) what he could most naturally act. . . . His characters are imagined as excitable and excited to the point of incoherence. He sacrifices plot to drama, vivacity, a sense of life. He is a classical writer, yet he is ready to defy all rules of writing.” This tall, broad set looks good on the shelf, and it looks good when you open it. (ST14536)

*Bound in a Luxurious Retrospective Art Nouveau Design, Strictly Limited, Ultra Deluxe, Unread, and Unworn*

**182 SECRET COURT MEMOIRS.** (London: The Grolier Society, 1904) 227 x 147 mm. (8 7/8 x 5 3/4”). **20 volumes.** “Magnifique Edition,” SET “A” OF FIVE SETS PRINTED ON JAPON, with plates in three states. OPULENT DARK GREEN CRUSHED MOROCCO, LAVISHLY GILT AND INLAID in the Art Nouveau style, covers with large central fleur-de-lys in gilt and light green morocco within an exuberant frame of lilies inlaid in burgundy, ivory, and turquoise; raised bands, spines gilt in compartments, the smaller ones at head and tail with an inlaid orange fleur-de-lys, large central compartment with a spray of lilies in blue and cream, and the other two compartments with gilt titling; very wide turn-ins with elaborate stylized gilt lily garlands enclosing MOSS GREEN MOROCCO DOUBLURES, front doublure featuring an oval inset of white kidskin with a hand-colored engraving of a female nude by Adolphe Lalauze, moss green watered silk endleaves, gold





marbled flyleaves, top edge gilt, other edges untrimmed and all but two volumes UNOPENED. WITH 558 PLATES (186 plates in three states: on Japon, on India paper, and on laid paper with hand coloring), all with lettered tissue guards. (The third state [Japon] of the portraits of Madame de Stael and Pauline Bonaparte with different images than the first two states.) ♦ A SPLENDID SET, UNREAD AND UNWORN. \$17,500

*This is the strictly limited, ultra-deluxe edition of the Grolier Society's collection of royal intrigues, in a lavish binding clearly created for an exacting bibliophile. The set covers the reigns of Henri IV of France, by the court historian of Louis XIV; the autobiography of Marguerite de Valois, Henri IV's first wife and the queen of Navarre; Cardinal de Retz's account of the minority of Louis XIV and the administration of Cardinal Mazarin; the memoir of the Sun King's mistress Madame la Marquise de Montespan; the French kings Louis XIV, Louis XV, and Louis XVI, the latter from the journal of the doomed Princesse de Lamballe; insights into Marie Antoinette from her lady-in-waiting; Empress Josephine and the court of Napoleon I; the King of Prussia's Court of Berlin; the Swedish kings Gustavus III and IV; the Danish king Christian VII; and Catherine the Great of Russia and her son, the Emperor Paul I. The bindings are unsigned, but are very similar in design and tooling to those on other special bibliophile's editions printed in London or Paris in the late 19th and early 20th centuries, like the publications of the Société des Beaux Arts. The set is remarkably untouched by time, looking much as it did the day it left the bindery. (ST14430)*



— FOUR BINDINGS BY CHARLES MEUNIER —

*A Binding Featuring a Powerful Juxtaposition of the Sinister and the Innocent*

**183** **GOETHE, JOHANN WOLFGANG VON. FAUST.** (Paris: A. Quantin, 1880) 330 x 225 mm. (13 x 8 3/4"). 2 p.l., xlix, [2], 274 pp. ONE OF 45 COPIES ON CHINE from a total edition of 100 copies (as well as 10 on Japon and 45 on Whatman paper). SUPERB DARK BROWN CRUSHED MOROCCO WITH DRAMATIC CUIR-CISELÉ DECORATION BY CHARLES MEUNIER (stamp-signed in gilt and dated 1905 on front



doublure), panel on upper cover with medallion profiles of Faust and Marguerite surrounded by chiselled, inlaid, and painted symbolic decorations including daisies (marguerites), snakes, skulls, an owl, and a torch; panel on lower cover with large tondo portrait of Mephistopheles and daisy buds at corners, ELABORATELY INLAID DOUBLURES with interlacing strapwork in teal, turquoise, and lilac forming oval compartments containing inlaid owls or daisies, the intersections of the strapwork marked with skull medallions, red and green silk brocade free endleaves, marbled flyleaves, top edge gilt. In the original leather-lined brown morocco trimmed chemise and matching slipcase. With 11 etchings by Adolphe Lalauze (portrait frontispiece, one text-framing vignette, one headpiece, and eight full-page engravings), all in two states, one on Japon nacre and one on Japanese paper; woodcut headpiece vignettes by Meaulle after Wogel and Scott; this copy EXTRA-ILLUSTRATED with seven etchings by Laurens engraved by Champoillon, each in two states. ♦ Occasional mild foxing, but AN EXTREMELY FINE COPY INSIDE AND OUT, THE DRAMATIC BINDING LUSTROUS AND UNWORN. \$12,500



*This is a finely printed bibliophile's copy of Goethe's masterpiece, with two sets of illustrations that display varying views of the characters and scenes, all in a splendid binding by the always-innovative Charles Meunier. Meunier did elaborate bindings for several copies of "Faust," and the work seemed to be especially inspiring to him, offering him a gold mine of symbols to be used to great effect. Here, Meunier contrasts the portraits of Faust and Marguerite with sinister portents of doom—skulls, snakes, owls—while the demon Mephistopheles is surrounded by daisies that represent both the name and the innocence of the tragic heroine, Marguerite, whose name is the French word for daisy, a flower that is a symbol of youth and naïveté. On the doublures, the sinister owl and skull contrast again with the innocent daisy. The illustrations by Lalauze and Laurens also provide an interesting divergence in artistic vision. Lalauze's scenes are darker and more genuinely frightening, while those by Laurens have a more light-hearted, sometimes almost comic quality. 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." (ST14257)*

*With Some of the Most Spectacular Doublures Imaginable*

**184** **THOMAS Á KEMPIS. IMITATION DE JÉSUS CHRIST.** [with] **MICHELANT, H. L'IMITATION DE JÉSUS-CHRIST. HISTORIQUE DE L'ORNEMENTATION DES MANUSCRITS & EXPLICATION DES PLANCHES.** (Paris: Gruel Engelmann, ca. 1881) 388 x 285 mm. (15 1/4 x 11 1/4"). cii pp., [1] leaf; 128 pp. With the





subscriber list. French translation by F. de Lamennais. ONE OF 402 COPIES. MAGNIFICENT OLIVE BROWN CRUSHED MOROCCO WITH PAINTED AND INLAID CUIR-CISELÉ PANELS BY CHARLES MEUNIER (stamp-signed and dated 1904 on front doublure), panel on upper cover with a portrait of Christ on the cross, casting a despairing glance heavenward, this enclosed by a circle of thorns, below it a lily emerging from an orb, all of this surrounded by passionflower vines through which two serpents slither; panel on lower cover with a portrait of the Virgin Mary within a circlet of clouds, the Dove of the Holy Spirit above it and a passionflower beneath; raised bands, gilt titling to spine, INTRICATELY INLAID MOROCCO DOUBLURES, front doublure with central spray of lilies, the symbols of the Four Evangelists in the corners, surrounded by twining passionflower vines; rear doublure with the holy Lamb at center within a Crown of Thorns surrounded by passionflower vines, dun-colored watered silk free endleaves, all edges gilt. In the original leather-lined morocco-trimmed chemise and matching slipcase. CHROMOLITHOGRAPHED THROUGHOUT, all pages in the first work with elaborate borders in a number of Medieval styles, and WITH FOUR FULL-PAGE MINIATURES from the life of Christ. Printed on thick coated stock, with all leaves mounted on stubs, as issued. Vicaire IX, 497. ♦A hint of rubbing to extremities, occasional light foxing and soiling in margins, (isolated instances of leaves with more foxing, but always mild and never offensive), otherwise a very fine copy, clean and bright inside and out, and THE SPLENDID BINDING VIRTUALLY UNWORN. \$15,000

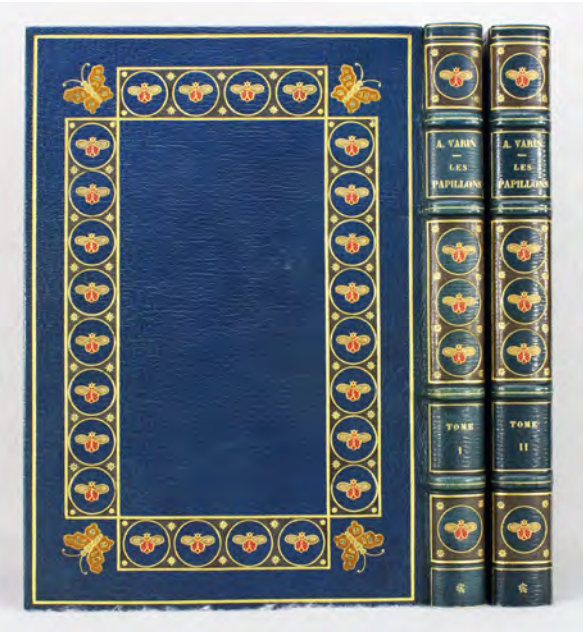
*Bound in an outstanding example of Meunier's signature cuir ciselé style—with some of the most spectacular doublures one*



*will ever see—our edition of this famous devotional work is a handsome, slightly fanciful large-format production that puts the text in the form of an illuminated manuscript, with explanatory after-matter that tells the sources of all of the reproduced decorations and miniatures. The whole has a pleasing kind of brightness that can only be achieved by chromolithography. It is surely one of the grandest of the extravagantly chromolithographed books of devotion produced by Gruel & Engelmann in the late 19th century. The binding by Meunier is equally superlative, demonstrating the power of his artistry. The portraits of Christ and His mother are very moving: their despair, grief, and tranquil acceptance are all conveyed by Meunier's deft tooling. (ST14258)*

*With Delightful Lepidopteran Fantasies, in a Binding that Continues the Theme*

**185** VARIN, AMÉDÉE, Illustrator. MÉRAY, ANTONY and EUGÈNE NUS. LES PAPILLONS MÉTAMORPHOSES 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





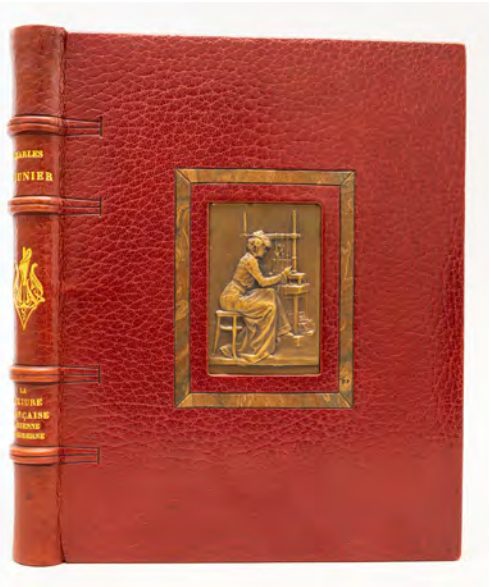


wrappers bound in. With tondo portrait frontispiece of Jacques Cazotte, two additional engraved and hand-colored titles, and 32 DELIGHTFUL HAND-COLORED PLATES, as called for, consisting of 17 full-page plates and 15 section titles with vignette, the engravings DEPICTING INSECTS DRESSED AS HUMANS, OR 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. \$5,800

*This is a delightful anthropomorphic work in a charming binding quite unlike the dramatic cuir-ciselé productions for which Meunier (1865-1940) is famous, but which is quite appropriate for these lepidoptera fantasias. The style here is delicate and romantic, with graceful gilt tooling and elegant inlays. The fantastical tales by Méray 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)*

### A History of French Bookbinding, with a Third of the Examples Being Meunier's Own Work

**186 MEUNIER, CHARLES.** LA RELIURE FRANÇAISE ANCIENNE & MODERNE. (Paris: [Charles Meunier], 1910) 448 x 195 mm. (9 3/4 x 7 5/8"). 2 p.l., 54 pp., [1] leaf, followed by plates with lettered tissue guards. No. 40 OF 50 COPIES, SIGNED BY MEUNIER. TASTEFUL CRIMSON MOROCCO BY CHARLES MEUNIER (stamp-signed on front turn-in), UPPER COVER WITH INLAID MARBLED CALF FRAME ENCLOSING A BRONZE PLATE DEPICTING A WOMAN AT A BINDING MACHINE (signed by Maurice Favre), "Aux amis de la Maison du Livre / 1900 / Ch. Meunier" (in upper case letters) emblazoned on the rear of the plate, displayed through an opening in the marbled paper pastedown; raised bands with blind-stamped fillets extending onto the covers, spine with gilt titling and gilt calla lily ornament, turn-ins with triple gilt fillet, marbled endpapers, all edges gilt. Publisher's green paper wrapper bound in. In the original matching morocco-trimmed slipcase, inside a modern navy cloth clamshell box. With a heliogravure plate after Francois Flameng, and 48 plates depicting old and modern bindings (seven of these double page). ♦A touch of rubbing to upper spine and raised bands, paper on front pastedown with a couple of short tears around the bronze plate, some of the plates with a touch of light marginal foxing, otherwise a fine copy, clean and bright, with few signs of use inside or out. \$4,500

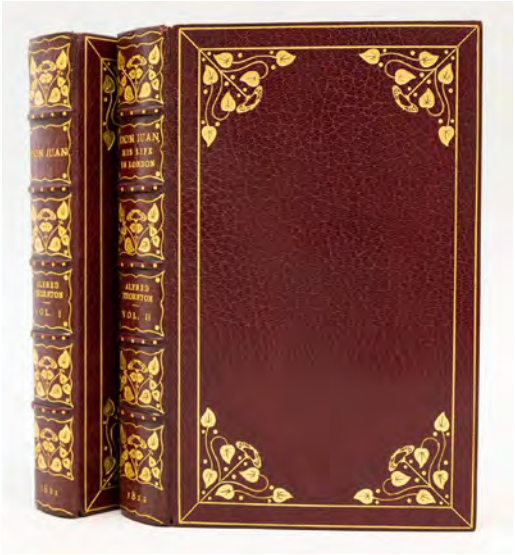


*This is a cleverly designed and very pleasing copy of an uncommon work on great French bindings, written and bound by a great French binder. Charles Meunier was described by Yves Peyré as "one of the musketeers of the Art Nouveau . . . renew[ing] himself constantly, never being short of ideas." In addition to binding books, was also a publisher, creating deluxe limited edition books for bibliophiles, most of which he also bound. And he became an evangelist for French bindings, old and new. The text of the present work comes from a conference Meunier organized for the bibliophilic society he helped found, the Society of Friends of the Modern Book. In it, he traces the history of French bookbinding from the days of Jean Grolier to the Belle Époque. It is interesting to note that while he discusses the great binders of the past—Eve, Padeloup, Derome, Bozerian, Thouvenin—he makes no mention of his contemporaries (and rivals) Léon Gruel and Henri Marius Michel. Of the 48 bindings pictured, all of those produced after the mid-19th century (16 in all) are by Meunier himself. The binding for this work incorporates the emblem of the Society, a woman sewing the bands on a binding—perhaps a nod to the behind-*

*the-scenes bindery workers whose efforts are indispensable but never acknowledged. Produced in very limited edition, this work is scarce on the market: we find just one other copy at auction in the past 40 years. (ST14268)*

### BOUND BY ROOT & SON

**187 THORNTON, ALFRED.** DON JUAN. (London: Thomas Kelly, 1821-2) 217 x 135 mm. (8 1/2 x 5 3/8"). **Two volumes.** FIRST EDITION. VERY PRETTY LATE 19TH CENTURY RED CRUSHED MOROCCO BY W. ROOT & SON (stamp-signed on front turn-ins), simple gilt-ruled frame with gilt leaf design in each corner, raised bands gilt with dots, spine compartments with gilt leaf design similar to covers, turn-ins with gilt leaves at corners, top edge gilt (very small repairs to head of one spine). WITH 31 HAND-COLORED AQUATINT PLATES. Front pastedowns with bookplate of William H. Bartlett of Vermejo Park, NM (see below). Abbey "Life" 323; Tooley 486. ♦Trivial wear to extremities and along an inch of the upper joint of one volume, paper a shade less than bright, occasional light stains or soiling, a few small tears and repairs to the margins, one plate with repairs to margin and another trimmed close on one side (without loss), but the attractive set in excellent condition overall, with few signs of use. \$2,800

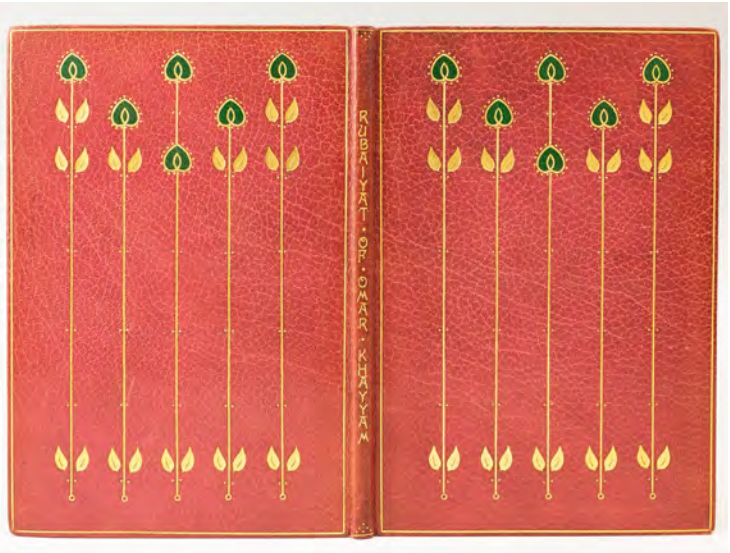


*With illustrations reminiscent of the work of Rowlandson and Cruikshank, this attractively bound two-volume set is a unique take on the life and exploits of the enduringly popular fictional profligate, Don Juan. Created by the dramatist Tirso de Molina in the 17th century, Don Juan was further popularized by Mozart in the 18th century and, most relevant to the present work, by Byron in his satiric poem begun in 1819. Abbey notes the influence of these latter two upon the first volume of Thornton's "Don Juan," as well as the obvious parallels between Egan's comical periodical "Life in London" and the second volume of the present work. The London bindery of William Root & Son consistently turned out excellent work, both on fine single volumes and bindings of multi-volume sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of "The Rotarian" notes with regret that Root had been bombed out of their premises on Paternoster Row during the 1941 Blitz. The previous owner of these volumes, William H. Bartlett (1850-1918), was a businessman from Chicago who purchased 200,000 acres of land in New Mexico, which he turned into a private game preserve called Vermejo Park (ST14777)*

### BOUND BY JAMES MACDONALD

*By the Man whose Name "Stood for the Best in American Hand Binding" of the Period*

**188 (VALE PRESS).** RUBAIYAT OF OMAR KHAYYAM. (London: Printed at the Ballantyne Press for Hacon & Ricketts, 1901) 218 x 146 mm. (8 1/2 x 5 3/4"). xxx pp., [1] leaf. ONE OF 310 COPIES ON PAPER (and 10 on vellum). VERY PRETTY ROSE-COLORED CRUSHED MOROCCO BY MACDONALD (stamp-signed on front turn-in), covers with five long-stemmed flowers tooled in gilt with inlaid green morocco buds, smooth spine with vertical titling, TAN MOROCCO DOUBLURES with gilt lozenge interlaced by inlaid pink morocco strapwork, ivory watered silk endleaves, top edge gilt. Original wrappers bound in. First opening with full grapevine frame, large white-vine initial, and full-page woodcut by Charles Ricketts. Printed in







majuscules in red and black. Tomkinson, p. 170. ♦ A little soiling to spine, joints and extremities very lightly rubbed, about half the leaves with a touch of faint foxing to tail edge, otherwise a fine copy, the text clean, fresh, and bright, and the charming binding well preserved. \$4,500

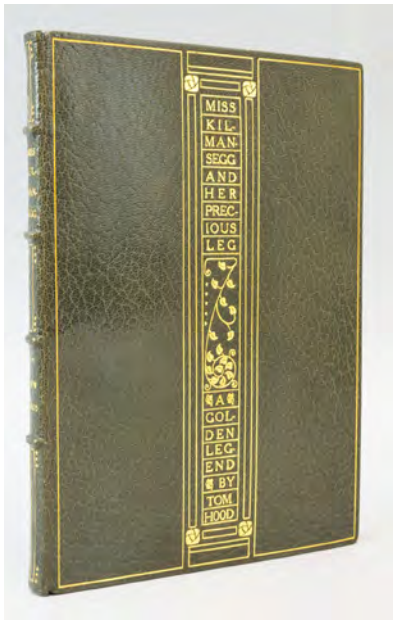
*This is an especially pleasing private press edition of the ever-popular poem, in a binding by one of the best American craftsmen of the period.* In August 1901, the Vale Press “Rubaiyat” received a glowing review from the New York Times, which praised the “perfection of all its mechanical details and the appropriateness of its decorations” and proclaimed it “one of the most attractive of the Vale Press issues” and “one greatly to be desired by all Omar collectors.” Our volume was bound in New York by James MacDonald, who had emigrated from

Scotland in 1873 to work for William Matthews at the Appleton bindery. In 1882, he went into business with another former Matthews apprentice, William Launder. As Lawrence Thompson, in “Hand Bookbinding in the United States since the Civil War,” tells us, “for the next decade the name of Launder and MacDonald stood for the best in American hand binding; and after the partnership was dissolved, each man . . . continued to produce bindings sturdy in structure, simple and symmetrical in design, tasteful and neat in all respects. They have enjoyed the well-earned patronage of American bibliophiles for over half a century.” The Vale Press books, which Cave says were “far truer to the spirit of fifteenth-century printing than Kelmscott work,” included nearly 50 titles issued during the eight-year life of the press (beginning in 1894), and both its impressive output and considerable artistic success can be attributed to the fact that Charles Ricketts (1866-1931), who was remarkably skilled as a designer, painter, and illustrator, was in control of every facet of the operation. (ST14535)

### BOUND BY THE OAKWOOD BINDERY An Uncommonly Seen Example, and in Perfect Condition

**189 (ESSEX HOUSE PRESS). HOOD, TOM.** MISS KILMANSEGG AND HER PRECIOUS LEG. (Campden, Gloucestershire: Essex House Press, 1904) 220 x 150 mm. (8 3/8 x 5 7/8”). 1 p.l. (title), 94 pp., [1] leaf (colophon). No. 108 OF 200 COPIES on paper (and four on vellum). VERY APPEALING GRAY-GREEN CRUSHED MOROCCO BY THE OAKWOOD BINDERY (stamp-signed on rear turn-in, their ticket on rear flyleaf), front cover with central gilt column containing the title, lower cover with plain column, the pediments of both columns accented with Roycroft roses, raised bands, spine simply tooled in gilt, gilt titling, gilt-ruled turn-ins, marbled endpapers, top edge gilt. In the original(?) cloth-backed gray drop-back box lined with felt. With three full-page woodcuts by Reginald Savage. Franklin, p. 200; Ransom, p. 267. ♦ A PRISTINE VOLUME inside and out. \$3,250

*This cautionary tale of a wealthy woman’s fatal love of gold was printed and bound in the best traditions of the socialist Arts and Crafts Movement.* Our handsome American binding is by Sterling Lord, who had previously studied bindings at Roycroft, the New York Arts & Crafts community, before forming the Oakwood Bindery with fellow Roycroft artisan Peter Franck. Bindings from Oakwood are very seldom encountered and are quite rare in the perfect condition seen here. C. R. Ashbee founded the Essex House Press in 1898 by purchasing the presses and other production equipment (though not the type) formerly owned by the Kelmscott



Press, which had shut down at the death of William Morris. Essex House books were printed for 12 years, with vellum, ink, and paper identical to that used by Kelmscott, in an effort to carry on the tradition Morris had established. But the Essex House Press, because it was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, always had its own special identity, a fact which Cave reflects when he calls it the “Arts and Crafts ‘par excellence.’” The title character in “Miss Kilmansegg” is a spoiled and silly banker’s daughter, who is so fond of gold that she demands an artificial leg made from the precious metal after losing a limb in a riding accident. Her fondness for flaunting her riches attracted the wrong sort of husband, a con man posing as an aristocrat, who ran through her fortune, and then ran off with her leg. It is the work of English poet and humorist Thomas Hood (1799-1845), whose work regularly appeared in “The London Magazine,” the “Athenaeum,” and “Punch.” (ST13635)

### BOUND BY FLETCHER BATTERSHALL Attractively Bound Marital Advice, Including The Use of Leeches to Infuse the Wife with Languor

**190 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. \$1,900

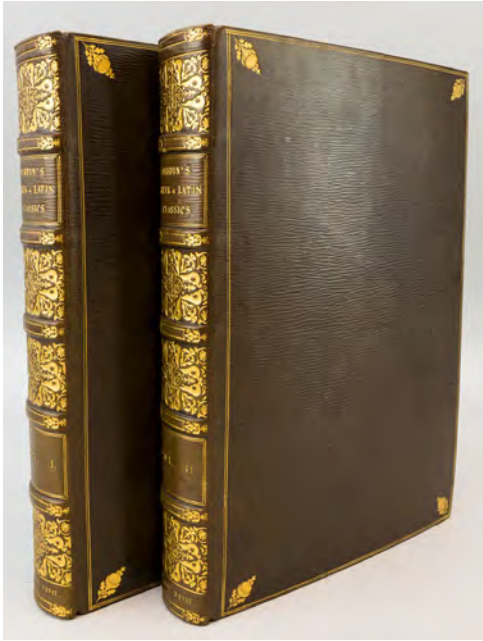
*This is a pleasing copy of an early work in Balzac’s celebrated multi-volume “Comédie Humaine,” offered here in excellent amateur bindings by scholar, collector, connoisseur, and binder Fletcher W. Battershall.* A lawyer by trade, Battershall (1866-1929) was the author of “Book-Binding for Bibliophiles” (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)





**HANDSOME EARLY 20TH CENTURY  
STRAIGHT-GRAIN MOROCCO**

*The Wardington Copy of Dibdin's Standard Guide to the Classics*



**191** **DIBDIN, THOMAS FROGNALL.** AN INTRODUCTION TO THE KNOWLEDGE OF RARE AND VALUABLE EDITIONS OF THE GREEK AND LATIN CLASSICS. (London: Printed for Harding & Lepard, 1827) 292 x 197 mm. (11 1/2 x 7 3/4"). **Two volumes.** Fourth Edition. HANDSOME EARLY 20TH CENTURY BROWN STRAIGHT-GRAIN MOROCCO, covers with gilt double fillet border, fleuron cornerpieces, raised bands, spines richly gilt with panels dominated by a bold and complex quatrefoil incorporating spade-like tools and with palmette cornerpieces, turn-ins with two gilt fillets, marbled endpapers, all edges gilt. With a facsimile of Greek and Latin text from the Complutensian Polyglot and volume I with a specimen leaf laid down, as called for (the leaf taken from the 1826 Pickering Diamond miniature edition of the New Testament). A Large Paper Copy. Front pastedowns with engraved armorial bookplate of John William Pease; rear pastedown with vellum armorial bookplate of Lord Wardington. Lowndes I, 639; Brunet II, 684 ("Édition la plus complète et la meilleure"); Graesse I, 382. ♦A touch of rubbing to tail edge of boards, one leaf with a thin band of soiling along four inches of the fore edge, light glue stain at lower corner of specimen leaf, endpapers with faint fox spots

(isolated minor foxing elsewhere), other trivial imperfections, but generally A VERY FINE COPY, the text clean and fresh, with vast margins, and the decorative bindings with no significant wear. **\$4,500**

*This is the extremely attractive Wardington copy of the fourth and best edition of this quotable bibliographical classic. It is more heavily weighted than the earlier printings toward the Bible and the early Church Fathers and, because of the presence of the Pickering specimen leaf, it also qualifies as the earliest example to our knowledge of a leaf book. This was Dibdin's first work as a bibliographer, and it quickly became the standard guide in English to editions of the classics. Its favorable notice brought him a position as Lord Spencer's librarian, along with ecclesiastical preferment, and he was consequently allowed to pursue his bibliographic career without financial worries. Spencer invited him not only to catalogue, but also to add to, the library at Althorp, and Dibdin (1776-1847) turned it into the finest library in private hands in England. Our impressive Large Paper Copy comes from another of England's fine private libraries, the collection of Lord Wardington (1924-2005), who was, successively, Chairman, Vice-President, and then President of the Friends of the British Library. His grandfather, John William Pease, was a member of the Northumberland banking and business family who amassed a substantial library, and Lord Wardington added greatly to it, particularly important Bibles and atlases. The Wardington sales at Sotheby's in London were major bibliophilic events in 2005 and 2006. (ST12282)*

**A COMMEMORATIVE BINDING OF PIGSKIN AND ENAMEL**

**192** (GERMANPROCLAMATION).A VERYHANDSOMELYBOUNDMANUSCRIPTPROCLAMATION ON PAPER GIVING THANKS FROM THE MUNICIPALITY OF GURAHUMORA TO KONRAD, PRINCE OF HOHENLOHE-SCHILLINGSFÜRST, FOR HIS SERVICES TO THE CITY. ([Gurahumora, Germany]: July 1905) 410 x 315 mm. (16 x 12 3/4"). [3] leaves. VERY IMPRESSIVE CONTEMPORARY PIGSKIN over wooden boards, ELABORATELY DECORATED IN GILT AND ENAMEL, raised and hatched gilt border with tangent cornerpieces of gilt (including curled ribbons in relief) and red, white, and blue enamel, the decoration in a stylized Rococo manner, this frame around a central sunken lobed panel with a similarly enameled and gilded armorial centerpiece with royal crown and cipher, decorative tassels made of gilt thread. Very elaborate red calligraphic initials. The text in red and blue Fraktur with decorative border in black; third leaf signed in ink by each of the city fathers and stamped with the seal of Gurahumora. ♦Some trivial soiling to pigskin, equally trivial pinpoint foxing internally, but a very pleasing specimen of this genre of grand acknowledgement, in fine overall



condition, and with gilt and enamel extraordinarily bright and clean. **\$950**

*This unique, ornate item is a proclamation by the municipality of Gurahumora thanking its governor, Prince Konrad, for promoting the town's interests. It is beautifully written out and covered in a style grandiose enough for royalty. Konrad Maria Eusebius Prinz zu Hohenlohe-Schillingsfürst (1863-1918) was an Austrian aristocrat and one of the most prominent politicians in the Austro-Hungarian empire of his time. During the years 1904-06, he was governor of the three Crown lands of the Austrian Littoral, which included Trieste, its capital. Prior to Prince Konrad's intercession with Emperor Franz Joseph I on its behalf in March of 1905, Gurahumora was a backwater marketplace. Through the prince's efforts, the town had its municipal status officially upgraded, and here the civic leaders humbly extend their thanks. Our binding is a minor monument of royal Teutonic grandeur, the bright white, blood-red, and sky-blue enamel work vivid, well wrought, and appropriately splendid. It is an altogether appealing example suggestive of imperial grandeur prior to the defeat of the Austro-Hungarian empire in World War I and its subsequent collapse. (CJW1305)*

**MAGNIFICENT COSWAY-STYLE BINDINGS**

*A Breathtaking Production, and Perfect for the Set's Luxurious Contents*

**193** (VELLUM PRINTING). (MORGAN, J. PIERPONT). WILLIAMSON, G. C. CATALOGUE OF THE COLLECTION OF MINIATURES. THE PROPERTY OF J. PIERPONT MORGAN. (London: Privately printed at the Chiswick Press, 1906-08) 385 x 285 mm. (15 1/4 x 11 1/4"). **Four volumes.** No. 3 OF 20 COPIES PRINTED ON VELLUM, for private circulation only. IN MEMORABLE COSWAY-STYLE BINDINGS of original stiff vellum over boards, silver bosses and cornerpieces on upper cover, two silver clasps, flat spine with gilt titling, SLATE BLUE MOROCCO DOUBLURES, elaborately inlaid and gilt, INSET WITH A TOTAL OF 23 MINIATURES PAINTED ON VELLUM, the front doublures inset with a group of miniatures, the rear doublures with one large miniature, slate blue watered silk endleaves. In the original green cloth slipcases. WITH 398 PLATES reproducing miniatures, 133 OF THESE IN COLOR, some heightened with gold. Verso of front free endleaf with small morocco bookplate of Lessing J. Rosenwald and with book label noting Rosenwald's gift of the item to the Library of Congress; deaccession stamp at the foot of the page. ♦Spines a little soiled, otherwise A SUPERB SET with virtually no signs of use. **\$50,000**

*This is a breathtaking production that perfectly represents the beauty and high aesthetic standards of the collection it catalogues and, by extension, the almost unimaginable luxury of Pierpont Morgan's Gilded Age. Along with a great many treasures of various kinds, Morgan (1837-1913) collected the finest obtainable examples of the rarest and best work done by the early masters of the miniature, and the superior delicacy and general quality of the collection is obvious from the first page of this impressive catalogue. According to the Morgan Library website, "during the last two decades of his life—from the 1890s until 1913—Morgan spent some \$60 million on art (about \$900 million today). From the beginning, it was clear that Morgan's collecting tastes could only be described as encyclopedic—what he amassed in such a short period encompassed virtually the full range of artistic and human achievement in Western civilization, from antiquity to modern times. . . . 'No price,' he was once reported to have said, 'is too high for an object of unquestioned beauty and known authenticity.'" The exterior of the bindings here is elegantly antique and appealing as such, but it is the lavish doublures that approach the spectacular, being all the more striking as a surprise, a lovely jewel hidden in a relatively plain box. The rich, creamy vellum text leaves lend a touch of decadence and sensual pleasure, while the attractive plates bring to life J. P.*





Morgan's unsurpassable collection. Our Cosway-style binding, with its profusions of inlaid miniatures, is particularly apt. Around 1909, the London bookselling firm of Henry Sotheran had remaindered biographies of miniaturist Richard Cosway (whose works are represented in this volume) adorned with special decorative bindings in which the main feature was a painted miniature inlaid in handsome morocco. The name "Cosway" was thereafter used to describe any binding in that style. The earliest Cosway bindings were executed by Miss C. B. Currie, who is known to have worked between 1912-40, usually from designs by J. H. Stonehouse. This copy was in the superb collection of illustrated books assembled by Sears chairman Lessing J. Rosenwald (1891-1979) and bequeathed by him to the Library of Congress. Not surprisingly, copies of this work, especially those printed on vellum, appear very infrequently in the marketplace. (ST13189)

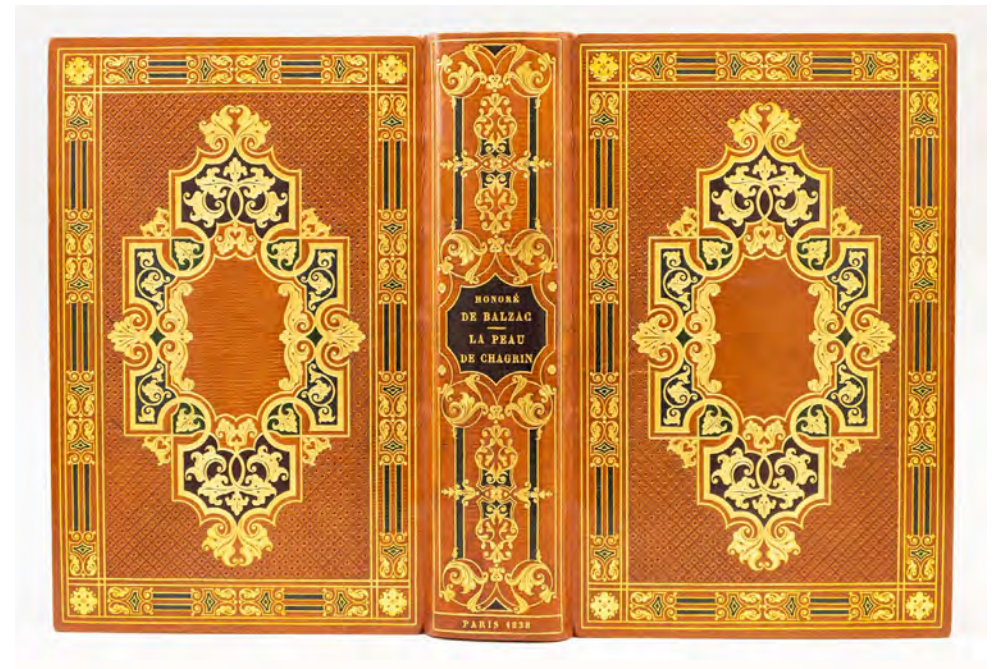
## — TWO BINDINGS BY RENÉ KIEFFER —

*An Important Influence on "Dorian Gray" and "Crime and Punishment,"  
Bound Here as it Would Have Been in the 1830s*

**194 BALZAC, HONORÉ DE. LE PEAU DE CHAGRIN.** (Paris: [Printed by Béthune et Plon for] H. Delloyé, Victor Lecou, 1838) 275 x 175 mm. (10 3/4 x 6 3/4"). 2 p.l., 402 pp., [1] leaf. First Edition with these Illustrations (our copy with the earliest version of the title page, with a skeleton in the vignette). HANDSOME EARLY 20TH CENTURY RETROSPECTIVE HONEY BROWN CRUSHED MOROCCO, ELABORATELY GILT AND INLAID, BY RENÉ KIEFFER (stamp-signed on front turn-in, his Rue Séguier ticket on verso of marbled flyleaf), covers with ornate frame and large centerpiece in the Romantic style, with curling gilt leaves and palmettes accented with black and dark green morocco inlays, the central ornament on a blind-tooled diapered

panel, smooth spine tooled and inlaid in similar fashion, with gilt titling on a black morocco inlay in the center of the spine, gilt-framed turn-ins, iridescent magenta silk endleaves, marbled flyleaves, all edges gilt. Original wrappers bound in. Housed in the original marbled paper slipcase with matching morocco lip. Engraved vignette on title page and 100 engravings in the text, all with a second state printed on vélin fort. Front flyleaf with engraved bookplate of René Sevens, and pencilled bibliographical notes. Vicaire I,184-185; Carteret III,41-44. ♦A hint of rubbing to joints and extremities, one leaf with expertly repaired four-inch tear into text (no loss), a dozen other leaves with neatly repaired short marginal tears, occasional faint offsetting, thumbing, or small marginal stains, otherwise a fine copy—clean, fresh, and bright internally, with excellent impressions of the engravings, in a very well-preserved and striking binding. **\$1,500**

*With the extra suite of prints on heavy stock and the earliest impression of the engravings, this is the most desirable printing of the first illustrated edition of Balzac's break-through work, originally published in 1831, and bound here by Kieffer in a style popular at the time of publication.* According to Carteret and Vicaire, the earliest printing of this edition has a title page vignette like ours, showing a skeleton pulling a man into the grave by his hair, while later impressions—including the additional suite of prints here—had the skeleton effaced by a dark cloud (to the artistic detriment of the image). Carteret notes that the engravings on vélin have an "incomparable vigor," and make those on paper appear feeble in comparison. With a title that is variously translated as "The Magic Skin" or "The Wild Ass' Skin," this fantastical entry in the "Études Philosophiques" section of Balzac's sprawling series of novels "La Comédie Humaine" tells the story of a man who finds a magic piece of skin that will grant his every wish—in exchange for a portion of his life force. For every wish granted, the piece of skin shrinks and the man's life is shortened. The man is unable to control his desires, and soon consumes the skin and his life in debauchery, a plot that represents Balzac's commentary on the greed, materialism, and short-sightedness of society. The book was an immediate bestseller, and established Balzac's reputation as a writer. "Le Peau de Chagrin" has inspired operas, ballets, and films, and has been cited as an influence on "Picture of Dorian Gray" and "Crime and Punishment." René Kieffer (1875-1964) worked at the Chambolle-Duru bindery for 10 years, mostly as a gilder, before establishing his own studio in 1903. According to Duncan and De Bartha, he "became a disciple of Marius Michel [fils], moving gradually away from his traditional training towards a more emblematic and modern style." In his early years, "it was not so much his designs as such, but rather his preference for bright colors, such as vermilion and peacock, that set Kieffer apart from the traditionalists." Here he has chosen to create a modern interpretation of the Romantic-style binding that was popular in Balzac's day, indulging his taste for bright colors with the brilliant magenta silk endleaves. Our binding was executed sometime after 1910, when Kieffer moved his studio to Rue Séguier. The desirability of this volume is further enhanced by its fine condition. (ST14929)



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*With 21 Original Watercolors and a Binding Full of Seahorses*

**195 MARGUERITTE, PAUL. À LA MER.** (Paris: A. Romagnol, 1906) 280 x 198 mm. (11 x 7 3/4"). 2 p.l., 62 pp., [1] leaf (colophon). ONE OF 20 LARGE PAPER COPIES on Japon, from a total edition of 350 (this copy unnumbered). STRIKING DARK PURPLE MOROCCO, GILT, INLAID, AND BLIND-STAMPED,





BY RENÉ KIEFFER (stamp-signed on front doublure, his ticket on front flyleaf), covers framed with gilt rules and inlaid light and dark green morocco strips, central panel with rows of blind-stamped or inlaid green fronds of seaweed, a lighter green or red shell inlaid on the central branch; raised bands, spine compartments framed with gilt rules, the elongated center compartment with two blind-stamped and one inlaid frond, gilt lettering, TAN MOROCCO DOUBLURES semé with rows of black stamped seahorses

alternating with gilt seaweed, teal silk endleaves woven in a chevron pattern, marbled flyleaves, top edge gilt. Original illustrated paper wrapper bound in. With 21 wood-engraved illustrations, seven of them full-page, by Henri-Achille Zo, each in three states, and WITH THE ORIGINAL WATERCOLOR OF EACH ILLUSTRATION, most of them initialed by the artist, and with the ORIGINAL WATERCOLOR PORTRAIT OF THE AUTHOR that appears on the wrapper, by Louis Malteste. ♦A breath of rubbing to extremities, isolated mild smudges internally, otherwise A BEAUTIFUL COPY, clean and fresh, with brilliant watercolors and an essentially unworn binding. \$7,500

*The is a unique and especially sumptuous copy of a notable bibliophile's edition, with more than a score of original watercolors and an oceanic binding appropriate for the seaside setting.* One of the original 10 members of the Académie Goncourt, Algerian-born French novelist Paul Margueritte (1860-1918) produced novels both independently and in collaboration with his brother Victor. According to Britannica, "Margueritte had begun as a

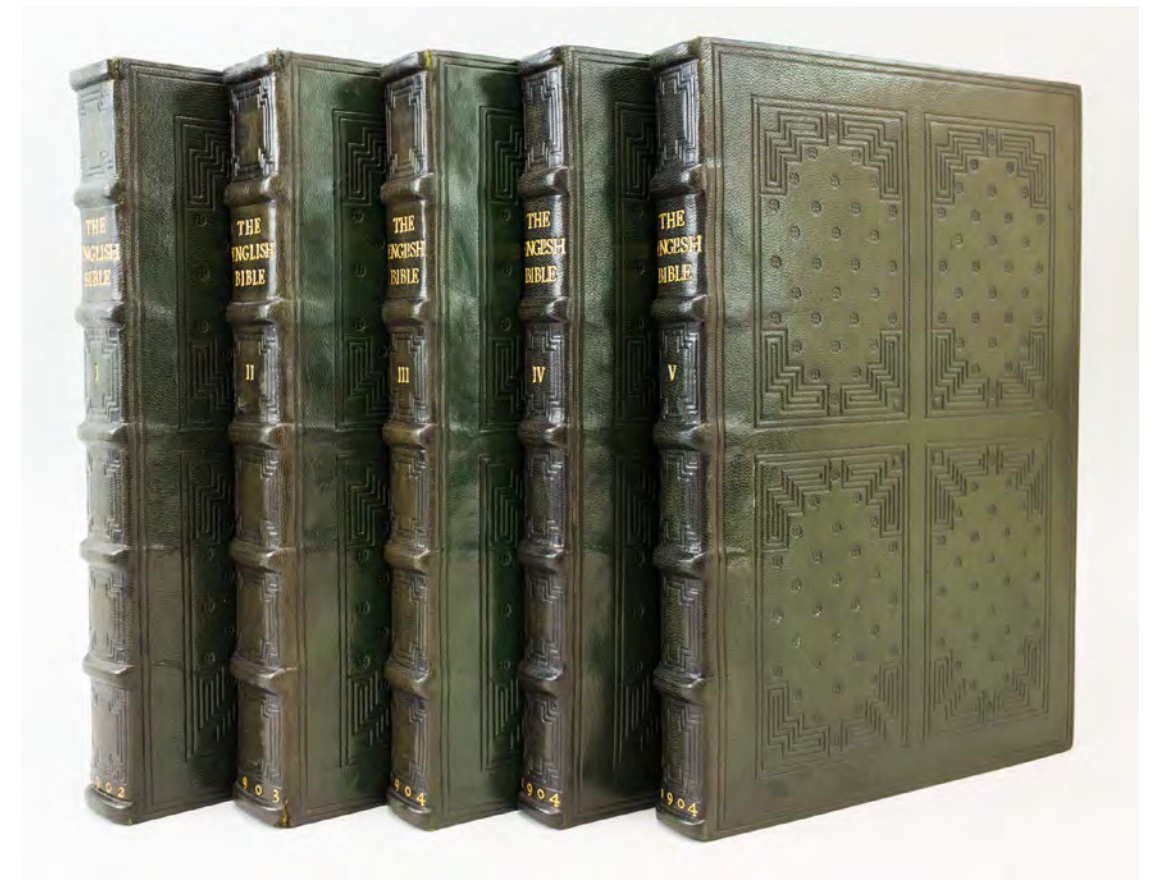
realistic novelist, but he was one of the five writers who signed a manifesto against Zola's 'La Terre,' and he made his reputation by delicate, sober studies of the by-ways of sentiment." The sentimental journey in "À la Mer" takes us to a coastal resort, where the teenage Albert had fallen unhappily in love with the beautiful wife of his host. A particularly lovely feature of our copy is the presence of the vivid original watercolors, which outshine their engraved versions as the sun does a torch. Painter and illustrator Henri Achille Zo (1873-1933) was the son of Basque painter Achilles Zo, but was more influenced by his teacher, the Academic painter Léon Bonnat. Zo won the Prix National in 1905 and was made a Chevalier of the Legion of Honor in 1910. The presence of his original watercolors and the superb binding by Kieffer indicate that this copy was owned by a collector of distinction. After World War I, René Kieffer became recognized as one of the leading binders in Paris, and his work continued to evolve toward more and more progressive compositions; he was much influenced by Legrain, with whom he worked from 1917-23, and his later bindings were marked by the use of untraditional materials like metals, beads, and sculpted elements. (ST14928)



## BOUND BY ELLEN GATES STARR

*The Doves Bible, Bound by a Celebrated Social Activist who Trained With Cobden-Sanderson, then Taught Bookbinding to the Underprivileged in Chicago*

**196 (DOVES PRESS). BIBLE IN ENGLISH. THE ENGLISH BIBLE.** (Hammersmith: Doves Press, 1903-05) 340 x 230 mm. (13 3/8 x 9"). **Five volumes.** ONE OF 500 COPIES. SUPERB DARK GREEN MOROCCO BY ELLEN GATES STARR (stamp-signed "E. G. S." and dated 1906 on rear turn-in), covers blind-tooled in four "window panes" with stair-step cornerpieces framing a panel semé with circle-and-dot tools giving a floral effect, raised bands, spine compartments with blind-tooled frame, gilt titling, gilt-framed pastedowns, top edge gilt, the other edges gilded on the rough. Elegant initial letters in red throughout by Edward Johnston, including an "I" running the length of the page to open Genesis ("In the beginning"). Tidcombe DP-6; Herbert 2139; Rumball-Petre 150; Tomkinson, p. 54; "A Century for the Century" 4. ♦Spines slightly and uniformly darkened, small wormhole at foot of one joint, the usual faint offsetting onto flyleaves from turn-ins, three volumes with isolated mild marginal foxing (affecting only the tail edge of the leaf, and scarcely noticeable), but A FINE AND VERY ATTRACTIVE COPY, the text clean, smooth, and bright, and the bindings lustrous and showing virtually no signs of use. \$22,500



*This is the only folio Cobden-Sanderson printed, is typographically one of the most beautiful of all modern books, and is offered here in a binding by one of Cobden-Sanderson's most accomplished pupils, Ellen Gates Starr, who was an important social activist in Chicago, apart from her life in the book world.* According to Tidcombe, Starr (1859-1940) was "one of the best known of all Cobden Sanderson's pupils" and the one who, more than any other, "shared his high ideals, refusing to sell her bindings or to teach until she felt she was fully proficient." She trained at the Doves Bindery from 1897-98, and returned for a period in 1899, afterwards establishing a bindery at Hull House, the Chicago settlement house she had co-founded with her school friend, reformer Jane Addams. She trained both women and men in bookbinding, and taught courses on the history of art. Above all, this master craftswoman "devoted her life to the betterment of the poor, and the protection of working girls and immigrants." Her bindings are not commonly seen: together, ABPC and





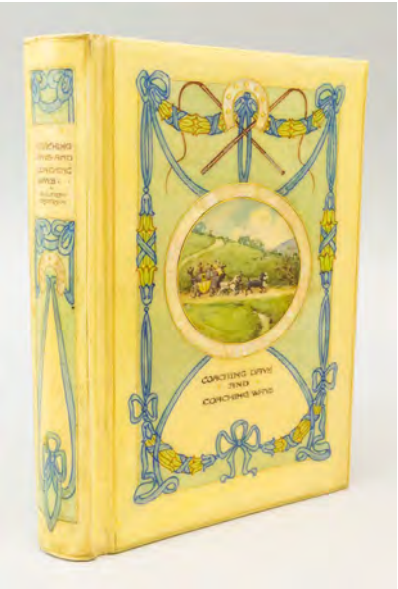
RBH locate just four, and since all four are single volumes, it may well be that the present set represents the largest undertaking by our binder. With the Ashendene Dante and the Kelmscott Chaucer, the Doves Bible is considered one of the three great English private press books. Cobden-Sanderson expressed hope in his journal that this impressive production might serve “plainly, monumentally, for a nation’s masterpiece, for a nation’s guidance, consolation and hope.” It is one of the few English books of the 20th century that could qualify for such lofty service. The fine calligraphic initials here by Edward Johnston, as in the splendid opening to Genesis, are a perfect example of the consonant combination of calligraphy and typography. Herbert says that the present work is “regarded as the most beautifully printed Bible of the century,” and Rumball-Petre says it is “one of the typographical masterpieces of all time.” According to Tidcombe, the foxing, especially in volume I, was “the one real disaster to occur at the Doves Press,” and was the result of what Cobden-Sanderson described as “a misadventure in the drying of the sheets.” In a letter to a customer who had inquired about the stains, he wrote, “I am grieved that it is as it is, & that there should be a flaw where perfection was aimed at. I can only pray that the flaw may be accepted as part & parcel of our general infirmity and be forgiven.” Fortunately, the foxing is a great deal less serious than usual in the present copy, affecting the tail margins only, and happily the very striking opening page of Genesis, so often afflicted by foxing, is spotless. The bindings here are not only attractive and appropriate in their design (the rigorously regular covers might

reflect a well-ordered universe, with each of the cover panels containing heavenly stars), but they are also carefully executed so as to retain virtually all of the original margins. (CBJ1719)

**BOUND BY CEDRIC CHIVERS**

**197 TRISTRAM, WILLIAM OUTRAM.** COACHING WAYS AND COACHING DAYS. (London: Macmillan and Co., 1909) 197 x 130 mm. (7 3/4 x 5”). xv, [i], 376 pp. CHARMING VELLUCENT BINDING BY CEDRIC CHIVERS OF BATH (stamp-signed on rear turn-in), upper cover with central medallion depicting a coach rollicking along a country lane, this surrounded by a collar of inlaid mother-of-pearl, and with a painted frame of garlands crowned with an inlaid mother-of-pearl horseshoe, smooth spine with titling and similar garland design, gilt-ruled turn-ins, vellum doublures, marbled free endpapers, top edge gilt. With 214 illustrations in the text by Hugh Thomson and Herbert Railton. Front flyleaf with ink signature of B. Whipham. ♦A touch of soiling to spine, final leaf with small hole affecting a couple of letters, otherwise a very fine copy, quite clean and bright inside and out, with none of the usual splaying to the vellum boards. **\$2,600**

*First published in 1883, this nostalgic look at the highways and byways of pre-railroad Britain is the most popular work by William Outram Tristram, offered here in a pleasing Chivers vellucent binding with a lively vignette based on the book’s illustrations.* Tristram (fl. 1883-1911) takes the reader down seven major coach routes—the Bath, Exeter, Portsmouth, Brighton, Dover, York, and Holyhead roads—and regales us with anecdotes about the inns, sights, and characters one might meet along the way. Anyone who has read 19th century novels that include journeys by coach will appreciate this opportunity to see what such a trip might have been like for characters such as Austen’s Elizabeth Bennet. Charming illustrations like

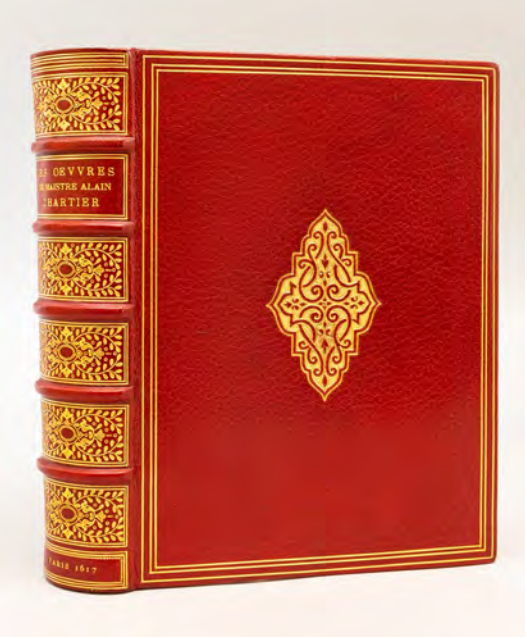


the ones in the present volume made the name of illustrator Hugh Thomson (1860-1920), who, according to Houfe, “created an idyllic world of stage coaches, sedan chairs, feasts and port wine.” Cedric Chivers (1853-1929) established binding premises in his native Bath after an inspiring visit to the Paris Exhibition of 1878, and a short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax, he began producing his own work in this tradition, creating what he called the “vellucent” binding. The innovative part of these bindings, as seen here, was accomplished by rendering vellum transparent, then placing it over painted pieces of paper, thereby protecting the surface of the paper from soiling and abrasion. Prideaux says that the process achieves the effect of enriched enamel. The cream color of the paper boards on our copy gives it the look of a painting on ivory, the pastel hues employed are especially pleasing, and the coaching scene is much more animated than many Chivers designs. (ST13981)

**— TWO BINDINGS BY CHARLES DE SAMBLANX —**

**17th Century Imprint about 15th Century French History, In Very Fine 20th Century Retrospective Morocco**

**198 CHARTIER, ALAIN.** LES OEUVRES DE MAISTRE ALAIN CHARTIER, CLERC, NOTAIRE, ET SECRÉTAIRE DES ROYS CHARLES VI. & VII. CONTENANS L’HISTOIRE DE SON TEMPS, L’ESPÉRANCE, LE CURIAL, LE QUADRILOGUE, & AUTRES PIÈCES. (Paris: Samuel Thiboust, 1617) 230 x 167 mm. (9 x 6 1/2”). [8] p.l., 868, [20] pp. Edited by André Du Chesne. EXCELLENT SCARLET CRUSHED MOROCCO, GILT, BY CHARLES DE SAMBLANX (stamp-signed on front turn in), covers with intricate central gilt lozenge and French fillet border, raised bands, spine compartments with gilt swirling vines and fleurons emerging from central oval, gilt titling, turn-ins richly gilt with azured leaf roll on a stippled background, marbled endpapers, all edges gilt. In a modern marbled paper slipcase. With one numismatic plate containing four specimens. Occasional later marginal notations toward the end of the book. Brunet I, 1813-14; Tchemersine III, 335. ♦Contents washed and pressed (but the ink still dark and rich), occasional minor blemish, some pages lightly toned, a few small stains, one marginal tear just touching text and expertly repaired, but an attractive copy nevertheless, especially for an early 17th century imprint, and THE LOVELY BINDING IN PRISTINE CONDITION. **\$1,800**



*In a lovely sympathetic binding by a Belgian master craftsman, this is a superior edition of the works of Medieval French poet and political writer Alain Chartier, edited and augmented by the man recognized as the father of French history.* A diplomat and courtier, Chartier (ca. 1385 - ca. 1433) drew on his first-hand experience in government to produce the incisive political writings here, including a condemnation of the abuses of feudalism, a satire on life at court, and an allegory on the Hundred Years’ War. Britannica notes that Chartier’s “didactic, elegant, and Latinate style was regarded as a model by succeeding generations of poets and prose writers.” Editor André Du Chesne consulted multiple manuscripts to produce an edition Brunet considers “preferable to all its predecessors, for the accuracy of the text.” Du Chesne had also supplied extensive annotations and an index. Our volume has been given a very elegant morocco attire by one of Belgium’s most celebrated modern binders. Charles de Samblanx (1855-1943) began working at the binding trade at age 11, apprenticed to Coppens. He eventually established his own firm (which, during the period from 1889-1909, was known as Samblanx-Weckesser, his gilder Jacques Weckesser having been taken into partnership for 20 years). De Samblanx’s binding career extended over several decades, and he worked in a variety of period styles, classical and romantic, sensitively reproducing the bindings of previous centuries with notable accuracy and extraordinary execution. Here, the style of decoration echoes that of 17th century French bindings. Many of his bindings are now in the Royal Museum of Mariemont in Belgium. (ST14934)



*A Lavishly Illustrated 18th Century Bible,  
Meticulously Bound in Splendidly Gilt Red Morocco*

**199 (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.** BREATHTAKING 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. **\$15,000**



*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. The complex inlaid design of the present set, realized with impeccable skill using



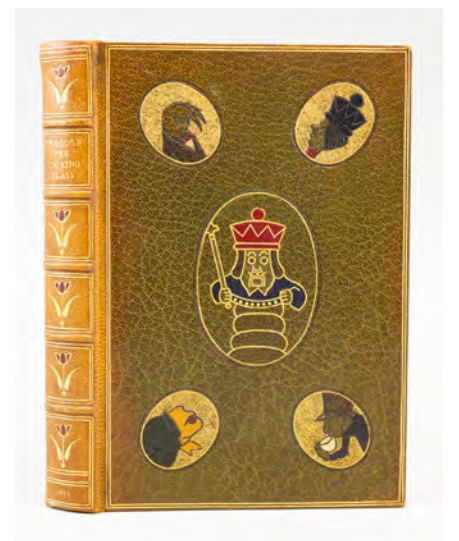
the highest quality materials, provides memorable evidence of the level of de Samblanx’s imagination and precision of execution. In addition to the aesthetically pleasing features of this set, its printing provides a window into the most turbulent period in French history. Production on this work began 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 three complete quarto sets are listed in ABPC and RBH since 1975. (ST12575)

**BOUND BY ALFRED DE SAUTY**

*With Pictorial Inlays of the Red Queen, Walrus, Frog, and More*

**200 [DODGSON, CHARLES LUTWIDGE.] “LEWIS CARROLL” (Pseudonym).** THROUGH THE LOOKING-GLASS, AND WHAT ALICE FOUND THERE. (London: Macmillan & Co., 1872) 185 x 120 mm. (7 1/4 x 4 3/4"). 6 p.l., 224, [2] pp. FIRST EDITION, FIRST ISSUE (with “wade” instead of “wabe” on p. 21). CHARMING INLAID PICTORIAL OLIVE GREEN MOROCCO BY DE SAUTY (stamp-signed on front turn-in), upper cover with central oval medallion containing an inlaid Red King, smaller medallions in corners depicting the Walrus, Hatta (i.e., the Mad Hatter who appears briefly here after his bigger role in “Alice in Wonderland”), the Red Queen, and the Frog, lower cover with inlaid red tulip; raised bands, spine compartments with central inlaid tulip, gilt titling, gilt-ruled turn-ins, all edges gilt, front joint invisibly repaired. Original red cloth covers and spine bound in. With 50 illustrations in the text by John Tenniel. Williams & Madan 84. ♦Spine evenly sunned to honey brown, corners lightly rubbed, one-inch ink stain to one illustration, other trivial imperfections, but an excellent copy of a charming volume, clean and fresh internally, and in a lustrous binding. **\$2,500**

*This very charming inlaid binding covers a work that is among the most enduringly popular in all of children’s literature.* “Alice’s Adventures in Wonderland” and “Through the Looking-Glass” have been continuously reprinted for well over a century, and have inspired any number of works in other media. Intricate, inventive, absorbing, humorous, and revolutionary, “Looking-Glass” (and “Alice”) were different by miles from the typical children’s book of the period, which was meant first and last to inculcate. The world of imagination created by Dodgson was much enhanced by the illustrations of John Tenniel, though the two often clashed over the art. According to Williams & Madan, “Dodgson had proved so exact, and exacting, as a critic of the way his requirements were carried out, that Tenniel, when approached about the illustrations for ‘Through the Looking-Glass,’ declared he was too busy.” Tenniel later wrote that, after changing his mind and completing the work, “the faculty of making drawings for book illustration departed from me . . . and I have done nothing in that direction since.” Tenniel’s creations provided inspiration for our binder Alfred de Sauty, who adorns his covers here with inlaid portraits of memorable characters from the text. De Sauty trained briefly at the end of the 19th century at Riviere in London and subsequently made designs for the Hampstead Bindery and taught at the London County Council School of Arts and Crafts. In 1908 he immigrated to America, becoming manager of the extra bindery at the R. R. Donnelley Co. in Chicago, where he became known as one of the most accomplished binders at work in the first third of the 20th century. (CDT1705)



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A PAINTED VELLUM BINDING, CA. 1910 BY COMTE MAX DE BEAUREGARD

*The French Version of “The Studio,”  
Bound Very Prettily by One of its Aristocratic Subscribers*

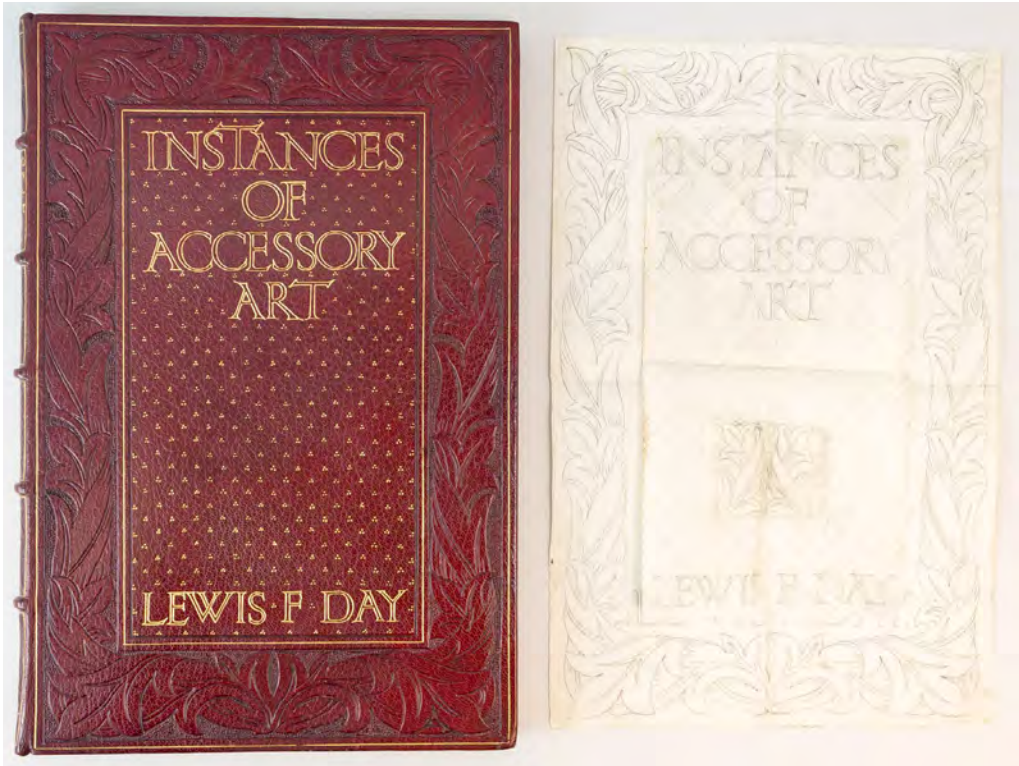


first quarter of the 20th century. The count’s design here resembles blue and white Delft china, or French toile fabric patterns. The contents comprise a special winter issue of the French edition of the English fine and decorative arts magazine “The Studio,” founded by Charles Holme and published from 1893 until 1964. It was important in spreading the influence of the Arts & Crafts and Art Nouveau movements. Our binder was precisely the intended audience of “The Studio,” and he was very likely a subscriber. (ST12950)

BOUND BY ALEX J. VAUGHAN

*A Thing of Beauty Made by the Mature Hands of a Young Binder,  
Reflecting an Unusual Artistic Symbiosis between Book and Binding*

**202 DAY, LEWIS F.** INSTANCES OF ACCESSORY ART. ORIGINAL DESIGNS & SUGGESTIVE EXAMPLES OF ORNAMENT WITH PRACTICAL AND CRITICAL NOTES. (London: B. T. Batsford, 1880) 360 x 235 mm. (14 x 9 1/4”). [32] leaves. FIRST EDITION. SUPERB MAROON CRUSHED MOROCCO DECORATED IN ARTS & CRAFTS STYLE IN GILT AND BLIND BY ALEX J. VAUGHAN (stamp-signed “A. J. V. 1911” in blind at foot of spine and “A. J. Vaughan 1911” in gilt on rear turn-in), covers with blind-tooled acanthus leaf frame enclosed by gilt and blind rules, upper cover with central panel semé with three-dot clusters, gilt lettering at head and foot of panel; raised bands, gilt-ruled spine compartments with blind-tooled acanthus leaves, gilt titling, turn-ins ruled in gilt and blind, with blind-stamped quatrefoils at corners, white paper pastedowns semé with gilt floral tools, all edges gilt. In a (slightly worn) green linen-trimmed slipcase lined with fleece. WITH THE ORIGINAL PENCIL-DRAWN BINDING DESIGN LAID IN AT FRONT. With illustrated title page and 29 plates printed in black, green, brown, sanguine, or blue, illustrating various styles of ornament. ♦One corner slightly bumped, perhaps a hint of rubbing to ends of spine, text leaves with mild toning and occasional hint of foxing, otherwise a fine copy internally, and THE REMARKABLY ATTRACTIVE BINDING IN ESPECIALLY PLEASING CONDITION. \$6,000

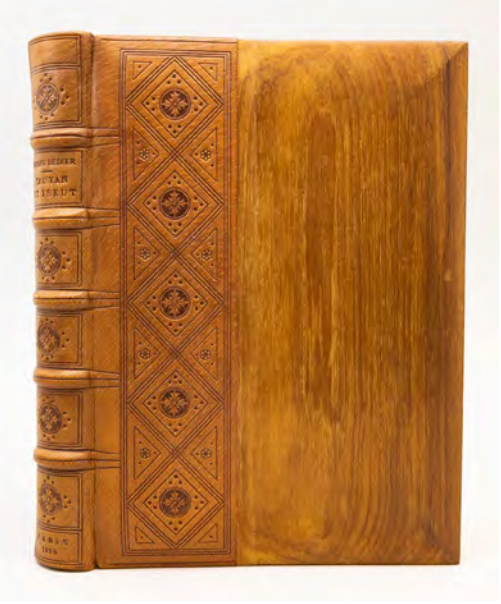


designed many of the semi-extra bindings, and was very useful going out and interviewing clients. He remained with S & S until the great slump of 1930, and left about 1933.” Vaughan himself became an instructor at Camberwell, served as an examiner for the City & Guilds Bookbinding examinations, and wrote a still-valued practical guide to the craft, “Modern Bookbinding: a Treatise Covering Both Letterpress and Stationery Branches of the Trade, with a Section on Finishing and Design.” DNB tells us that Lewis Day (1845-1910) “belonged to the same school of artist-craftsmen as William Morris and Walter Crane, and his influence on contemporary ornament, if not so fully recognized as that of those two artists, was considerable. An important educator in design, many of the best-known designers of his day were taught by him and benefited from his belief in natural forms of ornament and high standards of craftsmanship.” As Vaughan almost certainly used Day’s work to inform his design process, there is an unusual artistic symbiosis between book and binding here. It is remarkable that Vaughan was just in his late teens or early twenties when he created this binding, which reflects the work of a mature hand, at a time when he was first beginning to make a name for himself in the trade. (ST14884)

A MEDIEVAL-STYLE RETROSPECTIVE BINDING  
OF CALF-BACKED BOARDS

**203 BÉDIER, JOSEPH.** LE ROMAN DE TRISTAN ET ISEUT. (Paris: [Printed by J. Melzer for] L’Édition d’Art, H. Piazza, 1914) 240 x 175 mm. (9 3/4 x 6 3/4”). 199, [3] pp. No. 80 OF 500 COPIES on Japanese vellum (from a total edition of 525 copies). Handsome modern Medieval-style binding of blind-tooled brown morocco over bevelled wooden boards, raised bands, blind-tooled compartments and titling. Original paper wrappers bound in. With 48 color illustrations by Robert Engels. ♦A flawless copy inside and out. \$1,250

*This unusual and tactilely pleasing period-style binding adorns French Medievalist Joseph Bédier’s classic retelling of the love triangle between Tristan, Iseult, and King Mark, a tale traced to 12th century*



*Housing a master craftsman’s tract on the principles of design and ornamentation, this is an extraordinarily fine and beautifully crafted binding by someone whose considerable importance in the bibliopegic world is underestimated because he signed very few bindings of his own. Alex J. Vaughan studied at the Camberwell School of Art, where George Sutcliffe was one of his instructors, before serving in the First World War. After leaving the army in 1918, he went to work for Sangorski & Sutcliffe as a gold finisher and designer. According to the late director of that bindery, Stanley Bray, “Over the years [Vaughan] was at S & S he*



**Brittany.** Though unsigned, the binding reflects accuracy and sophistication in the choice of materials and design, as well as considerable skill in execution. The bevelled boards are smooth, with an attractive grain, while the blind tooling is sharply delineated. The pleasing illustrations by Robert Engels are in the Pre-Raphaelite style so appropriate for a Medieval story. The muted palette used here calls to mind the overcast skies and moodiness of the Norman coast, and perhaps hints at the fateful end of this most famous tragic romance. (ST14203)

**BOUND BY BERTHE VAN REGEMORTER**

*Done by One of the Few Women to Apprentice at Sangorski & Sutcliffe*

**204 LACLOS, CHODERLOS DE.** LES LIAISONS DANGEREUSES. (Paris: L. Carteret, 1914) 286 x 216 mm. (11 1/4 x 8 1/2"). With half titles in each volume. **Two volumes.** 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. Jeannot, 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. **\$7,800**

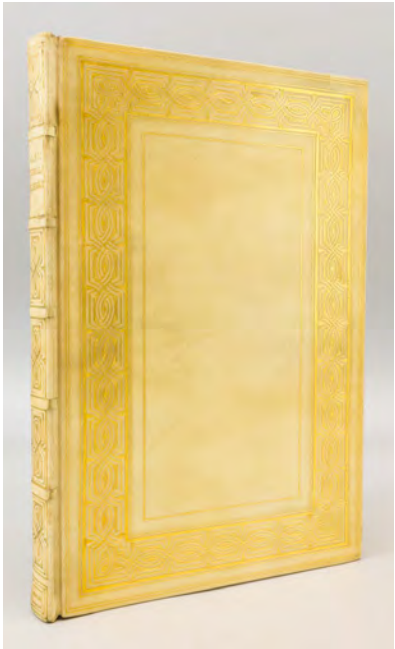


*This is a virtually pristine example of the elegant work produced by Belgian binder Berthe van Regemorter (1879-1964), who had apprenticed at Sangorski & Sutcliffe—one of the few women to do so—before opening her own workshop in Antwerp. She first worked privately under Brussels binder Joseph Hendrickx 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 Wittrockiana 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)

**BOUND BY FRIEDA THIERSCH**

**205 (BREMER PRESS). TIBULLUS.** ELEGIAE. (Tölz: Bremer Presse, 1920) 265 x 168 mm (10 1/2 x 6 5/8"). lxxxii, [4] pp. No. 20 OF 270 COPIES. Elegant stiff vellum with exposed lacing by Frieda Thiersch (stamp-signed on rear pastedown), covers with gilt rules and gilt geometric weave roll with dot details, yapp



edges, raised bands, spine gilt in compartments with similar weave design, gilt titling, all edges gilt. Original (damaged) slipcase. With initials by Anna Simons. Ink-signed dedication (in Latin and upside-down) on rear endleaf dated 1921. ♦Slight soiling and trivial wear to spine, but a very appealing copy that is internally entirely fresh and clean. **\$1,500**

*In an elegant gilt binding, and with sweeping capitals by Anna Simons that visually reference the initials of illuminated Medieval manuscripts, this limited printing of Tibullus is sumptuous on the outside and typographically unencumbered and refined internally.* The “Elegiae” of Tibullus was the fifth Bremer Press book and the third to be printed in Tölz, where the press made its temporary home from 1919-20. The Press was founded in 1911 by Willy Wiegand (1884-1961) and others, and active until just before World War II. Cave flatly declares that Bremer had an influence that “was probably greater and longer lasting than that of any of the other fine presses.” It certainly is universally considered the most successful and influential of the German private presses, and Ransom says that “perhaps no other organization, private or public, has attempted closer coordination and interrelation of scholarship, type design, and book design.” 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.” (Cave) As with the Doves volumes, ornament (except for initials) was eschewed, and the considerable success enjoyed by Bremer resided elsewhere—with typography both refined and innovative, with the highest quality of materials, and with meticulous presswork. In addition to the typefaces cut by Wiegand for exclusive use at his press, new titles and initials were designed and cut for almost every production. Frieda Thiersch got her start working under the tutelage of Charles McLeish, formerly of the Doves Bindery. Upon completing her apprenticeship, she began working first for Carl Sonntag, but soon thereafter became the premier binder for the Bremer Press. During WWII, she became the binder of choice for the Nazi party and Hitler himself, creating document folders, guest books, photo albums, and so on. It is possible that the present binding, which is stamp-signed with the initials “F. T.,” was done by an apprentice under Thiersch’s direct supervision (the work she did with her own hands is typically signed with her full name.) Our edition of the Roman elegiac poet Tibullus, whose work is seldom printed separately from that of Catullus and Propertius (see, e.g., item 67, above), was taken from an edition printed by Bernard Tauschnitz in 1885. (ST14276b)

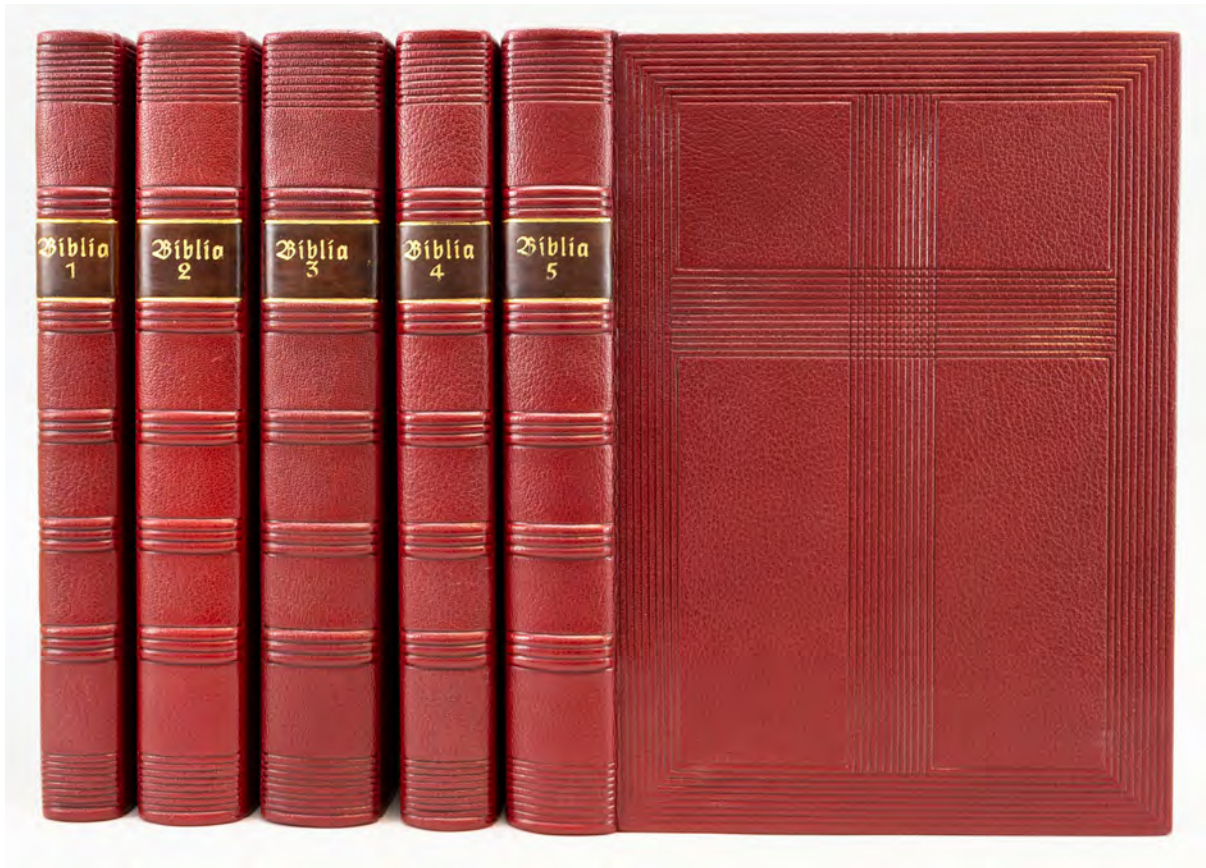


**BOUND IN PUBLISHER’S LUXURIOUS MOROCCO**

*A Specially Bound Copy of the Signal Achievement of the Press*

**206 (BREMER PRESS.) BIBLE IN GERMAN.** BIBLIA DAS IST: DIE GANTZE HEILIGE SCHRIFT. DEUTSCH. D. MARTIN LUTHER. (Munich: Bremer Presse, 1926-28) 360 x 250 mm. (14 1/4 x 10"). **Five volumes.** Edited by Carl von Kraus. No. 284 OF 365 COPIES. PUBLISHER’S REFINED BURGUNDY MOROCCO DECORATED IN BLIND, covers framed by nine blind rules, central panel of upper cover with large cross formed by 13 blind fillets, triple raised bands, brown morocco label, blind-ruled turn-ins, ivory watered silk endleaves, top edges gilt, other edges untrimmed. In (apparently later) morocco-lipped slipcases. With titles and initials drawn by Anna Simons. Eyssen 88; Ransom, p. 257. ♦IN PRISTINE CONDITION. **\$8,000**





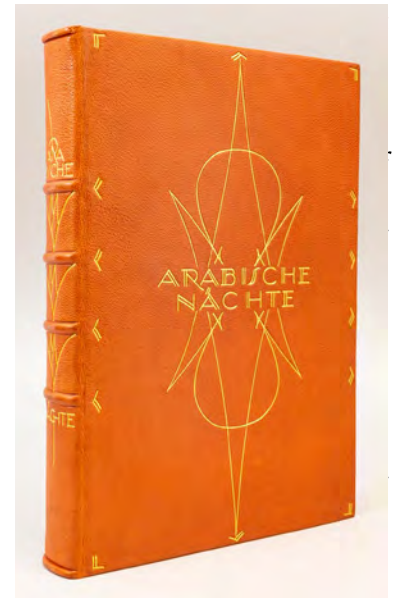
*This is a superb copy of the signal achievement of the Bremer Press, in a restrained but impressive binding produced by their bindery.* Printed on Zander handmade paper with a typeface specially cut by Louis Hoell and initials designed by Anna Simons, it was issued to celebrate the 400th anniversary of the completion of the Lutheran Bible. Rodenberg tells us that this work had for years been the highest goal of the press, and Eyssen proclaims, “a better and more textually reliable re-creation of this national monument is hardly conceivable.” Colin Franklin noted in “The Private Presses” that the Gutenberg Museum in Mainz described the Bremer Press as “the Queen of the Private Presses.” According to Ransom, the press offered the Bible in three different bindings: in boards for \$310, in vellum for \$420, and in morocco for \$470. Because she was a woman, Anna Simons (1871-1951) was barred from studying at the Prussian Arts and Crafts School, so she travelled to England to learn from Edward Johnston at the Royal College of Art. Johnston’s biographer Priscilla Johnston writes, “She was one of the best students Johnston ever had and certainly one of those who exercised the greatest influence afterwards, for she disseminated his teaching throughout Germany where it was perhaps more fruitful, even, than in England.” She designed some 1,400 initials and title pages for the Bremer Press. While our stately bindings are unsigned, they were likely designed by Frieda Thiersch, who was running the Bremer Press bindery at the time. The design evokes strength, the materials are of the highest quality, and the level of execution is irreproachable. Our set shows absolutely no signs of wear, and looks much as it did the day it was issued. (ST14861)

### BOUND BY OTTO DORFNER



**207 (ARABIAN NIGHTS). DULAC, EDMUND, Illustrator.** ARABISCHE NÄCHTE ERZÄLUNGEN AUS TAUSEND UND EINE NACHT. (Potsdam: Müller & Co., [1920]) 265 x 180 mm. (10 1/2 x 7”). 235, [1] pp., [2] leaves. FINE SALMON-PINK PEBBLE-GRAIN MOROCCO BY OTTO DORFNER (stamp-signed on rear turn-in) with Art Deco gilt titling and flourishes to spine and upper board, raised bands, gilt-ruled turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. In a matching silver and salmon cardboard clamshell box. With 41 color illustrations by Edmund Dulac. ♦In near-mint condition. **\$3,250**

*This is an early German edition of Dulac’s first major commission as a illustrator, offered in a fine binding by an artisan with the highest reputation within German book world.* Edmund Dulac (1882-1953) studied art at the university in native Toulouse before emigrating to England at 22, at just the time when the process of color separation was making it possible to print faithfully the glowing colors his palette. Between 1907, when his “Arabian Nights” first appeared, and 1920, his works found an appreciative audience. Influenced by the work of the older Arthur Rackham, Dulac’s illustrations have a sophisticated and exotic tone with rich color, reminiscent of the paintings of Gustav Klimt. After 1920, Dulac, who had become naturalized British citizen, published several more illustrated fairy tales, but also worked as a designer of costumes and sets. Master bookbinder Otto Dorfner (1885-1955) taught at the School of Applied Arts in Weimar and at the Bauhaus workshop before founding own school to teach binding. He was awarded a number of international awards, and particularly noted for his work with the Cranach Press. His bindings tend to be understated, executed with exemplary craftsmanship and using the best materials. (ST14858)



### BOUND BY LOUIS GUÉTANT

*A Handsomely Bound Large-Format Production, With 170 Original and Inserted Illustrations*



**208 (EXTRA-ILLUSTRATED BOOKS). LA FONTAINE, JEAN DE. FABLES.** (Paris: Quantin, 1883) 328 x 222 mm. (12 7/8 x 8 3/4”). **Two volumes.** HANDSOME DARK BLUE CRUSHED MOROCCO, ATTRACTIVELY GILT, BY LOUIS GUÉTANT (stamp-signed on front turn-in), covers with mitered frames in the style of Du Seuil, with delicately tooled cornerpieces, raised bands, spines elegantly gilt, turn-ins lavishly gilt with multiple decorative rolls, marbled endpapers, all edges gilt. WITH 170 PLATES, consisting of 75 etchings by Delierre, as called for, TWO ORIGINAL WATERCOLORS by Delierre, and 93 EXTRA-ILLUSTRATIONS by Percier, Daubigny, Leloir, Oudry, and others, all with tissue guards. Vicaire IV, 909; Carteret IV, 227. ♦Lower covers with three or four tiny scratches (neatly refurbished), opening leaves of first volume with a little freckled foxing, isolated spots of foxing or faint offsetting, otherwise an excellent copy, clean, fresh, and bright in a lustrous binding. **\$5,000**

*This is a sumptuous large-format bibliophile’s edition of one of the masterpieces of French literature, extravagantly illustrated and beautifully bound.* The fame of La Fontaine

(1621-95) will always rest on his “Fables.” As Britannica observes, while he based the stories on Aesop, “he enriched immeasurably the simple stories that earlier fabulists had in general been content to tell perfunctorily. . . . He contrived delightful miniature comedies and dramas, excelling in the rapid characterization of his actors, sometimes by deft sketches of their appearance or indications of their gestures and always by the expressive discourse he invented for them.” These qualities made the “Fables” an extremely popular title for illustrators, from the heyday of the 18th century illustrated book through the art books of the Belle Époque. Our volumes combine the delights of multiple editions, with Auguste Delierre’s fine, realistic etchings augmented by those of Jean-Baptiste Oudry (1686-1755), the greatest animal painter of his age, whose “rendition of animals,” in Ray’s words, “is hardly to be surpassed.” Delierre (1829-after 1889) was greatly influenced by Oudry, and it is interesting to compare their illustrations of the same fables. The engravings by Oudry are





much smaller, but ironically seem larger, due to the wider view of the scene and the spaciousness the artist is able to convey. In illustrating “The Cock and the Pearl,” for example, Delierre shows us a close-up view of a cock standing on a pile of hay, a hen nestled at his side. It is intimate, almost claustrophobic, and the birds look posed. The master Oudry takes a longer view of the barnyard—the cock is still on a pile of hay, but one hen is perched above him on the coop, another and her chicks are foraging nearby. The cock seems to be turning to speak to them, and it seems very real and immediate. The lovely bindings are the work of Lyon craftsman Louis Guétant, who was active from the turn of the 20th century until about 1950. Most of the bindings he created for collectors were done, as here, in an historic style, often that of the era in which the work first appeared. He also created cuir-ciselé panels for other binders: a presentation copy of Baudelaire’s “Les Fleurs du Mal” was bound by Marius Michel using Guétant’s cuir-ciselé panel, inspired by the poem “Les Bijoux” on the front cover. This volume fetched a hammer price of €225,000 at the first sale of the library of Pierre Bergé in December 2015. (ST14918)

### BOUND BY STIKEMAN & CO.

*Written by an Australian Novelist who Gained Fame in her 60s*

**209 RICHARDSON, ETHEL M.** *THE LION AND THE ROSE. (THE GREAT HOWARD STORY).* (New York: E. P. Dutton & Company, [1923]) 235 x 157 mm. (9 1/4 x 6 1/4”). **Two volumes.** FIRST EDITION. PLEASING CRIMSON CRUSHED MOROCCO, ELABORATELY GILT, BY STIKEMAN & CO. (stamp-signed on rear turn-in), covers gilt in a Grolieresque design, raised bands, spines gilt in compartments with a stylized azured floral spray. With 16 photogravure portrait plates. ♦Light wear to joints, occasional minor foxing, otherwise a fine set, internally clean and bright, and in lustrous bindings. **\$2,250**

*During the period from the retirement of William Matthews to the establishment of the Club Bindery, there was no better binder in America than Henry Stikeman, who exhibited “extraordinary skill . . . in design, inlaying, and tooling.”* (Maser Collection) Stikeman’s firm did high-end publisher’s bindings as “bread and butter” work, and luxurious gilt-tooled bindings for collectors. Ethel Florence Richardson (1870–1946), who wrote under the pen name of Henry Handel Richardson was an Australian novelist, short story writer, and diarist whose writing did not attract notice until she was in her 60s, but then she gained considerable acclaim, being nominated for the Nobel Prize for Literature in 1932. The present set is an historical account of the dukes of the great Howard family, the first volume being titled “Norfolk Line 957-1646” and the second “Suffolk Line 1603-1917.” (ST13162)



### BOUND BY ERNST RÜCKERT

*An 18th Century Bible in Modern Incised and Modelled Calf*

**210 BIBLE IN GERMAN. LUTHER, MARTIN** with **WELLER, JACOBI VORREDE.** *BIBLIA, DAS IST: DIE GANTZE HEILIGE SCHRIFT, ALTES UND NEUES TESTAMENTS, VERTEUTSCHET DURCH D. MARTIN LUTHER.* [with] *DIE AUGSBURGISCHE CONFESSIO.* (Luneburg: Sternischen Buchdruderen, 1750) 380 x 240 mm. (15 x 9 1/2”). 6 p.l., 266, 185, 130, [25] leaves. IMPOSING 20TH CENTURY MODELLED AND INCISED CALF over bevelled wooden boards BY ERNST RÜCKERT (signed with his monogram), upper cover with floral frame surrounding a naïvely rendered scene of a hunter on horseback blowing a horn, a shield with the binder’s initials in the foreground, and brass corner guards; lower cover with brass central boss and corner



guards, raised bands, blind-tooled titling, two brass clasps, handmade endpapers. In a sturdy yellow drop-front archival box. With copper-engraved allegorical illustrated title page and 145 woodcuts in the text after designs by Jakob Mores. Not in Darlow and Moule. ♦Text washed and pressed, evenly (and inoffensively) browned throughout, isolated trivial imperfections, but a clean and pleasing copy in a binding that looks brand new. **\$2,800**

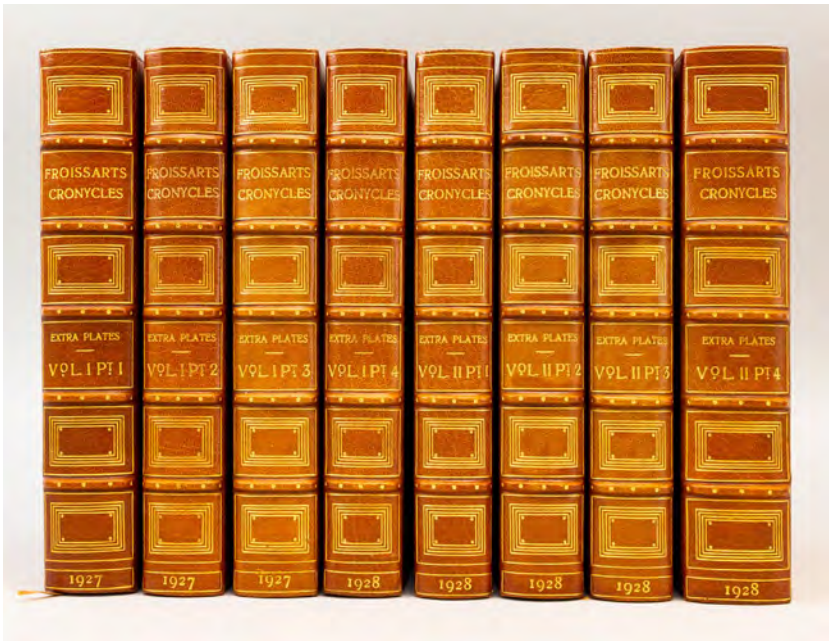
*The last of six editions of the Lutheran Bible produced between 1711 and 1750 by Luneburg publisher Cornelius Johann Stern, this impressive tome features woodcuts designed for a 16th century Bible and a modern German binding with a distinctly Medieval feel.* In addition to the Bible here, the text includes the Augsburg Confession, which sets out the basic doctrines of the Lutheran Church. The woodcuts were created by artist and goldsmith Jakob Mores of Hamburg (ca 1540-1612), and were originally used in the Wolder Bible of 1596. The binding is the work of Ernst Rückert of Hanau, Hesse, Germany, of whom very little is known. The scene on our cover—depicting a man in vaguely Medieval dress on horseback, blowing a hunting horn, with fir trees in the background and a large sun emanating rays from the upper right corner—is executed by a technique that combines blind tooling or incising with the raised, modelled leather bindings of the late 19th and early 20th centuries. The decoration is charming, and the overall effect is of a folkloric style. We have only been able to locate one other binding by Rückert in sales records, on an incunabular edition of Rolewinck’s “Fasciculus Temporum.” (ST14860)

### — THREE ITEMS BOUND BY BAYNTUN OR BAYNTUN-RIVIERE —

*Attractively Bound and Extra-Illustrated with 147 Plates, Half of them in Colors and Gold*

**211 (SHAKESPEARE HEAD PRESS). (EXTRA-ILLUSTRATED BOOKS). FROISSART, JEAN.** *FROISSARTS CRONYCLES.* (Oxford: Shakespeare Head Press, 1927-28) 242 x 172 mm. (9 1/2 x 6 3/4”). **Two volumes bound in eight.** Translated from the French by Sir John Bourchier, Lord Berners. No. 72 OF 350 COPIES. HANDSOME CONTEMPORARY HONEY BROWN MOROCCO, GILT, BY BAYNTUN OF BATH (stamp-signed on front turn-in), covers with lobed frame of multiple rules, raised bands, spines with compartments of multiple gilt rules, gilt titling, gilt-ruled turn-ins with calligraphic flourishes at corners, marbled endpapers, top edges gilt, other





edges untrimmed. With 531 hand-colored blazons in headpieces and shoulder notes, five maps outlined in colors (one of these double-page), and EXTRA-ILLUSTRATED with 74 ENGRAVED PLATES, five of these double-page, and 73 PLATES IN COLORS AND GOLD reproducing the illuminations in the manuscript in the Bibliotheque Royale, Paris, and the British Museum, all of the plates with tissue guards. ♦Spines lightly and uniformly sunned, joints and extremities with just a whisper of rubbing, isolated small marginal smudges, corner creases, or other trivial imperfections, otherwise A SUPERB SET, clean, fresh, and bright internally, and in remarkably well-preserved bindings. **\$11,000**

*Lavishly and thoughtfully extra-illustrated and bound by an eminent British workshop, this is an unusually fine and unique copy of a chief work of one of the most important private presses at work in England in the 20th century.* The Shakespeare Head Press, established in Stratford by Arthur Henry Bullen in 1904 for the express purpose of printing an edition of Shakespeare in the Bard's hometown, was acquired after Bullen's death in 1920 by Basil Blackwell of Oxford (and others), who appointed the distinguished scholar-printer Bernard Newdigate (1869-1944) as typographer. Under Newdigate, the Shakespeare Head Press produced a substantial number of impressive editions, sometimes employing a hand press used by William Morris at the latter's Kelmscott Press. According to Franklin, while under Newdigate's direction, the Shakespeare Head Press "became the most mature and sophisticated of the private presses." According to the Oxford Companion, the "Chroniques" of Froissart (1337?-1410), covering the period 1325-1400, comprise "a narrative of the principal occurrences of the period of the Hundred Years War, including many particulars relating to affairs of Italy, Spain, Germany, etc., but chiefly of the battles and sieges, repressions of popular risings, massacres, and pillage, seen as exploits of the feudal chivalry of France and England." A considerable achievement as a literary account, the work is, in the words of the Oxford Companion, "of extraordinary vividness and . . . of high historical value for the picture it presents of the conditions and sentiments prevailing in this period." The immediacy of the prose is complemented here by the added illustrations, which include, in addition to the engraved portraits and landscapes common to extra-illustrated works, very beautiful color reproductions of illuminations from Medieval manuscripts of Froissart, held by the French Royal Library and the British Library. There we can see, in colors and gold, how Froissart's contemporaries envisioned the events of which he spoke: the joy of marriages and coronations, the pomp of tournaments and royal courts, the pity of deathbeds and funerals, and the drama of battles and assassinations are all brought to life by contemporary artists. Our binding is a good example of the early 20th century decorative work typical of the Bayntun firm, founded in Bath in 1894 and now the last of the great Victorian trade binderies still in family ownership. The present book is attractive enough in the publisher's cloth-backed boards, but it takes on a very special appeal in the fine bindings seen here. (ST14851)



*An Outstanding Copy, with Exotic Illustrations on the Inside and Pearls on the Outside*

**212 DULAC, EDMUND, Illustrator. ROSENTHAL, LÉONARD.** AU ROYAUME DE LA PERLE. [THE KINGDOM OF THE PEARL]. (Paris: H. Piazza, 1920) 289 x 230 mm. (11 3/8 x 9 1/8"). 139, [1] pp.



(colophon). First Printing with these Illustrations. No. 430 OF 1,500 COPIES. FINE LATER BLACK CRUSHED MOROCCO, GILT, BY BAYNTUN-RIVIERE (stamp-signed on front turn-in), covers with a dotted roll border incorporating gilt cornerpieces, the upper cover with a lobed CENTERPIECE PANEL ENCLOSING A GILT CROWN SET WITH 26 TINY SEED PEARLS, raised bands, gilt-ruled and decorated compartments, wide turn-ins with gilt rolls and cornerpieces, marbled endpapers, top edge gilt. The book housed in a (somewhat worn and faded but still sturdy) felt-lined drop-back clamshell cloth box. With decorated title, initials, head- and tailpieces, borders, and 10 COLOR PLATES BY DULAC mounted within decorative frames, captioned tissue guards (four initials carefully hand-colored by a previous owner). Limitation page with a convincing "signature" of Dulac, which appears to be a forgery. Hughey 54. ♦A BEAUTIFULLY BOUND COPY IN PRISTINE CONDITION. **\$1,800**

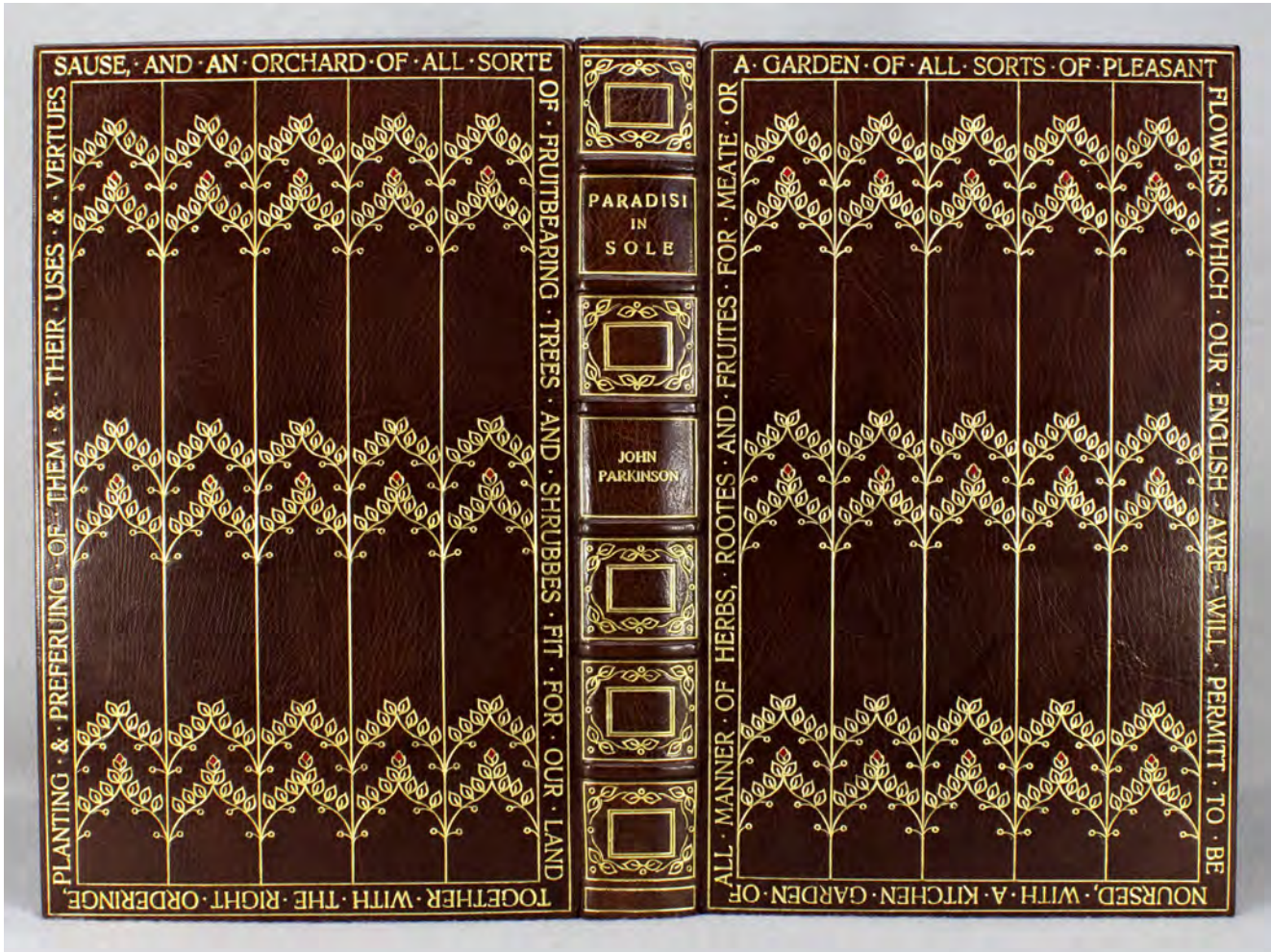
*In an appropriately (and very attractively designed) pearled binding, this is a beautiful copy of a volume celebrated for its exotic illustrations.* Léonard Rosenthal was an internationally famous pearl merchant who wrote this book as a love letter to those gems of the sea that had made him a wealthy man. He discusses pearls in history, myth, and legend, as well as in commerce, with attention to the then-new process of culturing pearls. Rosenthal wanted Dulac to illustrate the 1919

first edition, but the illustrator was too busy with other work. When Dulac's schedule finally allowed him time to complete the watercolors for the project, Rosenthal had the present edition published. Dulac's plates were immediately recognized as quite special, with the "London Times" critic declaring them to be "Dulac at his best." The reviewer for "The International Studio" wrote that "in 'The Kingdom and the Pearl' [Dulac] used the conventional Persian style without perspective, rich in decorative forms and jewel-like colours, bringing out the beauty of minute things by the use of colour and graceful line." Hughey unabashedly declares the illustrations to be works of "true genius." Houfe says that Dulac "looked to the Middle and Far East for inspiration, and his watercolors of legendary subjects have a gem-like brilliance found only in Mogul miniatures, their flat, stylized and sleepy beauty sometimes comes from the Japanese print, sometimes from the Pre-Raphaelites and even occasionally from the Renaissance." For more on Dulac, see item #207. (ST12683-250)



**213 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. **\$3,250**





*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.* First printed in 1629 and 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 two decades. (ST12287)

— THREE BINDINGS BY SANGORSKI & SUTCLIFFE —

**214** PARKINSON, JOHN. PARADISI IN SOLE PARADISUS TERRESTRIS . . . FAITHFULLY REPRINTED FROM THE EDITION OF 1629. (London: Methuen & Co., 1904) 375 x 225 mm. (14 3/4 x 8 3/4"). 8 p.l., 612, 16 pp. MID-20TH CENTURY ALUM-TAWED PIGSKIN, VIGOROUSLY GILT, over bevelled boards BY SANGORSKI & SUTCLIFFE, covers decorated in gilt in an overall diapered design with leaf fronds and inlaid mauve rosettes forming lozenge-shaped compartments containing a stylized sheaf of wheat, smooth spine



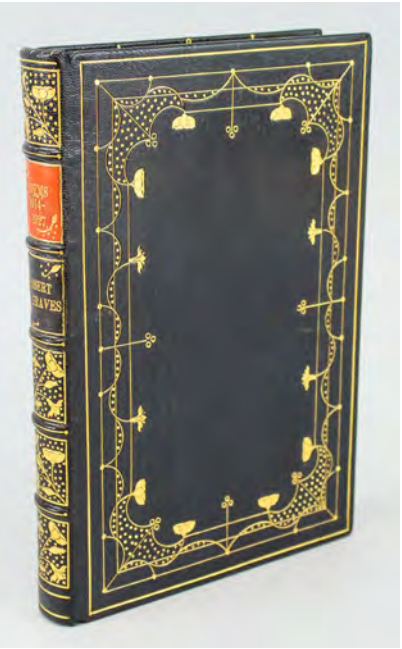
with similar decoration and gilt titling, turn-ins with repeating gilt leaves and pink rosettes, vellum endleaves, all edges gilt. In a green morocco-lipped felt-lined slipcase. Woodcut headpieces, tailpieces, and initials, author's portrait, illustrated title page depicting the Garden of Eden, three 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. A photocopy of a photograph of the binding in the Sangorski workshop, with manuscript notations on its creation, laid in at front. Original edition: Henrey 282; Hunt 215; Nissen BBI 1489; Pritzel 6933; STC 19300. ♦Spine slightly and uniformly yellowed, a few leaves with minor crease in bottom right corner, otherwise very fine, with almost no signs of use inside or out. **\$3,250**

*This is another copy of the previous item, bound by another venerable and competing English firm.* 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. 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. The forwarding for our binding was done by Frank Watson and the finishing by Edgar Turner, who must have been one of the bindery's best finishers, as he was chosen to tool the binding for the Coronation Bible presented to Queen Elizabeth II by the Archbishop of Canterbury. The pigskin here is beautifully creamy, and the delicate gilt tooling and tiny inlaid rosettes give the impression of fine gold lace over ivory satin. The document laid in here shows Sangorski &

Sutcliffe's head of bookbinding Stanley Bray posing with this volume in the bindery in 1970. Bray's handwritten notation, dated 10 December 1979, gives us the date of the binding and the names of the craftsmen who worked on it. Bray was the nephew of George Sutcliffe and had trained with his uncle; it is likely he designed this binding, to be carried out by Watson and Turner. (ST13540)

**215** GRAVES, ROBERT. POEMS (1914-1927). (London: William Heinemann, Ltd., 1927) 230 x 147 mm. (9 x 5 3/4"). xii, 229, [1] pp. No. 63 OF 115 SIGNED COPIES (100 of which were for sale). Graceful navy crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on rear turn-in), covers with an unusual Art Deco-style frame composed of straight and curving gilt rules, dots, and circlets, punctuated with stylized lily and poppy tools, raised bands, spine gilt in compartments with a bold floral spray on a ground of gilt dots, red morocco label, turn-ins with geometric tooling, blue floral-printed endpapers, top edge gilt. Original paper wrappers bound in. In a suede-lined slipcase with matching morocco lip. Printed on Ellerslie paper with unicorn watermark. ♦Faint offsetting (from bookmark?) to half title, a few spots of foxing to margin of final leaf, otherwise a very fine copy internally, quite clean, fresh, and bright, and in an as-new binding. **\$2,900**

*This is an attractively bound collection of the early poetry of Robert Graves, including the war poems that first brought him notice.* It was compiled with the assistance of his second wife, the American poet Laura Riding, at a time when Graves was struggling to find his footing and his poetic voice in the post-war world. Robert von Ranke Graves (1895-1985) had an unusual childhood among men of his





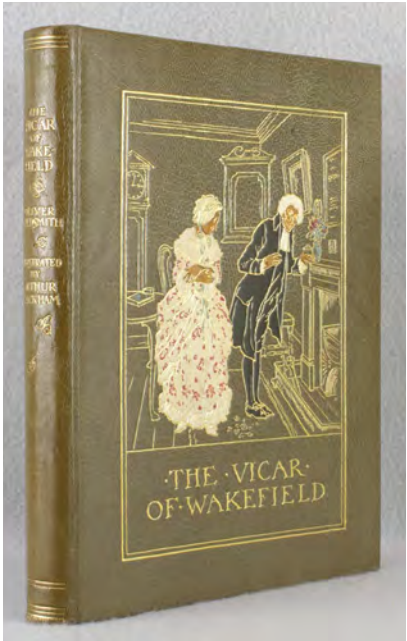
age and class. His father was a British poet, and his mother the daughter of a German academic; he grew up in a literary household where artistic achievement was emphasized over sport and hunting prowess. He was set to study classics at Oxford when the First World War intervened. Like his friend Siegfried Sasson, Graves became a haunting voice for youth in the trenches of France. His memoir of that time, “Goodbye to All That” (1929), brought him lasting fame. His career spanned more than 70 years, and included acclaimed novels, poetry, literary criticism, social history, and groundbreaking works on the influence of classical mythology on literature. The present strictly limited edition is uncommonly seen on the market in agreeable condition. The very pleasant binding here is from the most recent generation of Sangorski productions. (ST13604)

**216 (GOLDEN COCKEREL PRESS). HERRICK, ROBERT.** ONE HUNDRED AND ELEVEN POEMS. (London: Golden Cockerel Press, 1955) 285 x 187 mm. (11 1/8 x 7 3/4”). 127, [1] pp. No. 88 OF 550 COPIES, signed by the artist. VERY PRETTY RUSSET CRUSHED MOROCCO, GILT IN THE ARTS & CRAFTS STYLE, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers with delicate frame of poppies and plain rules, with a line from the poem lettered within the rules; raised bands, spine panels with a spray of poppies, gilt titling, turn-ins gilt ruled with poppies at the corners, top edge gilt. In a slipcase with matching morocco lip. Full-color frontispiece and title page vignette, with 20 full-page and 20 in-text sepia illustrations by W. Russell Flint. Titles in blue, green, and red. Cock-a-Hoop 199. ♦In mint condition. \$1,500

*This is an appropriately bound pristine copy of a later private press book with strong ties to the Arts & Crafts movement that spawned the revival of fine printing.* Produced by the longest-lived British private press for illustrator William Russell Flint, it was bound by the eminent firm of Sangorski & Sutcliffe. According to the director of the Golden Cockerel Press, Christopher Sandford, this book “was printed for the artist at his request and expense” and done “exactly to his specification.” One of the leading British illustrators of the 20th century, Flint (1880-1969) was especially noted for his female nudes and exotically attired beauties, both of which are in evidence here. DNB notes that Flint began his career as “a medical illustrator recording the effects of leprosy, eye disease, and South African War wounds,” and suggests that his penchant for drawing “an unchanging perfectly proportioned female type in various exotic guises” was his way of “imagin[ing] away all signs of the ravages of the twentieth century.” In a postscript to this work, Flint observes, “If ever prettiness blossomed into beauty, surely it did so in Herrick’s poetry. . . . The music of his songs is now part of me.” Day praises the verse of Herrick, whom he calls “the greatest of the Cavalier poets,” for its “charming daintiness” and “consummately beautiful artifice.” A friend and follower of Ben Jonson, Herrick (1591-1674) showed a dazzling display of technical versatility in his poetry, employing almost every stanzaic and verse form in English. Our binding dates from the 35-year period, beginning in 1943, when Sangorski & Sutcliffe was under the direction of Stanley Bray (1907-96), a nephew of founder George Sutcliffe and a master artisan in his own right. (ST14794)

**BOUND IN PUBLISHER’S SPECIAL PICTORIAL MOROCCO**

**217 RACKHAM, ARTHUR, Illustrator. GOLDSMITH, OLIVER.** THE VICAR OF WAKEFIELD. (London, Bombay, Sydney: George G. Harrap & Company, [1929]) 257 x 197 mm. (10 1/8 x 7 3/4”). 231, [1] pp. First Trade Edition. APPEALING PUBLISHER’S SPECIAL GRAY PERSIAN MOROCCO, UPPER COVER WITH



MULTI-COLOR PICTORIAL MOROCCO INLAYS reproducing the illustration “An Epitaph for my Wife,” flat spine with gilt titling, pictorial endpapers, top edge gilt, other edges untrimmed. With 35 illustrations by Rackham comprised of 12 COLOR PLATES, an additional five full-page black and white line drawings, one title vignette in red, and 17 black and white drawings in the text. Front free endpaper with neatly inked contemporary gift inscription. Latimore and Haskell, p. 65; Riall, p. 170. ♦Slight uniform sunning to the spine, boards with a hint of splaying, title with very faint mottled foxing, other trivial imperfections, but still a very pleasing copy, the binding unworn and lustrous, and the volume clean and fresh inside and out. \$950

*This is one of the uncommon copies of the Rackham-illustrated “Vicar” in the publisher’s special binding, which was issued simultaneously with the limited edition of 775 copies bound in vellum and the trade edition in cloth.* The total number of volumes of the present edition that featured our special pictorial binding is unknown, but it cannot be a great many. The bindery is unidentified, but there is a good chance that it may have been Bayntun, which made inlaid pictorial bindings a specialty during the 1920s through mid-1930s. 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 to be 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. Arthur Rackham (1867-1939) studied art at Lambeth School, where the work of his fellow student Charles Ricketts influenced his development. As Houfe says, soon after Rackham joined the staff of “The Westminster Budget” in 1892, he began concentrating “on the illustration of books and particularly those of a mystical, magic, or legendary background. He very soon established himself as one of the foremost Edwardian illustrators and was triumphant in the early 1900s when color printing first enabled him to use subtle tints and muted tones to represent age and timelessness. Rackham’s imaginative eye saw all forms with the view of childhood and created a world that was half reassuring and half frightening. His sources were primarily Victorian, and among them are evidently the works of Cruikshank, Doyle, Houghton, and Beardsley, but also the prints of Dürer and Altdorfer.” (ST12622)

**BOUND BY ARNAUD**  
*Small Octavo Elzevier Transformed into an Elegantly Engraved Quarto in a Lovely Decorative Binding*

**218 (ELZEVIER IMPRINT). HORACE.** [OPERA]. (Lugd. Batav.: Ex Officina Elzeviriana, 1629) 257 x 187 mm. (10 1/8 x 7 3/8”). 16 p.l., 239, [1]; 296 [i.e., 286]; 250 pp. (no printed title to part II). **Three parts bound in one volume.** Edited by Daniel Heinsius. Second Elzevier Edition. HANDSOME 20TH CENTURY RED CRUSHED MOROCCO BY ARNAUD (stamp-signed on front turn-in), covers with gilt French fillet border, raised bands, spine gilt in compartments with central ornate fleuron enclosed in a lozenge of small star and circle tools and with densely scrolling foliate cornerpieces inhabited by a small bird, intricately gilt turn-ins, marbled endpapers, all edges gilt. Engraved title page showing a long-haired Horace strumming a lyre and flanked by two plump putti riding swans, the two printed title pages with Elzevier device, foliated initials. THE ORIGINAL SMALL OCTAVO LEAVES (measuring 116 x 65 mm.) INSET INTO QUARTO-SIZE LEAVES WITH FINE ENGRAVED BORDERS. Front pastedown with engraved bookplate of Harald Wiens; verso of front free endpaper with morocco bookplate of Léon Rattier. Willems 314; Rahir 285; Schweiger, p. 403 (“Best edition of Heinsius”); Moss II, 14; Dibdin 97-98; Brunet





III, 317; Graesse III, 353. ♦A hint of soiling to boards, isolated rust spots and some faint browning to the original leaves, but A LUXURIOUS VOLUME IN VERY FINE CONDITION, the binding virtually unworn, and the leaves and their elegant frames entirely clean and fresh. \$3,500

*This is an impressively bound and beautifully presented copy of the esteemed second Elzevier edition of Horace, our copy with distinguished provenance.*

Louis Elzevier first published Daniel Heinsius' edition of Horace in 1612, but, according to Willems, it was "inferior in all respects" to the present second edition. The first part (i.e., volume) here contains Horace's complete works—the odes, epodes, satires, epistles, and "De Arte Poetica." The second contains Heinsius' extensive commentary to Horace's "Satires," explaining not only matters grammatical, but also putting the author's delightful sketches into historical and philosophical context; the third part contains our editor's notes to all of Horace's works. A person of obviously gifted intelligence, Daniel Heinsius (1580-1655) was one of the most distinguished scholars of his day. He began giving lessons in Greek and Latin when he was 19, published a book at 20, and became professor of history and politics at Leyden when he was 26. He went on to become librarian and secretary of the university as well as official historian of Sweden. He left some Latin drama and poetry in imitation of the styles of various ancient authors, produced several new editions of Greek and Roman writers, and authored some humorous and satirical works. His study of the Latin satirical genre had considerable influence on Ben Jonson and other English dramatists (see P. R. Sellin's "Daniel Heinsius and Stuart England"). One of our former owners was the celebrated French bibliophile Léon Rattier, whose collection was renowned for its beauty and uniformly outstanding condition. Rattier was married to the cousin of Edmond Goncourt, one of the arbiters of taste in Belle Époque Paris, and works from his library are always aesthetically pleasing. Books from Rattier's collection made up much of the sale held at Drouot on 6 June 1984. The other owner here, Swedish collector Harald Wiens, had a magnificent collection of Elzeviers: "Impressions des Elzeviers," a catalogue issued by Lengertz Antikvariat in 1952, listed 804 Elzevier editions from his library. It is uncertain which of these eminent bibliophiles commissioned the elaborate mounting of the leaves and the lovely Arnaud binding, but to see an Elzevier in this kind of enlarged, luxurious dress is a distinct and unusual pleasure. (ST12235)



**BOUND BY GALE HERRICK OR DUNCAN OLMSTED(?)**

**Victor Hammer's First Privately Printed Book**



**219 (HAMMER, VICTOR). MILTON, JOHN.** SAMSON AGONISTES. (Florence: Stamperia del Santuccio, 1931) 340 x 229 mm. (13 3/8 x 9"). [78] pp. No. 51 OF 95 COPIES. In a peculiar amateur binding of blue crushed morocco, upper cover with short black and orange lines onlaid at upper left and lower right corners, centerpiece of onlaid black coffin-like ornament entwined by an orange snake, flat spine with onlaid orange sword with gilt titling, ivory moiré silk endleaves. In a matching velvet-lined orange linen folding box with orange morocco back and lip, onlaid sword on back. Printed in black and bistre. Front flyleaf with bookplate of Norman J. Sondheim. "Victor Hammer: Artist and Printer," p. 142; Ransom, p. 336. ♦Leather a little spotted, soiled, and with slight variation of color, isolated very trivial flecks of foxing, otherwise a fine copy, the text brilliantly white and clean, and the binding unworn. \$5,500

*Offered in a binding probably by one of two major figures in the California book world, this is a scarce copy of the first privately printed work produced by Victor Hammer and one of the few he printed in folio.* Milton's version of a Greek tragedy recounting the biblical story of Samson and Delilah appears here in the uncial type Hammer designed and had cut by Paul Koch. The types he designed were all uncials because he felt that style was needed "for the loftier

expression of the philosopher and the sacred language of the past." A Hammer page is instantly recognizable, with its clearly Medieval feel, his mounded letters resembling manuscripts from the 11th and 12th centuries much more than the 15th century scribal hands that Gutenberg imitated. Our binding could possibly be by Gale Herrick or perhaps by his good friend Duncan Olmsted. Herrick was an enthusiastic binder who used Peter Fahey's studio to produce pleasant and creative work, and Olmsted was also a keen amateur binder of fine press books in the style often called "loving hands at home." Both men were collectors as well as founders of the Hand Bookbinders of California, now in its 45th year. The present binding is not the finished product of an elite workshop, but it is certainly the pleasing result of work by an inventive amateur, and any shortcomings it may have are counterbalanced here by Hammer's fine printing and the scarcity of the book. (ST12272)

**IN BINDINGS DESIGNED BY PAUL BONET**

**A Very Rare Example of a Set of Bonet Bindings with as Many as Four Volumes**

**220 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. \$30,000

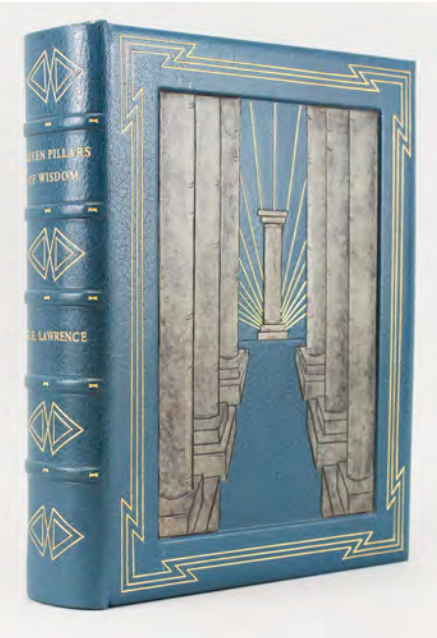
*This luxurious set, with its smooth paper, excellent printing, pleasing illustrations, and lovely bindings, embodies that French sophistication Colette portrayed so vividly in her writings.* (Virginia Woolf complained that just reading Colette made her feel dowdy.) Proclaimed by Britannica "the outstanding 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 and RBH do not record any single such item in the past 40 years. 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)

BOUND BY THE COTTAGE BINDERY



**221 LAWRENCE, T. E.** SEVEN PILLARS OF WISDOM: A TRIUMPH. (London and Toronto: Jonathan Cape, 1935) 255 x 190 mm. (10 x 7 1/2”). First Edition for General Circulation (after a small private printing in 1926). SKY-BLUE SCULPTED MOROCCO BY THE COTTAGE BINDERY, BATH (stamp-signed on front turn-in) covers with triple gilt fillet frame and large sunken central panel inlaid with seven gray morocco pillars, the central column radiating gilt fillets, raised bands, spine panels tooled with gilt interlacing triangles, all edges gilt. With 48 plates (including frontispiece), seven illustrations (three full-page), four folding maps, the plates generally sketches, mostly by Kennington, of the principal British and Arab personages from Lawrence’s account. ♦In mint condition. \$1,800

*Covered by a binder who often uses a pictorial element to reflect the book’s contents, this is the first regularly published edition of Lawrence’s stirring account of desert military campaigns while he was a British officer attached to Arab freedom fighters against the Turks in the First World War. The Cottage Bindery was established in the 1960s by A. G. Haycocks, and continues in operation to this day. (ST13161)*

BOUND BY IRMGARD HACCIUS

*“Perhaps the Most Harmonious of Maillol’s Illustrated Books,” in a Charming Binding*

**222 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”). [2], 217, [5] pp. **One volume and one portfolio.** Translated by Jacques Amyot. No. CXXV OF 500 COPIES, SIGNED BY THE ARTIST (this is 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



*Offered here in a binding by a prominent German woman, this version of Longus’ sweet 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), best known for his sculpture. His engravings here have the same classical lines that typify his three-dimensional works. According to “The Artist and the Book,” the work is “perhaps the most harmonious of Maillol’s illustrated books.” The very attractive and intelligent binding is by Mainz master bookbinder Irmgard Haccius (1916-2003), whose work here is entirely in keeping with the illustrator’s graceful simplicity. Haccius studied at the art academies in Munich and Berlin in addition to completing advanced training in book binding at the Academy of Fine Arts at Castle Giebenstein Hall. She was one of the first faculty members at the State University Institute for Art and Handicraft in Mainz, before joining Johannes Gutenberg University in 1973 as a professor in the Department of Visual Arts. (ST11995)*

DESIGNED BY AGUSTIN FERNANDEZ AND BOUND BY JEAN-PAUL MIGUET

*A Notable Multi-National Collaboration Featuring  
A Memorable Binding of Pearls, Aluminum, and Various Urban Elements*

**223 BOSQUET, ALAIN.** LETTRE À UN GENOU. (Paris: Imprimerie Lacourière et Frélaut, 1963-65) 505 x 415 mm. (19 7/8 x 16 3/8”). [4] leaves of text (including colophon) followed by plates. No. 33 OF 45 COPIES (plus 10 author’s copies). REMARKABLE CONTEMPORARY ANTHRACITE CALF by J.-P. MIGUET (stamp-signed on front turn-in, dated on rear turn-in), BOTH COVERS OCCUPIED WITH A LARGE CHISELED, PUNCHED, AND CHASED ALUMINUM PLATE DESIGNED BY AGUSTIN FERNANDEZ (front cover with small etched signature of Fernandez and date “[19]65” at bottom) and incorporating pearls, wire, staples, brads, and nails; smooth spine with silver titling, silver paper endleaves. In (expertly repaired) original calf-backed cloth clamshell box. Seven signed and dated aquatint etchings by Fernandez (some with relief embossing) and SEVEN SIGNED AND DATED ORIGINAL COLLAGES made from a second suite of etchings, the collages incorporating felt, wire, small electronic parts, cork, foil, netting, beads, (burnt) match sticks, metal rings, and fine tissue. Colophon with signatures of Bosquet and Fernandez. ♦A small group of tiny dents to spine, otherwise in virtually mint condition. \$22,500

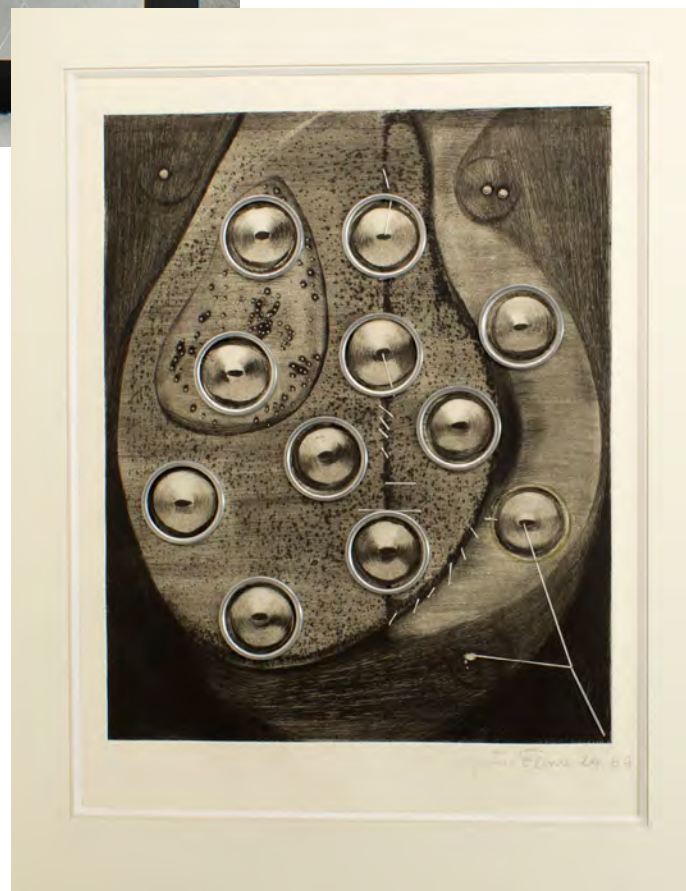
*An in-your-face Surrealistic showpiece as dramatic as it is imaginative, this is one of several partnerships between Cuban artist Agustin Fernandez, Ukrainian-born French poet Alain Bosquet, and French binder Jean-Paul Miguet, and it stands out as almost certainly their greatest achievement. Although its text is very short, Bosquet’s “Letter to a Knee” is profound, as it reflects on the possibilities and limitations of life and on the inevitable deterioration that comes with*





age. As the text notes, skin and bone both limit and empower the knee, and the present impressive object serves as a kind of visual reinforcement of this theme: the various objects added to make the collages both enhance and conceal the etchings underneath, and the protective binding (skin, if you will) does the same two things in relation to the contents. Born Anatole Bisk, Bosquet (1919-98) is perhaps the best known of our three collaborators, and his life was as interesting as his poetry. A citizen of the world, he was born in Ukraine, educated in Belgium and France, and fought in the U.S. Army in World War II, landing at Normandy. He was among the first troops to enter and liberate Buchenwald concentration camp. His literary career started to take off in 1951, when he moved to Paris and worked at “Combat” with Albert Camus, while serving as a regular contributor to “Le Monde,” “Le Figaro,” and “La Nouvelle Revue Française.” He later taught at

Brandeis, the University of Wisconsin, and the Université de Lyon, and he won numerous prizes for his poetry, including the Grand Prix de la Poésie de l'Académie Française (1967) and the Prix Goncourt de la Poésie (1987). The art of Agustin Fernandez (1928-2008) provides an appropriate complement to Bosquet's wide-ranging mind. Fernandez had a similarly full, creative, and productive life. Born and raised in Cuba, he studied in Havana, and then journeyed to New York, Paris, and Madrid, training with renowned artists in multiple media and developing a unique style. “Inspired by the demands of survival in an urban environment and the mundane objects that clutter its alleys and streets,” this style often reveals the contrast between human and machine, the organic and inorganic, and the real and imagined. (Agustin Fernandez Foundation website) It is not difficult to see much of this reflected in the illustrations and the binding design here. Finally, everything is quietly wrapped up in elegant calf by the master binder J.-P. Miguet (b. 1925). It's really Miguet and the printers at Lacourrière et Frélaud who set up the canvas on which Bosquet and Fernandez shine. The



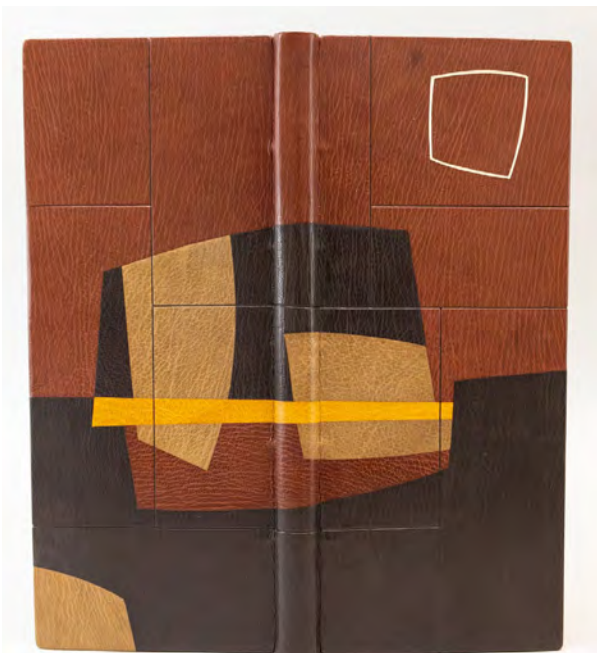
present object is one of the most striking bindings we have ever handled, and it is not surprising that Bassenge thought enough of it to offer it (albeit without selling it) for €60,000 at auction in 2013. (ST12945)

## — TWO BINDINGS BY JEFF CLEMENTS — A Livre d'Artiste Set in a Sewer (with a Cast Including a Mule), In a Binding Reflecting these Contents, One of 10 Specially Bound Copies

**224 MEYERSON, SIMON. NATALIA D'ARBELOFF, Illustrator and Designer. FUNGUS AND CURMUDGEONLY.** (London: NdA Press, 1980) 315 x 130 mm. (12 3/8 x 5"). 35, [1] pp., [4] leaves. Calligraphed text in red and black written out by Sally Johnson on a unique vellum copy, and photo-lithographed on BFK Rives paper for this edition. No. 4 OF 10 COPIES SPECIALLY BOUND BY DESIGNER BOOKBINDERS, from an edition of 50 copies signed by the author and artist. STRIKING MULTI-COLOR MOROCCO, INLAID IN AN ABSTRACT DESIGN, BY JEFF CLEMENTS, covers and spine with wrap-around design composed of brown, black, taupe, and citron morocco with geometric blind rules and a quadrilateral tooled in white on the upper cover, DARK GREEN MOROCCO DOUBLURES tooled with a blind geometric design, tan suede endleaves. In a custom gray cloth drop-back box with niche for the accompanying cassette tape. Patterned flyleaves, frontispiece, and six double-page etchings by Natalia d'Arbeloff. With a cassette tape recording of a reading of the play by Charles Turner and Jack LeWhite. A typed letter signed by binder Jeff Clements and a photocopied review of the Designer Bookbinders exhibit in which this binding appeared laid in. ♦In mint condition. \$6,800

*Despite the vaguely unpleasant title, this is a notable and obviously extremely limited artist's book, offered here in a striking binding that is distinctly tall and narrow, with design elements inspired by events in the text, a dramatic dialogue between a "Shakespearean Superstar and his Understudy."*

According to the binder's letter to Professor John Burton, the original purchaser of the binding, "The design is very much based on the narrative itself with references to blindness as in the blind sun in white within the incised leather; the play takes place in a sewer, also evident, and the lower corner on the back cover is a hint about the mule which appears on the last pages of the play." (Perhaps these plot elements are not as compelling as "King Lear," but they certainly are curious.) Clements notes further that the binding was completed in 1981 and exhibited in a Designer Bookbinders show, and he has enclosed a copy of a review of that show, underlining the portion where the critic compares this binding to the paintings of British artists William Scott and Ben Nicholson. Clements (b. 1934) studied at the Plymouth College of Art and Design, receiving the National Diploma in Design in 1955, and continued his education in bookbinding at the Central School of Arts and Crafts. He became a fellow of Designer Bookbinders in 1957, and served as the organization's president from 1981 to 1983. Since 1988, he has been based in Amsterdam, where he operates Binderij Meridiaan with Katinka Keus. British-American artist Natalia (or Natalie) d'Abeloff is a painter, printmaker, book-artist, cartoonist and teacher, but is best known for her livres d'artiste, copies of which are held by institutions including the Rijksmuseum, the Victoria and Albert Museum, and the Library of Congress. The present work represents an early venture into multimedia works, an area she has continued to explore in the digital age, creating a "Bloggers' Parliament" and authoring a popular web comic. Jerry Jenkins, Curator of Contemporary British Published Collections at the British Library, notes the many ways the various elements of Abeloff's books—paper, print, illustrations—and the techniques she employs give her works appeal to a number of senses on a number of levels. With "Fungus and Curmudgeonly," he was impressed by the impact of being able to follow the text while hearing actors perform the roles, noting that "this offers an aural immersion into the play along with the performance." She is a Fellow of the Society of Designer Craftsmen, and her papers are held by the V&A. (ST14910)





*A Binding that Provides an Atmospheric Introduction to Sherlock Holmes' Stories,  
Complete with a Gray Blanket of Victorian Fog*

**225 DOYLE, ARTHUR CONAN.** ADVENTURES OF SHERLOCK HOLMES. (London: [Printed in Oxford by The Senecio Press for] The Land Press, 1988) 273 x 198 mm. (10 3/4 x 7 3/4"). [vi pp.], 239 pp., colophon No. 9 OF 150 COPIES. BOLD GRAY MOROCCO BY JEFF CLEMENTS (signed in colophon) WITH GEOMETRIC BLUE, BROWN MOROCCO AND SNAKESKIN INLAYS separated by dark gray and orange rules, title embossed at tail of smooth spine, all edges silvered. In a dark blue buckram clamshell box with a morocco label. With a hitherto unpublished frontispiece portrait of Holmes and 104 in-text illustrations by Sidney Paget from the original illustrations in "The Strand" magazine. ♦In mint condition. **\$2,750**



*This handsome private press edition of the original 12 "case histories" of the famous sleuth comes in a fine binding described by the binder as providing "a relationship between disorder and discovery," as well as containing "significant symbolic references" in its abstract design. Complete with the illustrations first printed in "The Strand Magazine" from July 1891 to June 1892, the stories here include classic adventures such as "The Red Headed League," "The Speckled Band," "A Case of Identity," and the first Sherlockian tale of them all, "A Scandal In Bohemia." The Land Press commissioned four distinguished modern binders to*

*provide coverings inspired by the contents (see item #234, below, for another example), and the present copy was bound by a former president of Designer Bookbinders, former head of the Faculty of Art and Design at the University of the West of England from 1984 to 1988, and recipient of an MBE for services to Bookbinding (2007). Jeff Clements (b. 1934) says of his design choices for this work: "Colour is an important factor; blue for clarity of purpose, grey for uncertainty and brown for the spirit of the age in which the stories are set (e.g. panelling, furnishings, clothes and cigars.) The focus of the design is set on the front cover with the oblique intersecting forms disappearing beneath the grey blanket of Victorian fog and including an inset of exotic leather which relates to one story in particular but also the many disguises of Holmes himself. It can be said that the binding provides an atmospheric introduction to these famous stories rather than illustrating a particular aspect."* (ST14378a)

**BOUND BY JARMILLA JELENA SOBOTOVÀ**

**226 VAN ALLSBURG, CHRIS.** BEN'S DREAM. (Boston: Houghton Mifflin and Company, 1982) 255 x 215 mm. (10 x 8 1/2"). 31 pp. EXPRESSIVE MODELLED GRAY PIGSKIN BY JARMILA SOBOTOVÀ, covers with a three-dimensional image (taken from an illustration in the book) showing a small house seen through the strutwork of a bridge; flat spine with gilt titling, marbled endpapers, top edge gray. In the original suede-lined marbled paper chemise and matching slipcase, the latter with large, round black-and-white illustrations from the book on its sides. Illustrated throughout by Chris Van Allsburg. Signed by the author on the title page. ♦In mint condition. **\$1,750**

*This is an imaginatively bound charming children's book by Caldecott Medal-winning illustrator Chris Van Allsburg (b. 1949) that tells the story of a young boy who falls asleep while studying his geography textbook*

*and dreams of his house afloat in a great flood, drifting past major monuments of the world.* Van Allsburg is known for playing with perspective in his illustrations, showing us the world from a child's eye view. Our binder has picked up on this, showing us a tiny house floating beneath the large struts of a bridge. Czech binder Jarmila Jelene Sobotová was a professor of psychology before pursuing courses in drawing and painting and studying bookbinding with Jan Sobota, her husband. After the two left their native Czechoslovakia for Switzerland and then America, Jarmila worked for a decade in the US in her own studio, gallery, and school of bookbinding and restoration. Her work has been shown in many individual exhibitions, and her bindings are well represented in private and public collections. The catalogue of an exhibition of the Sobotas' bindings in 1995 says of the work of Jarmila Sobotová: "Though highly concerned with the technical aspects of bookbinding, there is strong artistic sensibility that stands out in Jarmila's work." While her work tends to be less whimsical than her husband's, it is undeniably imaginative and done with very considerable thought and skill. (ST13541)



**BOUND BY ANGELA JAMES**

**227 MACKEY, AIDAN.** MR. CHESTERTON COMES TO TEA. (Cambridge: Printed for the Rampant Lion's Press for Vintage Publications, 1978) 197 x 270 mm. (7 3/4 x 10 1/2"). 56 pp. No. 199 OF 350 COPIES for sale (of a total edition of 370), SIGNED by Aiden Mackey and Richard Ingrams. CHARMING WHITE SHEEPSKIN BINDING FEATURING A FUNCTIONING DOOR BY ANGELA JAMES (stamp-signed and dated "1985" on lower turn-in), bevelled boards painted in speckled yellow and dappled light blue, with a raised strip of yellow sheepskin stretching across both covers, rising on the front cover to frame a wooden panelled door painted blue with a brass knob, hinges, and a name plate etched with the title, this opening to reveal a multi-media collage depicting Mr. Chesterton at tea; doublures in blue calf. Housed in a matching blue



cloth folding case, lined with blue calf and thick yellow fleece, upper cover with button closure and leather label. With 18 illustrations, comprised of 16 hitherto unpublished pencil drawings by G. K. Chesterton, photo-frontispiece showing Chesterton with his family, and a map of London. Title printed in brown and black. With an introductory essay on Chesterton as an artist by Richard Ingrams. ♦A pristine copy. **\$6,500**

*In an immensely charming binding by someone celebrated for memorably inventive work, this is a unique copy of Aiden Mackey's essay to accompany previously unpublished drawings by G. K. Chesterton. Well known as a successful writer in many genres, Chesterton (1874-1936) had originally intended to become an illustrator, and with that in mind had attended the Slade School of Art at University College London. But he did not finish a degree, and his early success as an art and literary critic led him away from a field in which he had considerable talent, as can*

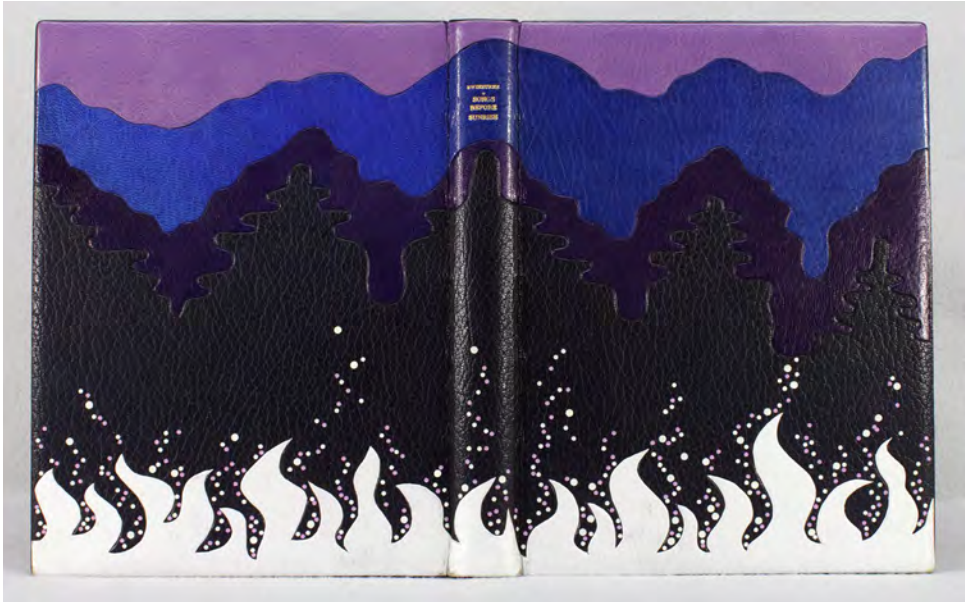




would have been amused." She recruited her father to turn the brass doorknob (with the finial of an old round-pin electrical plug) and she was particularly pleased with the door, which continues to open as intended. James served as president of the Designer Bookbinders from 1990 to 1996. According to her biography on the organization's website, she conceives fine bindings "primarily in terms of colour and formal/informal design relationships." Using studio-dyed leathers, she creates covers which often exhibit "geometrical hard-edge onlays and inlays alongside informal and free-flowing elements." She has published two books on her craft, "The Art of Binding Books" (1991) and "The Handmade Book" (2000). (ST12840)

### BOUND BY KERSTIN TINI MIURA

**228 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 VIVID 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. \$7,500



be seen in the pages of this book. Our volume was exhibited at the Designer Bookbinders Exhibition at Leighton House, 11-25 November 1985, and illustrated in "The New Bookbinder" (vol. 8, 1988, p.74; vol. 10, 1990, p. 52 [with color plates opposite p. 45]; and vol. 13, 1993, p. 8). James discussed the binding in great detail in volume 10, commenting that, "this is one of the bindings I most enjoyed working on, as it presented me with a number of challenges and gave me a great deal of enjoyment. I hope Mr. Chesterton

*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)

### BOUND BY JAMES BROCKMAN

**229 REES, IOAN BOWEN.** THE MOUNTAINS OF WALES: AN ANTHOLOGY IN VERSE & PROSE. (Newtown: Gwasg Gregynog, 1987) 303 x 191 mm. (12 x 7 1/2"). 189, [3] pp. No. VI of XX copies bound by James Brockman (and 255 ordinary copies). A DRAMATIC ONLAID AND DYED VELLUM BINDING BY JAMES BROCKMAN, the vellum boards stained in shades of purple, pink, light green, chocolate, and pale gray, covers also with onlaid strips of turquoise and black morocco in an abstract pattern perhaps suggesting stained glass, smooth black morocco spine, gilt titling, turquoise suede doublures, all edges gilt. In the (lightly chafed) original black morocco-backed clamshell box with stained vellum label on spine and thick padded lining. Eight plates of watercolors by the Reverend John Parker, printed via offset-lithography by Adrian Lack. Gwasg Gregynog 16. ♦In mint condition. \$5,500



*Attractively printed on smooth, heavy paper by the successor to the original Gregynog Press and beautifully bound by a modern master, this is a collection of tributes to the beauty of the mountains of Wales by poets, travellers, naturalists, and mountaineers.* Written in English and Welsh, it begins with verses from the 11th century and continues through the years, ending with a poem written in 1980. In between there are descriptions by such luminaries as Daniel Defoe, who compares the mountains of Wales favorably to the French Alps; Matthew Arnold; and John Ruskin, who says of his first visit to the mountains, "I had as much pleasure in that single day as some men have in all their lives." The watercolors of Anglican cleric and

amateur painter John Parker (1798-1860), who produced hundred of paintings of this landscape, add a visual perspective to the literary tributes. For the covers of this special binding, James Brockman (b. 1946) uses the soft colors of the Parker illustrations to create his abstract designs, while still giving an impression of mountains. A past president of Designer Bookbinders and the Society of Bookbinders, Brockman 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, he opened his own bindery in Oxford, which continues to produce notable work. (ST13001)



— FOUR COPIES OF THE SAME BOOK BOUND BY  
THREE DIFFERENT CONTEMPORARY WOMEN BINDERS —

BOUND BY JEN LINDSAY

**230 CRANE, STEPHEN.** *THE RED BADGE OF COURAGE*. (London: [Printed in Wales by Gwasg Gregynog for] The Land Press, 1988) 290 x 215 mm. (11 1/2 x 8 1/2"). 146, [2] pp. ONE OF 140 COPIES (this copy unnumbered). VERY PLEASING IMAGINATIVE SOFT BLACK CALF BY JEN LINDSAY (signed in colophon) DESIGNED TO RESEMBLE A SOLDIER'S AMMUNITION POUCH, upper cover stamped with oval containing the letters "US," two strap closures, smooth spine with stitching, black calf endleaves. In a black linen pouch. With 11 collotypes reproducing Civil War photographs by Gardner, Sullivan, and others from the Library of Congress collection. ♦In mint condition. \$4,500

*This powerful novel of courage and cowardice in the American Civil War is offered here in a beautifully printed private press edition with wrenching photographs of actual battle scenes, and in an ingenious binding by a leading contemporary binder.*

Described by its author as "a psychological portrayal of fear," *Red Badge of Courage* stands out for its sensitive portrayal of a soldier's reaction to the horrors of war. The contemporary photographs chosen for this edition are some of the earliest such documentation of the grim realities of battles and their aftermath. The publisher asked four binders—Angela James, Jen Lindsay, Denise Lubett, and Romilly Saumarez Smith—to design bindings for the work. Lindsay here seeks to evoke the ammunition pouches used by soldiers on both sides of the conflict, noting that "war has less to do with abstract terms such as 'glory' than with the more urgent reality of whether or not you have a pair of boots, a blanket, food, a rifle, an ammunition pouch . . . . It is the unadorned, functional simplicity of the commonplace accoutrements of war, and the patina left by the hands that once held them, that suffuses them with a poignant beauty." Lindsay studied binding at the Camberwell School of Art and Crafts in London, and has worked as a freelance bookbinder while teaching and writing on bookbinding and the history of the book. The printing here is an appealing product of Gwasg Gregynog, begun by the University of Wales in 1974 as an effort to revive the spirit of the original celebrated Gregynog Press. The house and grounds of the press were given to the University in 1960 by Daisy Davies, who, with her sister Gwen, had owned the Gregynog Press, which produced its last book in 1940. (ST14377a)

— TWO VARIANT BINDINGS BY DENISE LUBETT—

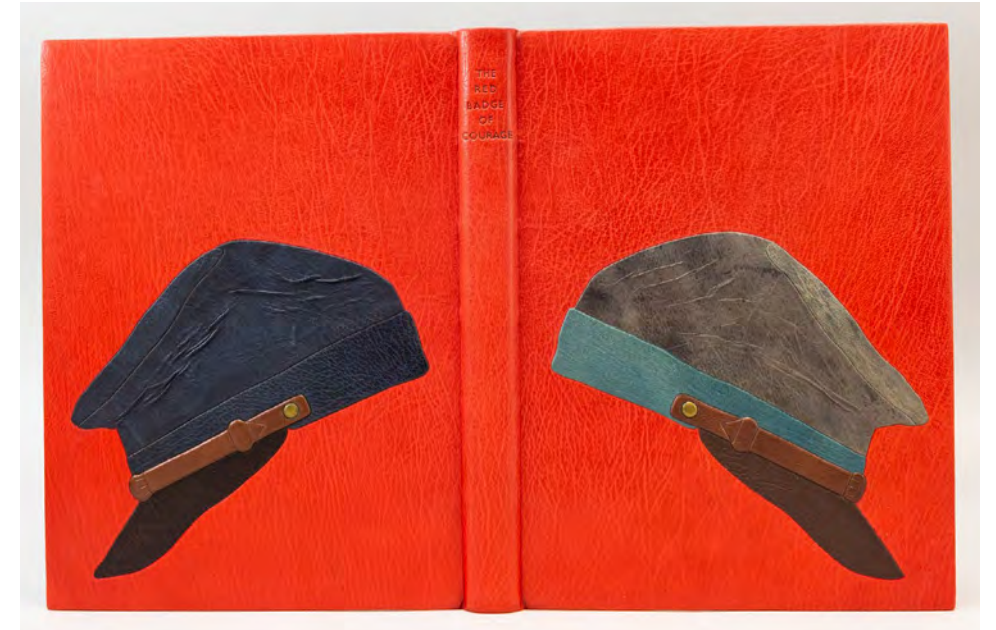
**231 CRANE, STEPHEN.** *THE RED BADGE OF COURAGE*. (London: [Printed in Wales by Gwasg Gregynog for] The Land Press, 1988) 290 x 215 mm. (11 1/2 x 8 1/2"). 146, [2] pp. ONE OF 140 COPIES (this copy unnumbered). STRIKING SCARLET MOROCCO BY DENISE LUBETT (signed in colophon), upper cover with inlaid gray morocco hat of a Confederate soldier, lower cover with inlaid blue hat of a Union soldier, smooth spine with blind-tooled titling, gray endpapers, all edges silvered. In a custom red cloth clamshell box. With 11 collotypes reproducing Civil War photographs by Gardner, Sullivan, and others from the Library of Congress collection. With prospectus laid in. ♦In mint condition. \$2,500

*This is another copy of Crane's classic, in an ingenious binding by Denise Lubett, who contributed two designs, the hats seen here, and a sword and rifle (see next item). She chose the caps of common infantry soldiers for her design*



"as being the most emotive symbol of the Civil War." Born in Paris in 1922, Lubett studied bookbinding under John Corderoy at Camberwell School of Arts and Crafts and at the London College of Printing. She set up her own binderies in England and France in 1966. In 1971, she was elected to membership in the society of Designer Bookbinders. Three of her bindings are pictured in the catalogue for the exhibition on "Modern British Bookbinding" held in Brussels and The Hague in 1985. (ST14377d)

**232 CRANE, STEPHEN.** *THE RED BADGE OF COURAGE*. (London: [Printed in Wales by Gwasg Gregynog for] The Land Press, 1988) 290 x 215 mm. (11 1/2 x 8 1/2"). 146, [2] pp. ONE OF 140 COPIES (this copy unnumbered). DRAMATIC BLUE CRUSHED MOROCCO BY DENISE LUBETT (signed in colophon), upper cover with inlaid rifle stock in grays and browns, lower cover with inlaid hilt of a soldier's saber, smooth spine with blind-tooled titling, gray endpapers, all edges silvered. In a custom blue cloth clamshell box. With 11 collotypes reproducing Civil War photographs by Gardner, Sullivan, and others from the Library of Congress collection. ♦In mint condition. \$2,500



*For this copy of "Red Badge of Courage," Lubett chose implements of destruction "based on swords and rifles in common usage during the war." In the chapter she wrote for "A Bookbinder's Florilegium," she implicitly described her personal binding credo when she said that "great purity of style and design usually bring forth great beauty." She also said in the same chapter that "if we [refuse to] bind books so that they become too fragile to handle [and] . . . if we can ascertain that this bound book can be handed down for a number of generations, then we will have achieved a better and more significant role as modern bookbinders." These two very appealing examples of her work certainly live up to these pronouncements. (ST14377b)*

BOUND BY ROMILLY SAUMAREZ SMITH

**233 CRANE, STEPHEN.** *THE RED BADGE OF COURAGE*. (London: [Printed in Wales by Gwasg Gregynog for] The Land Press, 1988) 290 x 215 mm. (11 1/2 x 8 1/2"). 146, [2] pp. No. 7 OF 140 COPIES. STRIKING GRAY MOROCCO OVERLAID WITH DYED SCRIM BY ROMILLY SAUMAREZ SMITH (binder's leather label on rear pastedown, and signed in the colophon), covers with red leather crenellations along the

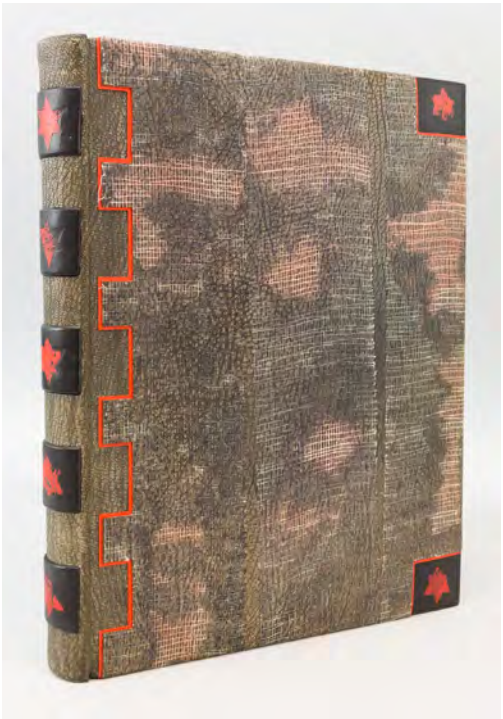


joint, black leather corners stamped with a red star, smooth spine with onlaid black leather compartments stamped with a red star, top edge silvered and gaufered in a hatched pattern. In a red cloth clamshell box. With 11 collotypes reproducing Civil War photographs by Gardner, Sullivan, and others from the Library of Congress collection. ♦In mint condition. \$3,500

*Our final example of a designer binding on “Courage” comes from Romilly Saumarez Smith, who said of her work here, “My design for ‘The Red Badge of Courage’ is not an illustration to the book, but I hope to have captured a feeling and an atmosphere. The dyed scrim might suggest worn uniforms and bloody bandages and the red stars a tattered but still resplendent flag or badge.” Saumarez Smith (b. 1954) studied binding at the Camberwell School of Arts and Crafts in London before becoming the first female union member and forwarder at the venerable Zaehnsdorf bindery. The Yale Center for British Art staged an exhibit of her works in 2010 entitled “Structured Elegance.” Notes for the exhibition observed, “While maintaining the rigorous standards of craftsmanship that her training provided, Saumarez Smith rejected the self-consciousness of fine bindings, in favor of giving the structure of the book a visible role and employing painterly approaches to surfaces. She developed complex wax resist techniques for the leather bindings, and her imaginative approach led to the use of unusual materials and the increasing use of metal pieces—wire staples and small squares of copper—and her exploration of jewelry-making.” Saumarez Smith now devotes herself to jewelry-making full time. (ST14377c)*

BOUND BY JOHN PEARSON

**234 DOYLE, ARTHUR CONAN.** ADVENTURES OF SHERLOCK HOLMES. ([London]: [Printed by The Senecio Press, Oxford, for] The Land Press, 1988) 280 x 202 mm. (11 x 8”). 3 p.l., 239 pp., [1] leaf. No. 5 OF 150 COPIES. SIMPLE BUT STRIKING BLACK CRUSHED MOROCCO BY JOHN PEARSON (signed in colophon), covers with a curving swath of snakeskin, smooth spine. In a custom black cloth clamshell box. With frontispiece portrait of Holmes and illustrations in the text by Sidney Paget. ♦In mint condition. \$2,250



*This handsome private press edition of the original 12 “case histories” of the famous sleuth comes in a fine binding that “might be considered a clue to the solution of one of Holmes’ adventures” [“The Speckled Band”], according to binder John Pearson. The Land Press was founded in 1985 by David Bathurst, with the idea of producing fine press editions bound by various modern artisans. They had issued two titles prior to the present one, but the Sherlock project was brought to a halt by Bathurst’s death shortly after publication, and only a few copies were ever bound as intended (for another example, see item #225). Our copy was bound by John Pearson, a British binder who had a brief but distinguished career the late 1980s. Trained as a printmaker, Pearson became interested in binding in 1984, and began studying under Dick Tullett of Zaehnsdorf. He established a bindery in Harrogate in 1986, and rose very quickly in his new profession, being elected a Fellow of Designer Bookbinders in 1988. Between 1986 and 1990, he created some remarkable pieces, examples of which can be seen in “The Anthony Dowd Collection of Modern Bindings” (pp.120-25) and in the British Library Database of Bookbindings. Sadly for the bibliopegic world, he abruptly stopped binding after 1990, and specimens of his work are difficult to come by. (ST14378b)*

BOUND BY SUSAN ALLIX

A Celebrated Book with Illustrations by an Artist  
Crucial to the Development of the Art Nouveau Movement

**235 MUCHA, ALPHONSE, Illustrator. FLERS, ROBERT.** ILSÉE, PRINCESSE DE TRIPOLI. (Paris: H. Piazza et Cie., 1897) 330 x 250 mm. (13 x 9 3/4”). 6 p.l. (first blank), 52, [4], 53-94, [4], 95-128 pp., [4] leaves. FIRST EDITION. ONE OF 252 COPIES (this copy out of series). FINE TAN GOATSKIN, INLAID, ONLAID, AND TOOLED IN BLIND BY SUSAN ALLIX, covers with border of onlaid citron morocco, upper cover with two inlaid white morocco calla lilies, and with an inlaid and onlaid abstract design in shades of crimson, light blue, taupe, and tan, accented with many blind-stamped stars; lower cover with small abstract blind and onlaid design similar to that on the upper board, flat spine with title “Ilsée” onlaid as widely-spaced individual letters, purple handmade paper pastedowns, bronze patterned endpapers. Original green printed paper wrappers made into a binding that encloses blank leaves (as bulk to preserve the paper spine). Both morocco and paper volumes housed in a fine custom felt-lined linen box with leather labels on back and upper cover. Embossed half title by Alex Charpentier, and 132 COLOR ART NOUVEAU LITHOGRAPHS BY ALPHONSE MUCHA. ♦A couple of





small marginal smudges, minor offsetting to final (blank) page from original wrappers, but A SLENDID COPY OF A BEAUTIFULLY ILLUSTRATED BOOK, now housed in an attractive, unworn binding. \$9,500

*This very attractive binding by versatile American artisan Susan Allix enhances a work that is of considerable interest, no matter its covers.* Czech artist Mucha (1860-1939) was a painter and illustrator as well as a designer of advertising materials, carpets, wallpaper, jewelry, and theater sets. If he did not exactly create the Art Nouveau movement, it is not too much to say that his work was central to its development; his production was prolific, and his reputation much enhanced by international exposure at the 1900 Universal Exhibition in Paris. With considerably more than 100 lithographs, the present large-format production is one of his major publications. His illustrations, as here, often feature young women in voluminous garments placed in beautifully smooth and flowing visual contexts that often evoke irresistible feelings of relaxation. For many years, Susan Allix (b. 1943) was responsible for every element of the books she sold, but with the present item, she has channeled all of her energy into the binding, with memorable results. She has an exceptional imagination, and her work has achieved wide recognition after being acquired by the British Library, National Gallery of Art in Washington, D.C., and many other public and private libraries. “*Ilse*” is based on Edmond Rostand’s “*La Princesse Lointaine*,” which itself derives from the story of a 12th century troubadour, both emphasizing the unattainability of women. After “*Ilse*” was commissioned by the publisher Henri Piazza, the author Flers took so long to complete it that Mucha had just 90 days to prepare his 134 colored lithographs before the printing deadline. The role of the *Princesse* was written for Sarah Bernhardt, who had a happy history with Mucha. In 1894, our illustrator saw a notice of the need for an advertising poster for a play featuring Bernhardt, the most celebrated actress in Paris. Mucha volunteered to produce the poster, with results that so pleased Bernhardt, she agreed to a six-year contract with the artist for more such work. The cover design here has elements that suggest various types of growth and perhaps even the great cycle of life; whatever feelings it elicits (and whether it relates at all to the content of the book), it is certainly pleasing in terms of the forms and colors that are used in its composition. (ST13115)

**BOUND BY CLAUDIA COHEN**

*One of 10 Specials, Bound to Match its Elevated Contents*

**236** [GEHENNA PRESS]. AESCHYLUS. ORESTEIA. (Hadley, Massachusetts: Gehenna Press, 2001) 415 x 310 mm (16 3/8" x 12 1/4"). Agamemnon - [viii], 102 pp.; Choephoroi - [viii], 69 pp.; The Eumenides - [viii], 62 pp., signed colophon **Three volumes** (housed with additional materials in two clamshell boxes). Translated by Ted Hughes. No. 8 OF 10 SPECIAL COPIES, of 60 total printed, SIGNED in the colophon by Claudia Hughes and Lisa Unger Baskin, widows of the collaborators. ELEGANT YET STRIKING BLACK MOROCCO BY CLAUDIA COHEN with gold rules creating large diamond-shaped compartments, smooth spines with red diamond-shaped morocco labels. The three volumes housed together in a gray linen drop-back box with red spine and two morocco labels; the additional plates, original materials in gray linen chemises, and housed in a similarly decorated drop-back box with custom compartment for the woodblock. WITH 47 WOODCUTS, as called for; our special copy with AN ADDITIONAL SUITE OF 48 WOODBLOCK PRINTS on Italian and Japanese handmade papers, TWO PENCIL PORTRAITS OF HUGHES, and THE ORIGINAL WOODBLOCK of one of the portraits, ALL BY LEONARD BASKIN. Printed on paper handmade for the press by Zecchi of Italy. Prospectus laid into second portfolio. WITH A PAGE FROM HUGHES' WORKING MANUSCRIPT in the folder behind the Baskin

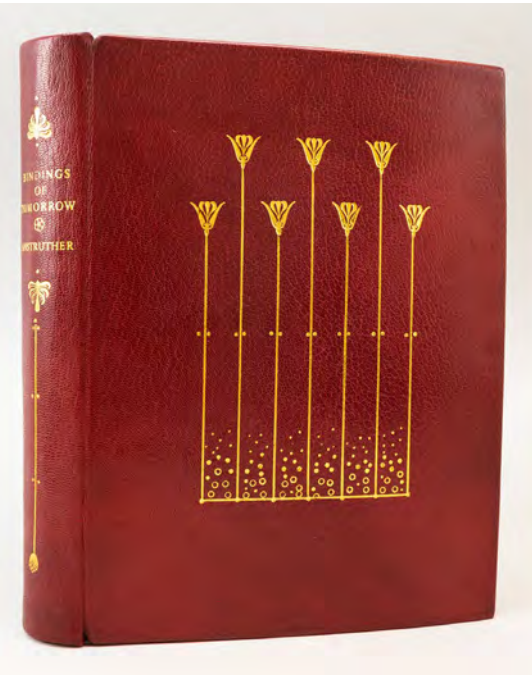




drawings. ♦One missing tissue guard in portfolio, otherwise immaculate, the handsomely bound volumes in pristine condition. **\$19,500**

*Notable for its combination of power and refinement, this strictly limited, imposing edition of probably the greatest work by the “Father of Tragedy” and arguably the greatest Greek dramatist was the last collaboration between Baskin and poet Ted Hughes; our special copy contains original creations by both men, and is offered in a substantial binding that reflects the elevated contents here.* Onetime Poet Laureate of the United Kingdom Hughes (1930-98) was one of the most celebrated British writers of the 20th century. His translation of our Greek tragedy into spare free verse perfectly matches in tone and style the woodcuts by Leonard Baskin (1922-2000), sculptor, book illustrator, wood engraver, printmaker, graphic artist, writer, and teacher. Founded by Baskin in 1942 while he was still a student at Yale, the Gehenna Press published more than 100 books of very high quality and certainly must be considered one of the most successful private presses of all time, given its longevity and the unusual size of its corpus. While teaching at Smith College in the 1950s, Baskin met Hughes, and so began a fruitful collaboration for the Gehenna Press. Claudia Cohen is a contemporary binder who has been working with private presses and on her own projects for more than 30 years. She began her career at the Gehenna Press, first working with master printer Harold McGrath, then later in an apprenticeship with binder Gray Parrot. (ST14275)

**BOUND BY JOHN JAMESON OF COTSWOLD BOOKBINDERS  
IN THE STYLE OF THE GUILD OF WOMEN BINDERS**



**237 (GUILD OF WOMEN BINDERS). ANSTRUTHER, G. ELLIOT. THE BINDINGS OF TO-MORROW.** (London: Printed for the Guild of Women Binders, 1902) 266 x 198 mm. (10 1/2 x 7 3/4"). xxx pp., [48] leaves. No. 276 OF 500 COPIES. Pleasing modern burgundy crushed morocco by John Jameson of Cotswold Bookbinders, covers and smooth spine with gilt tooling inspired by Guild of Women Binders designs. With 48 color plates of Guild bindings. ♦A little foxing to first three leaves, occasional minor foxing to margins, otherwise A FINE COPY, clean and bright internally, the plates with vivid colors, in an unworn, sympathetic binding. **\$1,500**

*This is an essential guide to bindings produced by the Guild of Women Binders, a group of British female artisans responsible for distinctively innovative binding decoration during the height of the Arts & Crafts Movement, offered here in a modern binding that is a homage to their style (for more on the Guild, see item # 176, above).* British bookbinder and teacher John Jameson (1944-2016) pays tribute to this innovative style in the present binding, which features long-stemmed lilies, dots and circlets, and the spaciousness that characterized many

Guild bindings. Jameson studied bookbinding at Brunel College in Bristol, the London College of Printing, and Guildford College, before opening his own workshop, Cotswold Bookbinders. In addition to being an accomplished binder, he was also an enthusiastic instructor of the craft, who organized binding exhibitions for his students and encouraged them to participate in Designer Bookbinders competitions. (ST14211)

**BOUND BY DANIEL KNODERER**

*With a Whimsically Compelling Binding that Explodes Beyond the Borders of the Book*

**238 (EROTIC ILLUSTRATIONS). BALZAC, HONORÉ DE and others. CINQ À SEXE.** ([France]: s.n., 1974) Irregularly shaped, but approximately 430 x 370 mm. (16 3/4 x 14 1/2"). 3 p.l. (first two blank), [8] double-folded leaves, [1] blank. ONE OF 105 COPIES. A SINGULAR AND MARVELOUSLY QUIRKY MODELLED BINDING BY DANIEL KNODERER (signed in pencil and dated 2002 in the colophon), boards



cut in irregular shapes extending well past the edge of the text block and DECORATED WITH AN ABSTRACT MULTIMEDIA COLLAGE OF PAINTS AND VARIOUS TYPES AND COLORS OF LEATHER, smooth spine similarly adorned, painted vertical titling, endpapers decorated with a spotted pattern. In the (carefully repaired) original blue cardboard box. With five double-page taille-douce engravings of erotic subjects by Fiorini, Boni, Piza, Louttre, and Dorny, each signed in pencil by the artist. ♦Apart from the box, in pristine condition. **\$12,500**

*In an unforgettable binding, this is a remarkable collaborative livre d'artiste, with erotic illustrations interpreting quotes from Balzac, Laclos, La Rochefoucauld, Restif de La Bretonne, Sade, Marivaux, Diderot, Beaumarchais, and Chénier.* The title, which translates as “Five to Sex,” is a play on words, referencing the French expression “cinq à sept,” the period from five to seven in the evening, when it was traditional to meet one’s lover before heading home for dinner. The binding here is one of the unconventional designs of Daniel Knoderer, a binder who can be said with emphatic certainty to color outside the lines. His surprising and audacious bindings explode beyond the borders of the books they cover and smash the binding conventions of the past quarter century. Provocative, amusing, and always inventive, Knoderer bindings are an important milestone in the evolution of bookbinding. (ST14269)

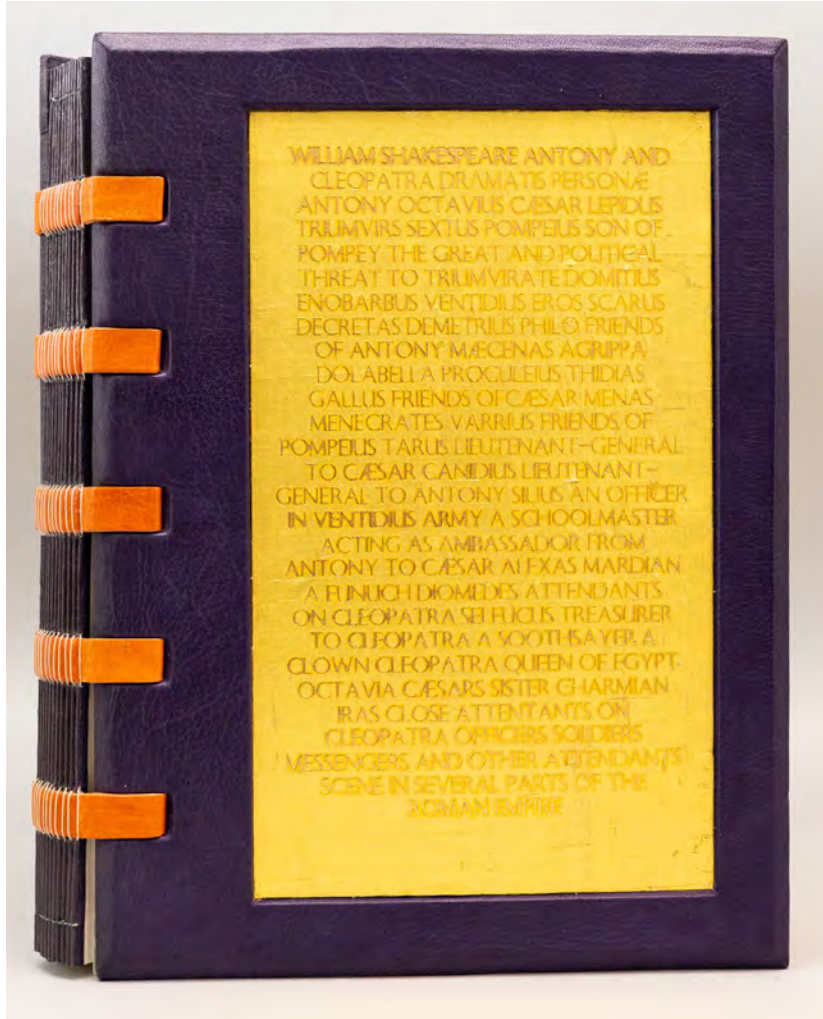




## BOUND BY STEFANOS KOLOVOURIS

*A Large, Striking Binding Incorporating Papyrus and Much Incised Gold*

**239 (CIRCLE PRESS). SHAKESPEARE, WILLIAM. KING, RONALD, Designer.** ANTONY & CLEOPATRA. (Guildford: Circle Press, 1979) 390 x 290 mm. (15 1/4 x 11 1/2"). xi, 59 pp., [1] leaf (colophon). With the Catalogue for Designer Bookbinders International Competition 2013. With notes and an introductory essay, "The Elusive Absolute," by Keith Please. No. XXXVII OF 40 ARTIST'S PROOFS (and 100 numbered copies) signed by the artist. A MEMORABLE RECENT BINDING OF PURPLE GOATSKIN BY STEFANOS KOLOVOURIS, exposed vertical sewing on spine over orange goatskin thongs, covers with very large inset gold-covered papyrus panels with incised lettering listing the author, title, and dramatis personae, papyrus pastedowns, edges untrimmed. In a plexiglass slipcase. With 30 screen-printed illustrations by Ronald King and one original signed print. Text in Baskerville type, with screen-printed handwriting for the annotations by Keith Please. ♦ In mint condition. \$12,500



*This is a wonderful livre d'artiste interpreting Shakespeare's "Antony & Cleopatra," offered here in a memorable binding done for the 2013 Designer Bookbinders International Competition by Greek binder Stefanos Kolovouris. The Circle Press was founded in 1967 by Ronald King, who, according to the firm's website, "has been highly productive for over forty years and has had a profound effect, directly and indirectly, on other artists working with books, for it has provided a continuity and a context against which such activity can be measured, even for those whose output and philosophy are utterly different or even opposed. . . . The name Circle Press was chosen by Ron to suggest his vision of a group of like-minded persons working within a shared, supportive framework, a circle which over the period of time has enlarged to*

*include over 100 artists and poets." Again quoting the website, this is one of three Shakespeare texts to be printed and illustrated by the Circle Press, which has also produced works by modern authors, as well as "large case-bound books, small pamphlets, poetry posters, pop-up books, wire books, books which are not precisely books but boxes, concertina books, mirror books, stone books and combinations of all these forms." In this work, the printed text of the play is supplemented with blue "handwritten notes" and sketches, seemingly by a director who's putting together a production of the play and considering how certain characters and scenes should be played. The binding complements this artisan's view of the drama by giving us an artisan's view of a binding, with the structural elements—bands, gatherings, stitching—being given as much emphasis as decoration. The style also gives the volume the feel of a notebook or working script, of the sort that would contain a director's notes. Kolovouris studied at the Union Centrale des Arts Decoratifs in Paris, and has been a bookbinder for more than 40 years, with studios in Athens and in Lunel, France. Although it was done nearly 35 years after the book was printed, his binding is so in tune with and reflective of the contents here that it would easily be taken for part of the original concept. (ST14305)*

## A RETROSPECTIVE BINDING BY COURTLAND BENSON

*"The Most Beautiful Book on Indian Sport in Existence"*

**240 WILLIAMSON, CAPTAIN THOMAS.** ORIENTAL FIELD SPORTS. (London: Edward Orme, 1807) 480 x 595 mm. (18 3/4 x 23 1/2"). FIRST EDITION, First State (with Plate XXXI lettered "Hunting Jackalls"). Paper with watermarks dated 1804. VERY HANDSOME RECENT DEEP BLUE STRAIGHT-GRAIN MOROCCO, BEAUTIFULLY GILT, IN THE STYLE OF THE PERIOD BY COURTLAND BENSON, covers with broad border featuring Greek key roll and starburst corner ornaments, raised bands flanked by multiple plain and decorative rules, spine panels with large central fleuron, marbled endpapers, all edges gilt. With engraved pictorial title and 40 DRAMATIC AQUATINT PLATES, all attractively colored by hand. Schwerdt II, 297-98; Snelgrove, p. 202-03; Podeschi, pp. 97-98; Abbey "Travel" 427; Tooley 508. ♦ Frontispiece and two index leaves with flattened creases, title page slightly soiled, margin of final page of text a bit foxed, faint offsetting from plates onto text, other trivial defects (one short marginal tear, isolated insignificant pinpoint foxing, a little





smudge here and there), but A FINE COPY with only quite minor imperfections, with none of the typical (and often deadly) offsetting from text onto plates, and with its very accomplished replica binding unworn. \$19,500

*Offered here in a binding as magnificent as the book's illustrations, this immense volume recounts the experiences of an officer who served for 20 years in the Bengal Army, vividly providing in text and pictures an account of life in colonial India under the British Raj. It has unsurprisingly been described by Schwerdt as "the most beautiful book on Indian sport in existence." As the extended title indicates, the book examines "in a novel and interesting manner, the natural history of the elephant, the rhinoceros, [and several other species], the whole interspersed with a variety of original, authentic, and curious anecdotes." Hardie says that our book not only is "a mine of information as to the manners, customs, scenery, and costume of India, but [it also] contains one of the finest series of sporting plates ever published." The volume features wild elephants being captured, then pressed into service hunting other beasts. Tigers, wild hogs, bears, and wolves figure prominently as prey, but the author, who also penned an angling guide, does not neglect fish and fowl. The work was originally issued in 20 monthly parts between 1805 and 1807. Captain Williamson (d. 1817) was also the author of the first travel guide to India written for Westerners, "The East India Vade Mecum." As one of the chief early 19th century color plate books, "Oriental Field Sports" turns up with some frequency in the marketplace, but it is very often found in unpleasant condition, having typically suffered from avid readership. The fine period-style binding is the creation of Canadian binder Courtland Benson, who began to learn his craft in 1974. Over the years, he has studied with such master binders as Barbara Hiller, Bernard Middleton, David Sellars, Donald Glaister, Michael Wilcox, and James Brockman. In 1993, a finisher at Aquarius Bookbinders inspired Benson to learn to make tools based on historical examples, and he began to research decorative styles of bookbinding from 1450 to 1850, learning to design and use his own tools. There is no binder in North America who currently makes more convincing replica bindings than he does, and the present vast piece of work is notably impressive. (ST12827)*



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