

PHILLIP J. PIRAGES

Fine Books and Manuscripts

55th California International Antiquarian Book Fair

Booth 413

Pasadena Convention Center
300 East Green Street
Pasadena, CA

Friday, February 10, 3-8pm - VIP Tickets \$25
Saturday, February 11, 11-7pm - Tickets \$15
Sunday, February 12, 11-4pm - Tickets \$10

MANUSCRIPT MATERIAL, MEDIEVAL TO MODERN

1 A WIDE RANGE OF MEDIEVAL AND RENAISSANCE MANUSCRIPT MATERIAL, including a great many single leaves from the 12th to the 16th centuries, MANY OF THESE WITH FINE MINIATURES. Prices start at **\$125** for leaves without miniatures, and at **\$950** for leaves with historiation or miniature.



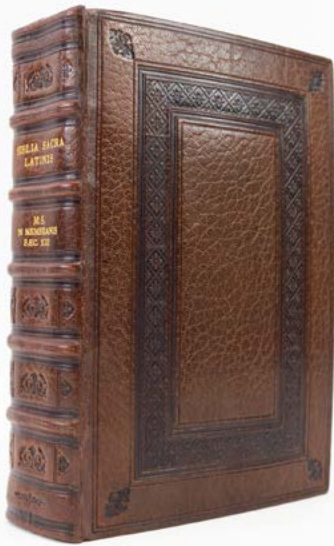
*Splendidly Illuminated, with Provenance Touching Queen Elizabeth I,
The Finest Medieval Bible We Have Ever Owned*

2 AN EXCEPTIONAL ILLUMINATED VELLUM MANUSCRIPT BIBLE IN LATIN BY THE BARI ATELIER. WITH PROLOGUES ATTRIBUTED TO ST. JEROME AND THE INTERPRETATION OF HEBREW NAMES. (Paris, 3rd quarter of 13th century) 221 x 150 mm. (8 3/4 x 5 7/8"). Double column, 51 lines in a tiny gothic pearl script. [490] leaves. COMPLETE. Attractive 19th century dark brown morocco by Riviere & Son (stamp-signed in gilt on front turn-in), covers with blind-tooled frame flanked by thick and thin blind rules and a floral tool in each corner, raised bands, all edges gilt (subtle repairs to head and tail of spine and upper joint). Housed in a morocco-backed cloth box. Rubrics in red, capitals touched in red, chapter numbers and running titles alternately in red and blue, a great many two-line initials in red or blue with contrasting penwork, textual corrections within red and blue cartouches, catchwords from f. 272v onwards within elaborate pen and ink cartouches in the shape of various animals, 84 LARGE ILLUMINATED INITIALS AND 81 HISTORIATED INITIALS, with an ESPECIALLY IMPRESSIVE GENESIS INITIAL MEASURING THE ENTIRE LENGTH OF THE PAGE, showing the seven days of Creation and the Crucifixion, and decorated with animals, grotesques, naked warriors, knights fighting from the backs of dragons, and an archer shooting an owl. Front pastedown with book label of the Gloddaeth Library. Several pages with later (16th century?) marginal notations and ink trials (see below). ♦First leaf a little soiled, four initials (two historiated and two decorative) somewhat smeared, some long penwork extensions in lower margins just slightly trimmed in places (but the margins very generous all around), occasional light marginal dampstains, small spots, and other trivial defects, but IN VERY FINE CONDITION THROUGHOUT, the vellum clean and smooth, the paint vibrant, and the detail extremely well preserved. \$300,000

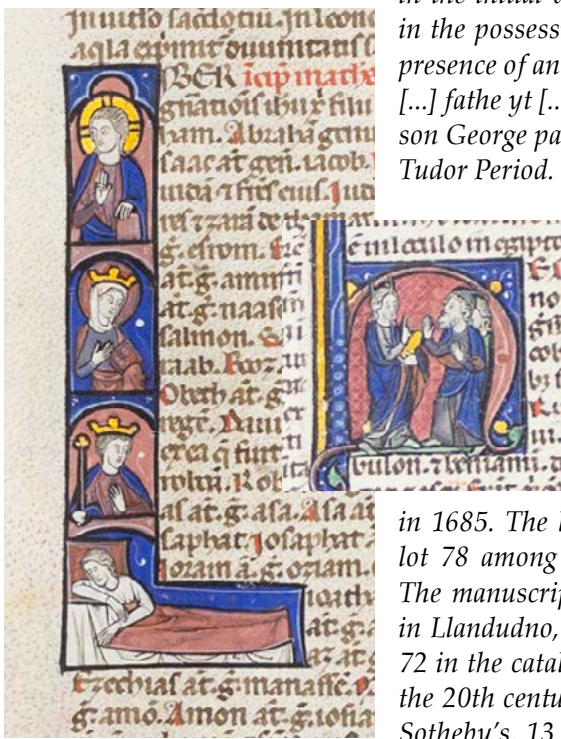


Attributed to the eminent Bari Atelier, this is an outstanding example of Parisian Bible illumination, possessing everything the discriminating collector could hope for: it is complete, is beautifully illustrated with 81 exceptionally fine historiated initials and numerous decorative initials, is in exemplary condition, and has distinguished provenance dating back to the 16th century. It is the finest such manuscript we have ever handled. As is typical for Bibles of this period, the historiated initials open each major section with either an important event described in the book, or an image of the biblical narrator, the latter often shown holding a book or relevant attribute. Some of the more memorable examples include Gideon as an armed soldier in chain mail (f. 82v), Judith cutting off the head of Holofernes (f. 182v), Jonah and the whale (f. 331), and, of course, the Genesis initial (f. 3v). Especially magnificent and extremely large, the Genesis initial takes up the entire space between the two columns and spans the length of the page. The seven days of creation are fixed within diamond shapes running down the initial, ending with an image of the Crucifixion, while animals and drolleries enliven the spaces around them. Though most historiated initials measure only about 20 mm. tall, an impressive amount of





detail is conveyed by the artists in such a small space—from the texture of the chainmail on Gideon’s armor, to a tiny clasp drawn onto the cover of a book held by a saint. Stories and emotion are cleverly conveyed through exaggerated gestures and creamy white skin tones outlined in black, allowing for high visibility against colorful backgrounds and garments. The present manuscript is one of seven Bibles identified by Branner as having been produced by the Bari Atelier (see “Manuscript Painting in Paris during the Reign of St Louis,” p. 229, ‘Ex-Mostyn Collection’). According to Branner, the hallmarks of the workshop’s style include fairly complex ornamentation (often incorporating small grotesques or the heads of beasts), outlining in black, and a figural type described as “a tapered body in a simple contour with inflections, looped drapery, and a large head with features pushed to the front,” all of which can be seen in the present work. Our manuscript shares similarities to other known Bibles produced at this atelier, including a Bible and a Missal now held at the Bibliothèque Nationale in Paris (Bnf Latin 16 and 830), and the famous Roman de Poire (Paris, BnF Français 2186). This connection can be seen particularly in the initial with Haggai and King Cyrus on f. 336v. Our Bible was likely in the possession of John, 4th/5th Baron Lumley (1493-1545) based on the presence of an inscription on f. 290 that reads: ‘John Lu[m]ley ys the onor of [...] boke by our [...] fathe yt [...] ryds thys.’ Lumley fought in the Battle of Flodden Field, and both he and his son George participated in the Pilgrimage of Grace—one of the most serious uprisings of the Tudor Period. Their estates passed on to George’s son John, who became 1st Baron Lumley,

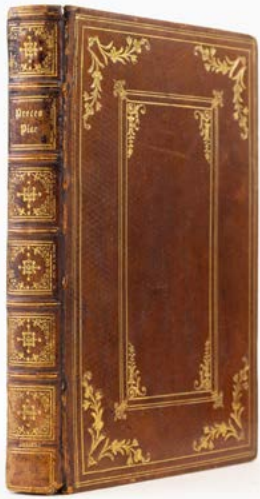


who became known as one of the most prominent collectors of books and art in his day. From there the manuscript most likely went to the library of William Cecil, 1st Baron Burghley (1520-98), the chief advisor to Queen Elizabeth during most of her reign and the most powerful figure in England after the queen. The manuscript was afterwards in the hands of Cecil’s eldest son, Thomas, first Earl of Exeter (1566-1640), followed by Lord Exeter’s second daughter, Lady Diana Cecil (d.1658). Lady Cecil left her library to her second husband, Thomas, 1st Earl Elgin (1599-1663), whose son was Robert, 2nd Lord Elgin, Chancellor of England, created Earl of Ailesbury

in 1685. The library was dispersed after Robert’s death, and the present manuscript was lot 78 among the Latin manuscripts in the Ailesbury sale, London, 21 November 1687. The manuscript then entered the library of Sir Thomas Mostyn (1651-92), of Gloddaeth, in Llandudno, appearing as no. 8 in the catalogue of the Library in 1692, and later as no. 72 in the catalogue of the Library of the 4th Baronet, also Sir Thomas Mostyn, in 1744. In the 20th century it was sold at Sotheby’s, 13 July 1920, lot 6, and appeared in Quaritch’s “A Catalogue of Illuminated and Other Manuscripts together with some Works on Paleography,” 1931, no. 2. It appeared at Sotheby’s yet again on 2 December 1997 as lot 54, selling for £58,000. (ST18400)



*With 12 Miniatures, along with Animated Panel Borders throughout,
All Deftly and Richly Painted and All in Very Fine Condition*



3 AN ELEGANT ILLUMINATED VELLUM BOOK OF HOURS IN LATIN AND FRENCH, WITH 12 HANDSOME MINIATURES BY ROBERT BOYVIN. USE OF ROUEN. (Rouen, ca. 1500) 190 x 126 mm. (7 1/2 x 5"). [106] leaves. Single column, 20 lines in an attractive gothic book hand. Contents: Calendar (f. 1r); Gospel Lessons (f. 13r); Obsecro te and O Intemerata (f. 17v); Hours of the Virgin (f. 34r) **lacking first leaf of Prime (Nativity miniature) and first leaf of Compline (Coronation of the Virgin miniature)**; Hours of the Cross (f. 59r); Hours of the Holy Spirit (f. 62r); Seven Penitential Psalms (f. 65r); Litany (f. 74r); Office of the Dead (f. 79r); Additional prayers and invocations interspersed with Ave Maria and Dominus tecum (f. 101r). Attractive 19th century diced calf by Hersent (stamp-signed in gilt on spine), covers with gilt-ruled border and panel, both with floral cornerpieces, raised bands, compartments with double gilt rules, scrolling border, and lacy centerpiece, gilt titling, gilt-rolled turn-ins, all edges gilt. Calendar in gold, blue, and red, rubrics in red, numerous one-line initials in liquid gold on blue or red ground, many two-line initials painted gray and white, outlined in red and inhabited with small flowers or baubles on dull gold

ground, EVERY TEXT LEAF WITH A PANEL BORDER featuring gold and blue acanthus, flowers, and fruits on alternating compartments of bare vellum or dull gold ground in a variety of shapes and patterns, 12 FULL-PAGE MINIATURES WITH FULL BORDERS composed of colorful acanthus and flowers on dull gold ground, one of these borders with a bird and a beast incorporated into the design. The subjects of the miniatures: St. John on Patmos (f. 13r); Annunciation (f. 24r); Visitation (f. 33r); Annunciation to the Shepherds (f. 46r); Adoration of the Magi (f. 48v); Presentation in the Temple (f. 51r); Flight into Egypt (f. 53v); Crucifixion (f. 59r); Pentecost (f. 62r); Funeral Mass (f. 79r); Patron portrait with Virgin and Child Enthroned (f. 101r). Front pastedown with armorial bookplate bearing the initials "C. B." See: Isabelle Delauney, "Le manuscrit enluminé à Rouen au temps du cardinal Georges d'Amboise: l'œuvre de Robert Boyvin et de Jean Serpin," *Annales de Normandie*, 3 (1995); Elliot Adam, "Retour sur l'œuvre de Robert Boyvin, enlumineur à Rouen vers 1500" in "Peindre à Rouen au XVIe siècle" (2017); Avril and Reynaud, "Les Manuscrits à Peintures en France," pp. 211-14.

◆ Joints cracked and with evidence of glue previously applied to add strength, though the covers still securely attached, other small signs of wear, but the binding still pleasing. Light smudging in margins here and there, other insignificant imperfections, but THE TEXT, DECORATION, AND MINIATURES IN BEAUTIFUL CONDITION, the paint especially rich and the margins very comfortable. **\$115,000**



This is an exceptionally pretty Book of Hours resulting from a happy collaboration between two master artists: Robert Boyvin, who executed the miniatures, and Jean Serpin, who was responsible for the unusually fine borders. The manuscript is clearly the work of artists of considerable power and prowess, showing confident, practiced hands, smooth application of paint, and an attractive palette with colors that appear as fresh and bright as the day they were first applied. The manuscript contains 12 arresting miniatures by Boyvin, each carefully executed to create for the viewer fully realized scenes that offer balanced compositions, strong lines, and backgrounds that demonstrate depth and detail. The miniature accompanying the Office of the Dead is a particularly fine example of Boyvin's work, depicting an elaborate funeral Mass inside a church and featuring a convincing representation of space with more than a dozen clerics and mourners packed inside—many of whom hold books—interacting with each other and performing various tasks associated with the ritual. Another miniature that stands out is the Flight into Egypt, depicting the Holy Family escaping the massacre ordered by King Herod. Whereas most miniatures simply show the Virgin and Child upon an ass, with Joseph on foot, ours also

shows the Virgin picking a date from a palm tree—a reference to an apocryphal tale from Pseudo-Matthew, also known as “The Miracle of the Palm Tree,” which describes how a date palm tree bent itself down to provide nourishment for the Blessed Mother. To our knowledge, this iconography is very rarely encountered in Books of Hours (we can find only a couple other obvious examples, one being in Walters MS W.211, a Flemish Book of Hours created ca. 1440). More intriguing still, the date picked by the Virgin in this scene seems to make a reappearance in the final miniature—the patron portrait—showing the Virgin and Child enthroned, with an angel on the left and a kneeling woman in pink on the right. The Virgin looks down upon her with softness in her eyes, holding a fruit in her right hand and the Child in her left. The Christ child motions toward the fruit with one hand, and reaches out to the petitioner with the other, acting as a conduit between the two. Although the identity of this woman is unknown, it is tempting to speculate that this detail may have held special meaning for the user of the manuscript—perhaps the date represents grace, or wealth; or could it perhaps symbolize a prayer for fertility. The miniature painter, Robert Boyvin (fl. 1480-1536) was a follower of the so-called Master of the Echevinage de Rouen, a highly successful artist who took his name from several commissions he illuminated for the Echevinage, i.e., the council of city aldermen, of Rouen. Boyvin’s mature hand is distinguishable, as here, by figures with large noses and rounded eyelids, females with very pale skin, and garments, which are often burgundy or blue in color, displaying noticeably flat folds. The artist reached the height of his career—both in terms of the development of his style and his success as an illuminator—in the early years of the 16th century, around the time the present work was produced. This manuscript benefits greatly from the talents of border artist Jean Serpin, whose meticulous hand is an excellent match for Boyvin’s style. Although Serpin is especially known for the naturalistic birds and creatures he often incorporated into his borders (see, for example, the Annunciation miniature in the present work), he also delights us with a different pattern on every leaf, making each turn of the page a source of pleasure. Boyvin and Serpin were frequent collaborators, and their work attracted the notice and patronage of wealthy clients such as Georges d’Amboise, Bishop of Rouen (whose fastidious account records give us the names of these two artists). Both painters were highly sought after in their own day, and Boyvin’s work in particular is now represented in some of the finest institutions in the world, including the Bibliothèque Nationale, the Walters Art Gallery, and the Morgan Library. (ST18715)



An Alberto Sangorski Vellum Manuscript Comprising Forty Richly Illuminated Pages of Considerable Beauty

4 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). ALBERTO SANGORSKI, Scribe and Illuminator. RUBÁIYÁT OF OMAR KHAYYÁM. (London, 1905) 210 x 140 mm. (8 1/4 x 5 1/2"). [20] leaves. Dark green crushed morocco by Sangorski & Sutcliffe (stamp-signed in gilt on rear turn-in), sides with multiple rules and with three yellow floral inlays and gilt leaves at each corner, recently and plainly rebacked (and corners repaired), vertical titling on spine. Main body of the text in black and red ink, but ILLUMINATED THROUGHOUT, TITLE PAGE WITH FOLIATE INITIAL “R” ON A BURNISHED GOLD GROUND extending into a half border, the whole decorated with red and purple flowers and with green, orange, red, blue, and purple acanthus leaves on a ground of burnished gold, FACING PAGE WITH OPULENT THREE-QUARTER BORDER FORMED BY A GRAPE VINE with green and gold leaves and succulent purple fruit, THE OPENING WORD “WAKE” IN RAISED GOLD on the top of the border, AND, AT THE BOTTOM, A LARGE OVAL MINIATURE (approximately 55 x 70 mm.) SHOWING AN ONION-DOMED PALACE, each verse of the text with three-line opening initial in red, blue, gold, or green (and sometimes embellished with elaborate penwork in a vaguely Oriental style, half a dozen with more elaborate leafy extensions), AND WITH TWO FINE DETAILED PAINTED VIGNETTES IN THE TEXT (the first an oval showing a maiden pouring wine from a jug into a golden vessel within a luxuriant garden, and the final page of text with a large round miniature showing a beautiful Persian maiden in a moonlit garden). Colophon with a pencil inscription noting “I certify that this copy differs in many respects from any other copy done by me,” dated 24 January 1906 and signed by Albert Sangorski;





with another inscription below it, written in pencil by a different hand, noting that it was presented to Jessica on 1 March 1922 (with an indecipherable name, presumably the person who presented it, signed below). ♦ Binding a little dulled and with occasional nicks, leather a bit darkened in places, but entirely solid and perfectly satisfactory. Just a breath of soiling to the vellum, but A LOVELY MANUSCRIPT IN VERY FINE CONDITION. \$30,000

This is an exquisite manuscript rendering of FitzGerald's lush and lilting translation of the celebrated 11th century classic collection of evocative short verses, tinged with a sense of the vanity of all things. A work that appealed strongly to Victorian sensibilities, the "Rubāiyāt," first printed anonymously in 1859, became immensely popular and went through a great many editions. Our manuscript version was executed by the famous calligrapher and illuminator Alberto Sangorski (1862-1932) just four years after the founding of the firm of

Sangorski & Sutcliffe in 1901 by Alberto's brother Francis Sangorski and George Sutcliffe, both of whom had studied under and then worked for Douglas Cockerell. For a dozen years, the firm was successful (and, in fact, it has enjoyed success for a great many years more), but in 1912, Francis drowned, and Alberto, who had been a central figure in producing the firm's vellum illuminated manuscripts (like this one), went over to their rival, Rivière & Sons bindery. The first opening here is particularly striking, being richly gilt with thick burnished gold and handsomely appointed with luscious grape vines heavy with ripened fruit. The quality of the three miniature paintings here is vibrant yet delicate, with much fine detail, and featuring luxuriant settings inspired by the language of the Rubaiyat. On vellum that is in outstanding condition and consisting of 40 pages, this is a substantial piece of excellent work by one of the most sought-after illuminators of the 20th century. (ST17640-290)



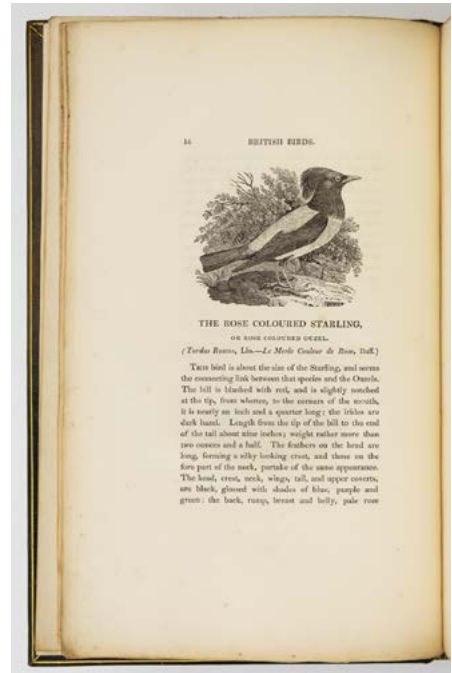
BOOKS

One of Just 24 Copies in the Most Desirable Format of Bewick's Masterpiece, An Exceptional Copy Printed on Untrimmed Imperial Paper and Beautifully Bound

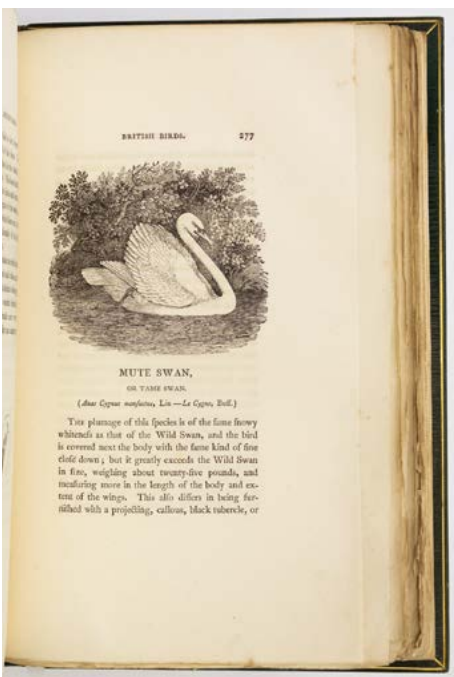
5 BEWICK, THOMAS. HISTORY OF BRITISH BIRDS. [with] A SUPPLEMENT TO THE HISTORY OF BRITISH BIRDS, PARTS I AND II. (Newcastle: Sol. Hodgson, for Beilby & Bewick, 1797 [1798], 1804, 1821) 280 x 178 mm. (11 x 7"). **Three volumes.** Second Edition of "Land Birds"; FIRST EDITIONS of "Water Birds" and the



Supplements, ALL PRINTED ON IMPERIAL PAPER. VERY FINE HUNTER GREEN STRAIGHT-GRAIN MOROCCO BY ZAEHNSDORF (stamp-signed on front turn-in), covers with double gilt-rule frame, central panel of inlaid pea green pebble-grain morocco with scrolls and thistle at head and foot, panel framed by gilt motto "Ride Thro. Be Trew" and with the initials "R. T. H. B." at corners, inner panel with gilt cross of feedbags, two embossed ciphers of "R. T. H. B." at center, surrounded by the words "By It We Live," horse heads at corners of panel, raised bands, spine compartments with gilt rule frame, central oval containing a rampant lion with word "Fuimus" ("We have been") above it, gilt lettering, gilt ruled turn-ins, light green silk endleaves, top edges gilt, other edges UNTRIMMED. Supplement to match but with smooth spine and vertical titling. A TOTAL OF 532 ENGRAVINGS, composed of 260 FIGURES OF BIRDS and 272 VIGNETTE HEAD- AND TAILPIECES (both volumes and both parts of Supplement



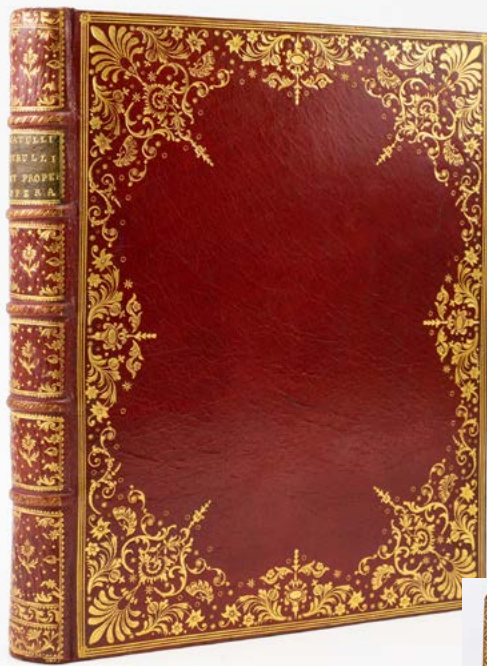
with title page vignette, Volume I with 117 figures of birds and 91 vignettes, Volume II with 101 figures of birds and 136 vignettes, Supplement part I with 21 figures of birds and 22 vignettes, and Supplement part II with 21 figures of birds and 19 vignettes). Front flyleaves with evidence of bookplate removal. Roscoe 15a, 17a variant C, 25a, 27a; Hugo 99, 109, 110; Ray, "English" 51. ♦Extremities with perhaps a breath of rubbing, occasional minor marginal spots, one gathering in volume I and three gatherings in volume II evenly browned, but AN EXCEPTIONALLY FINE SET: especially clean and fresh internally, with enormous margins and excellent impressions of the engravings, and the whole in very lustrous bindings showing virtually no wear. **\$9,500**



This grouping comprises early, desirable Imperial paper editions of Bewick's ornithological classics on land and water birds, here with their vast margins untrimmed and in a beautiful binding commissioned by a Scottish collector. Our second printing of "Land Birds" contains a number of revisions, but Roscoe notes that "Bewick, who was not a bibliographer, and would have classed all such among his 'book-mad gentry', regarded this edition as no more than an additional printing of the first," perhaps explaining why the date on the title page was not changed to 1798. The skillful and appealing woodcuts by Bewick here illustrate a total of 260 birds, and the vignettes and tailpieces frequently possess great charm, more especially when viewed within the spacious margins of the Imperial paper version. Roscoe says that the general standard of drawing seen in Bewick's "Birds" exceeds that of his "Quadrupeds," because the artist "was more interested in birds than in animals, more familiar with them and their habits, and so able to put a greater power and sympathy into his figures of them. Working on birds, he was sure of

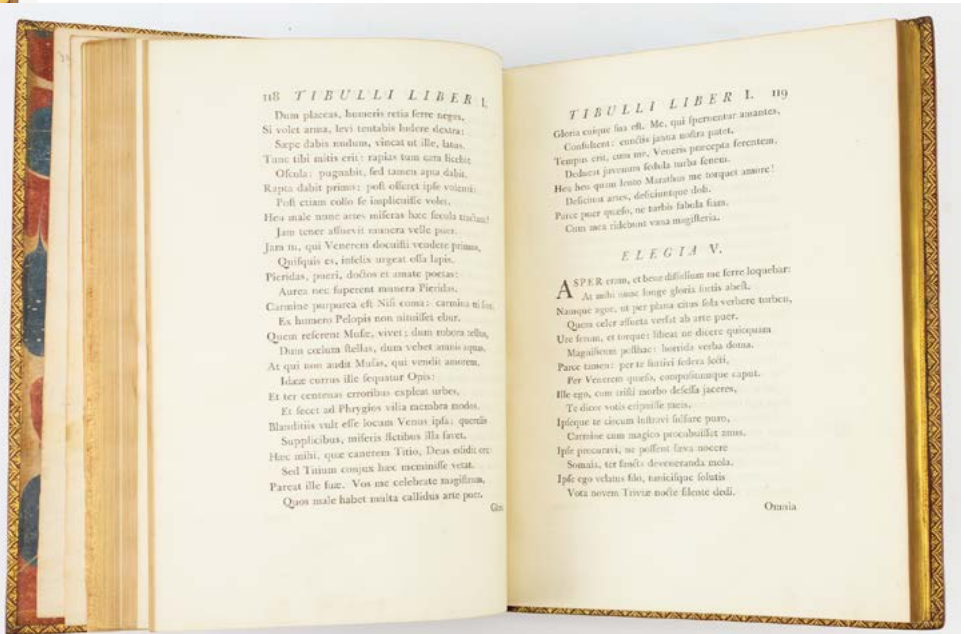
himself; the figure of a bird once drawn and cut seldom needed later revision." Bewick had enjoyed remarkable success with his woodcut "History of Quadrupeds," and as Ray says, he "put to good use the lessons he had learned" from that book: "He limited himself to British birds, which he could observe at first hand, and the scenes of English life, previously confined to tailpieces, became more numerous and elaborate, more varied and poetic. The 'History of British Birds' is consequently his masterpiece with respect both to craftsmanship and creative imagination." The present set was bound for wealthy Edinburgh businessman, art collector, and bibliophile Robert Tyndall Hamilton Bruce (1847-99); most of his substantial library was dispersed in sales at Dowell's of Edinburgh in 1900. Handsomely bound and with text nearly as crisp and clean as when first issued, this distinguished set will perch and display well on any shelf where it alights. (ST18132)

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

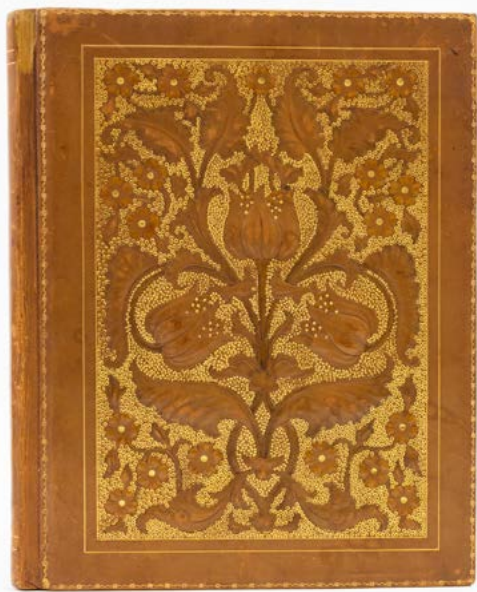


6 (BINDINGS - 18TH CENTURY MOROCCO). (BASKERVILLE IMPRINT). CATULLUS. TIBULLUS. [and] PROPERTIUS. OPERA. (Birminghamiae: Typis Joannis Baskerville, 1772) 310 x 260 mm. (11 7/8 x 9 3/4"). 1 p.l., 200, 221-372 pp. (but complete). First Baskerville Edition. SUPERB CONTEMPORARY RED MOROCCO, LAVISHLY GILT IN THE STYLE OF DEROME, 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, but AN EXCEPTIONALLY FINE COPY, internally clean, smooth, and bright, and in a sparkling binding. \$4,500

This is the impressive quarto edition of a trio of great Roman love poets, in a premier binding befitting the elegant 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. (ST18628b)



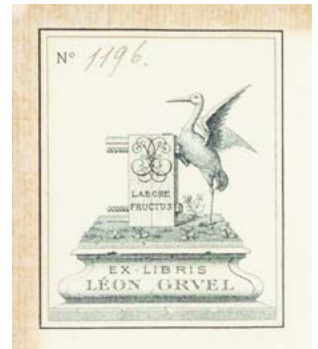
*Distinguished by its Celebrated Creator, Mary Ann Bassett,
Its Multiple Appearances in Exhibitions, and its Subsequent Owner, Léon Gruel*



7 (BINDINGS - MARY ANN BASSETT). BLANK VISITORS' BOOK. ([England, 1898]) 240 x 188 mm. (9 1/2 x 7 1/2"). [72] blank leaves. REMARKABLY BEAUTIFUL SCULPTED CALF, STRIKINGLY GILT, BOUND BY MARY ANN BASSETT OF THE GUILD OF WOMEN BINDERS, covers with delicate floral gilt border at edges and central panel formed by two gilt rules, the panel of the back cover blank, the panel of THE FRONT COVER WITH FINELY SHAPED DECORATION, INCLUDING THREE LARGE TULIPS ENCLOSED BY GRACEFUL FOLIAGE, and, in the corners, a number of small charming cinquefoil blossoms, THE PANEL SCENE DRAMATICALLY DEFINED BY A BRILLIANT BACKGROUND OF GILT POINTILLÉ AND EMPHASIZED BY THE EXQUISITE MODELLING OF THE CALF, simply ruled smooth spine with blind-tooled "L" and a falcon perching on a branch at foot, turn-ins with multiple plain and decorative gilt rules and fleurons at corners, all edges gilt and gaufered in a very appealing diapered pattern. Housed in a fine new custom clamshell box backed with tan morocco. Verso of front free endpaper WITH THE BOOKPLATE OF LÉON GRUEL; pencilled note on front pastedown asserting that this is a "Replica of the Book purchased

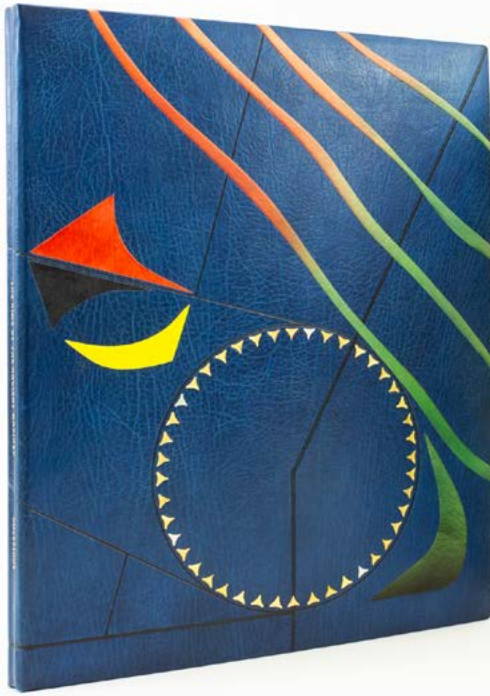
by H. R. H. the Prince of Wales." ♦ Skillfully applied narrow one-inch patch at top of front joint, otherwise IN VERY FINE CONDITION, with only trivial imperfections. \$5,000

Reminiscent of Dutch Master flower paintings, the abundant sculpted bouquet here is brought into sharp relief by its glittering gilded background, the whole design being a very successful and pleasing creation of Mary Ann Bassett, a major figure in the Guild of Women Binders. The Guild was established in 1898 by Frank Karslake to provide an organizational identity to a group of women already at work binding books in various parts of Britain, often in their own homes. With a showroom at 61 Charing Cross Road in London, the Guild was closely associated with the Hampstead Bindery, the two groups exhibiting bindings together at the Paris Exhibition in 1900 and elsewhere. Bassett was clearly a star in the Guild's firmament of binders: in the catalogue of the second exhibition of the work of the Guild (held at the Charing Cross Road premises from 1 December 1898 to 31 January 1899), nine bindings by Bassett, including the present item, are featured (there are four by Miss M. Sophia Smith, and the other bindings are listed generically, rather than by their creators). Among the pupils Bassett trained was Alice Shepherd, whose work for Cedric Chivers in Bath is well known. The present binding was exhibited in June and July of 1898 at "L'Exposition de Reliures d'Art Modernes Exécutées en Angleterre," held at Boussod, Manzi, Joyant, et Cie at 24 Boulevard des Capucines in Paris. The provenance of this volume could scarcely be more notable or appropriate. Prideaux says that the Gruel firm of bookbinders, founded in 1811, "has always had the highest reputation . . . for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements." The business was managed by several family members over the years, and the list of binders who trained at the Gruel atelier is the most distinguished in Europe. Léon Gruel (1841-1923), who took over the firm in 1891, was the single most famous person associated with this bindery. He amassed a very fine collection of early bindings, which formed the basis for his widely used "Manuel Historique et Bibliographique de l'Amateur de Reliure" (1887), and at the same time that he was an authority on binding history, he was at the forefront in the movement pressing for the acceptance of revolutionary ideas in the decoration of modern bindings. (ST17263-02)



*A Most Appealing Combination of Work
By Stuart Brockman, David Jones, and Will Carter*

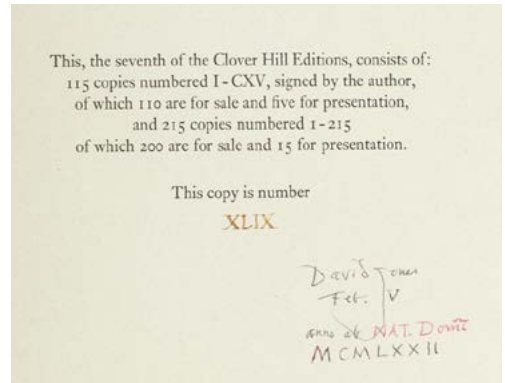
8 (BINDINGS - STUART BROCKMAN). COLERIDGE, SAMUEL TAYLOR. THE RIME OF THE ANCIENT MARINER. [with] JONES, DAVID. AN INTRODUCTION TO THE RIME OF THE ANCIENT MARINER. (Bristol: [Printed at the Fanfare Press for] Douglas Cleverdon, 1929; Cambridge: Rampant Lions Press, 1972) "Mariner":



323 x 258 mm. (12 3/4 x 10"); "Introduction": 307 x 245 mm. (12 x 9 1/2"). 4 p.l., 37. [1] pp.; 4 p.l., 40 pp., [1] leaf. **Two separately published but related volumes.** No. 76 OF 400 COPIES (from an overall edition of 460); No. XLIX OF 115 COPIES SIGNED AND DATED BY JONES. "Mariner" in EXUBERANT ROYAL BLUE CRUSHED MOROCCO, GILT AND ONLAI TO AN ABSTRACT DESIGN, BY STUART BROCKMAN (his ticket on verso of front free endpaper), covers with blind-tooled geometric shapes, circles highlighted with gilt tools, onlays of black, gray, red, yellow, green, and multicolor ombré, concave spine with gilt vertical titling, yellow and black pastedowns with geometric

designs, multicolor handmade paper endleaves and flyleaves, top edge gilt and silver in three stripes, other edges gilt on the rough. "Introduction" in multicolored stiff vellum (matching endpapers of "Mariner"), four vellum thongs passing through joints, flat spine with gilt lettering. Housed together in a custom black morocco-backed clamshell box. "Mariner" with 10 copper-engraved plates by David Jones. ♦ In nearly mint condition, the bindings as new. \$7,500

The striking visual imagery of Coleridge's great poem inspired some of artist and poet David Jones' most memorable book illustrations for this elegant private press edition, offered here in a dramatic binding by a

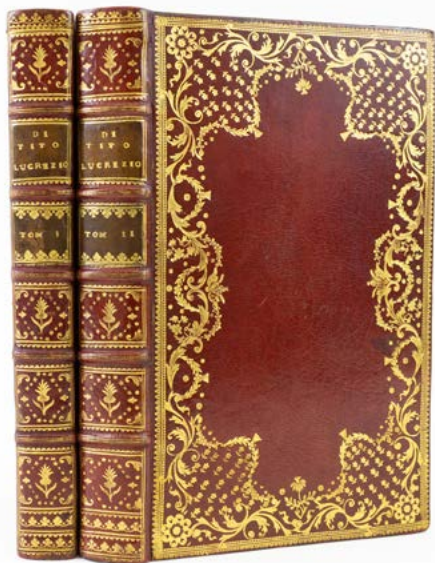


modern master that reflects the volume's contents. The son of renowned bookbinder James Brockman, Stuart Brockman (b. 1972) received an Honours Degree in Mechanical Engineering from Imperial College, London before joining the family bindery in 1995. He was elected a Licentiate of Designer Bookbinders in 1999 and a Fellow in 2004. His bindings nearly always reflect, even in an abstract way, the contents of the books they cover, and the present work is no exception. The deep blue and inlaid wavy lines evoke the sea, the ombré black-gray-white onlays recall seabirds, including the doomed albatross, and the geometric blind tooling is reminiscent of the strong straight and curving lines that bring such a sense of movement—sometimes chaotic—to the engravings here. Brockman's work is represented in The British Library and The National Library of Scotland, as well as in private collections around the world. He has exhibited his bindings at Flow Gallery, London, the Bodleian Library at Oxford, the Chicago Public Library, Boston Library, and the Grolier Club, New York. Bookseller and publisher Douglas Cleverdon (1903-87) commissioned the engravings and introduction for this edition of "Ancient Mariner" from his close friend David Jones (1895-1974), then working for noted engraver Eric Gill. Jones had been profoundly affected by his service in the Great War, and like Gill, had recently converted to Catholicism. Perhaps as a result of this spiritual

experience, his use of Christian imagery is pronounced here, especially in the crucifixion-like image of the slain albatross, but in its online "Collection Items" commentary on this work, the British Library notes that "a strong Celtic influence is also apparent in the beautiful, simple elegance of his figures." Jones was at that time engaged to Gill's daughter Petra, and according to the

BL, "her long neck and high forehead became standard features in his illustrations of women." DNB says, "The delicacy and freshness of Jones's colours, and the purity and power of his forms as a painter, let alone the strength and grace of his engraving work and his occasional wooden sculpture, would be enough to win him a high place among the artists of his generation and in a tradition that goes back to William Blake, whose nature and genius . . . Jones recalls." Jones' introduction was not included in the 1929 production, but is provided here in a 1972 printing from the Rampant Lions Press. Founded in 1924 by Will Carter, Rampant Lions was, in the words of Carter's son and successor Sebastian, "not strictly a private press, but rather a small publisher of fine editions and a printer for other publishers," and one that was "known worldwide for its craftsmanship and design skills." The press was operated by the Carters until its closing in 2008. (ST17614)

A Model for Ensuing Sumptuously Illustrated Rococo Volumes, Offered in Finely Preserved Opulent Bindings by Derome



9 (BINDINGS - DEROME LE JEUNE). (FRENCH ILLUSTRATED BOOKS). LUCRECE. [LUCRETIUS CARUS, TITUS]. DI TITO LUCREZIO CARO DELLA NATURA DELLE COSE. (Amsterdam [i.e., Paris]: A spese dell'editore To. Po., 1754) 230 x 144 mm. (9 1/8 x 5 3/4"). **Two volumes.** Translated from Latin into Italian by Alessandro Marchetti. **SPLENDID CRIMSON MOROCCO, GILT, BY DEROME LE JEUNE** (his ticket with address of Rue St. Jacques on front pastedown of volume I), covers with border of multiple gilt rules and dotted rolls enclosing an ornate Rococo frame of flowers, acanthus leaves, garlands, catkins, and grape clusters, the cornerpieces semé with floral sprigs, raised bands, spines gilt in compartments with pineapple centerpiece within a lozenge of small tools, volute cornerpieces, two brown morocco labels, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Copper-engraved frontispiece and title page after Eisen in each volume, six engraved plates by Lemire, Aliamet and others after Cochin, Eisen, and Le Lorrain, and seven vignette headpieces and five vignette tailpieces, most after Cochin. Gordon 505; Brunet III, 1222. For the illustrations: Cohen-de Ricci 665-6; Fürstenberg, p. 86; Ray 9. ♦ Slight wear to corners, somewhat broad (but faint) offsetting to flyleaves from turn-in

glue, just a hint of offsetting from engravings, but **A LOVELY SET IN VERY FINE CONDITION**, clean and fresh internally with comfortable margins and excellent impressions of the engravings, and the nearly unworn bindings bright with gilt. **\$8,500**

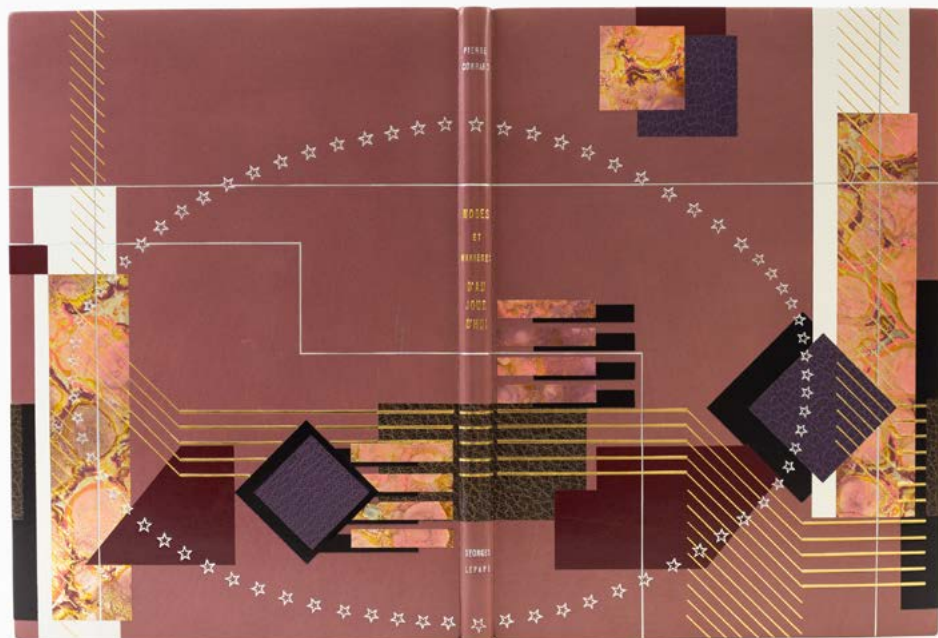
This attractively printed Italian translation of "De Rerum Natura" boasts "very beautiful" engravings, in the opinion of Cohen-de Ricci, and opulent bindings by one of the greatest names in the history of French bookbinding. Written in the first century B.C., the text here is considered one of the best expositions on the philosophy of Epicurus. Popular in the Roman Empire, it fell into obscurity before being rediscovered by Italian humanist Poggio Bracciolini in the 15th century. It became one of the most influential humanist texts of the Renaissance and the Enlightenment, inspiring writers and thinkers from Montaigne to Thomas Jefferson, a self-professed Epicurean who owned multiple editions. Translator Alessandro Marchetti (1633-1714) completed the first Italian vernacular version of Lucretius in 1669 but was denied permission to publish; it finally appeared in print in 1717. The present edition was revised by Francisco Gerbault, Italian and Spanish interpreter to Louis XV. The beautiful vignettes, tailpieces, and plates are mostly the work of Charles-Nicolas Cochin (1715-90) and Charles-Dominique-Joseph Eisen (1720-78), and so impressed Gordon Ray that he declared this edition "the model for the sumptuous Rococo volumes of the ensuing twenty-five years." Ray considers this



some of Cochin's finest work, noting that the artist was "more at home with Lucretius' philosophical poem than with the amorous classical scenes of Ovid's 'Metamorphoses,'" and that his engravings here "are marked not only by the mastery of outline and firmness of composition which never deserted him, but also by acute observation and unpretentious humor." There were no fewer than 18 members of the Derome family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called "le jeune" (1731-88). Known for the gracefulness of his bindings, and for being capable of "amazing delicacy" (in Hobson's words), Derome le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derome was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder's best work is indicated by the presence of his ticket, as here. The excellent condition of our volumes allows the reader to appreciate "ancien régime" French book arts at their zenith, with smooth, well-margined pages, seductive illustrations, and bindings exuberant with gilt. (ST17070)

***The First Issue of an Influential Art Deco Journal, with
Radiant Fashion Plates and an Even More Dazzling Binding***

10 (BINDINGS - ALAIN DEVAUCHELLE). (ART DECO). LEPAPE, GEORGES, Illustrator. CORRARD, PIERRE. *MODES ET MANIÈRES D'AUJOURD'HUI*. ([Paris: Printed by Maquet for Pierre Corrard], 1912) 280 x 200 mm. (11 x 7 7/8"). 2 p.l., 9 leaves (followed by plates), [1] leaf (colophon), all mounted on tabs. No. 116 OF 300 COPIES, initialed by the artist and the author. DRAMATIC DUSTY ROSE CALF BY ALAIN DEVAUCHELLE (stamp-signed on front turn-in and dated 1989 on rear turn-in), covers with abstract wraparound design composed of onlaid geometric shapes in purple and olive green crushed morocco, black and garnet calf, ivory shagreen, and a psychedelic metallic pink material, all tooled with silver and gilt lines, and finished with a swath of platinum stars, dusty rose suede doublures and endleaves, original illustrated wrappers and original flyleaves patterned with

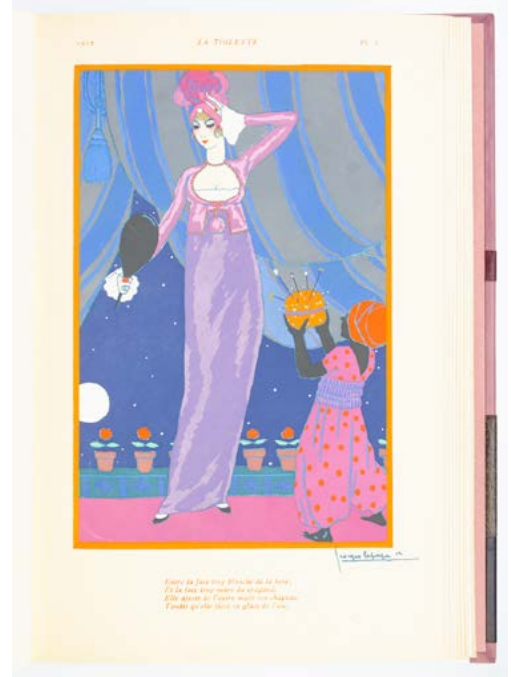


bead necklaces and pink and black pincushions bound in, all edges gilt. Housed in a matching calf-backed chemise and slipcase. WITH 12 BRILLIANTLY COLORED POCHOIR FASHION PLATES BY GEORGES LEPAPE, all with tissue guards. Ray, "The Art Deco Book in France," p. 30. ◆ IN IMMACULATE CONDITION. \$6,500

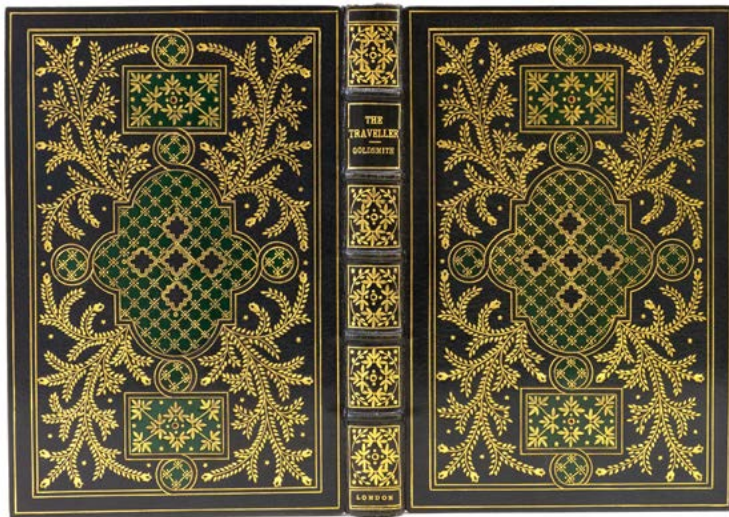
bead necklaces and pink and black pincushions bound in, all edges gilt. Housed in a matching calf-backed chemise and slipcase. WITH 12 BRILLIANTLY COLORED POCHOIR FASHION PLATES BY GEORGES LEPAPE, all with tissue guards. Ray, "The Art Deco Book in France," p. 30. ◆ IN IMMACULATE CONDITION. \$6,500

This is a pristine copy of the inaugural edition of an elite and influential Art Deco journal, with pochoir plates by one of the eminent fashion illustrators of the 20th century, in a modern binding by the son and successor to a great Art Deco binder. "Modes et Manières d'Aujourd'hui" ["Fashions and Manners of Today"] was founded by writer and publisher Pierre Corrard as a most unique fashion journal. Each of the seven issues published over the next 10 years (in very limited numbers) paired a single writer and a single artist to create, in effect, an artist's book that would demonstrate fashion's importance to, and influence on, the culture of the time. Corrard's introductory essay here sets forth his conviction that clothes do indeed make the man—and, more important, the woman. "Costume," he tells us, "expresses very clearly the mentality of the population," and the elegance of women fuels the flowering of art. He points to the female influence on art from ancient Greek sculptures to Medieval Madonnas, and describes how women's fashion impacts the decorative arts, from furnishings and interior design to jewelry. To depict the Woman of Today in all her glory, Corrard tapped fashion illustrator Georges Lepape (1887-1971), who had recently caused a sensation with his illustrations of the designs of couturier Paul Poiret. Praising him as "a poet of lavish imagination," Corrard proclaims that Lepape has captured the essence of the modern woman in this "festival of color." The colors are indeed brilliant, and the images both vibrant and sensuous. Lepape was strongly influenced by the Orientalist

movement in art, by Persian miniatures, and by the revolutionary aesthetic of Diaghilev's Ballets Russes, then scandalizing Paris with their revealing costumes. His illustrations stand out among those of his contemporaries for their soft and sinuous lines, a sharp contrast to the straight lines and hard angles of many Art Deco designs. His work for Poiret led to commissions for "Harper's Bazaar" and "Vogue"; he became the primary illustrator for the latter magazine, and set the standard for fashion illustration for the first half of the 20th century. He moved to New York in 1924, and continued to receive commissions for illustrations of fashion and luxury goods until his death in 1971. The son of leading prominent binder Roger Devauchelle, Alain Devauchelle (1944-2011) trained as a gilder at the École Estienne before going to work for his father. He took over the family workshop, Atelier Devauchelle, in 1990. Like his father, he had an affinity for Art Deco design, but added modern twists. He was known for meticulously executed designs and for seeking out unusual materials and approaches that would harmoniously represent the text, the author, and his own aesthetic. Here, he has incorporated colors and shapes from Lepape's plates; the curved sprinkling of stars that marks the binding's chief departure from the Art Deco style reflects Lepape's own innovation in that sphere and sets the son's work apart from that of Devauchelle père. Atelier Devauchelle continues to create fine bindings under the direction of Alain's daughter, Isabelle, the third generation in a modern binding dynasty. (ST18248)



In Dazzling Donnelley Morocco

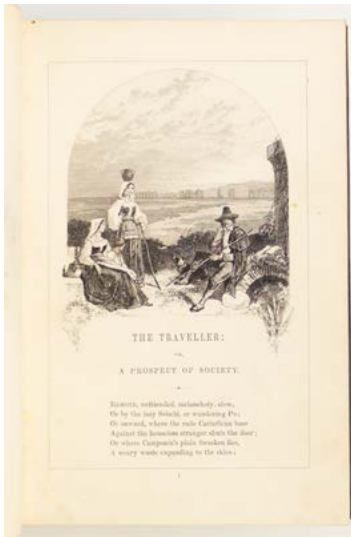


11 (BINDINGS - DONNELLEY). GOLDSMITH, OLIVER. THE TRAVELLER.

A POEM. (London: David Bogue, [1856]) 217 x 150 mm. (8 1/2 x 5 3/4"). 2 p.l., 39, [1] pp. First Edition with these Illustrations. STRIKING DARK GREEN MOROCCO, VERY INTRICATELY GILT AND ONLAID, BY DONNELLEY OF CHICAGO (stamp-signed in gilt on front turn-in), covers with a fanfare-inspired design composed of a lobed centerpiece of onlaid emerald green morocco, diapered and dotted in gilt, containing five smaller cut-out lobed shapes outlined in gilt, the dark green of the boards showing through, left and right lobes of the

centerpiece connected to a small emerald green circular onlay diapered and dotted in gilt, top and bottom lobes connected to a similar onlaid circle, followed by a green square onlay decorated with gilt leaves and a small central inlaid red dot, then another onlaid circle connecting to the double-rule border, exuberant sprays of small gilt leaves emanating from the centerpiece and filling the corners, raised bands, spine compartments with large fleuron composed of leaf tools emanating from a central gilt circle, EMERALD GREEN MOROCCO DOUBLURES within a dark green frame with plain and decorative gilt rules, gilt leaves at corner, central panel decorated with gilt leaves and inlaid red dots





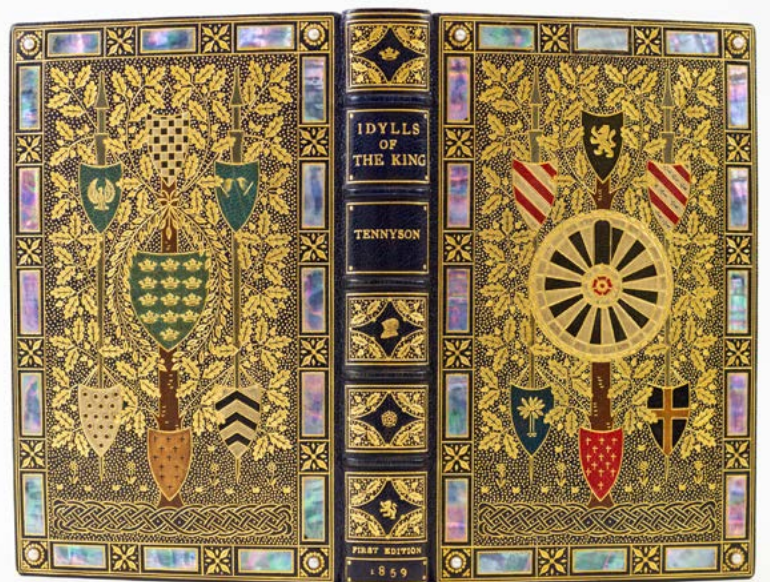
forming geometric shapes, navy blue watered silk endleaves, all edges gilt. With the original cloth covers and spine bound in at end. With 30 steel-etched illustrations by Birket Foster. Printed on thick card stock, most illustrations with a thick paper guard (or two) preceding it. ♦ A very shallow (hardly noticeable) chip to head of spine, mild scattered foxing and occasional small stains to leaves, one leaf with a crease down the center, light offsetting from illustrations in two instances (the rest protected by guards); with some very minor defects, but an extremely attractive copy, the very elaborately decorated luxury binding in nearly fine condition. \$4,000

This illustrated version of Goldsmith's chief poetic work was bound by one of the leading hand binderies in America, probably during the period when it was headed by the great Alfred de Sauty. Based in Chicago, the RR Donnelley printing company was a pioneer in promoting fine craftsmanship in American book production, particularly from the time Thomas E. Donnelley (1867-1955) became company president in 1899 on the death of his father, founder Richard Robert Donnelley. A talented salesman and visionary leader, Thomas instituted a printing apprenticeship program based on one run by French printer Imprimerie

Chaix, and in 1921 he established a hand bindery, recruiting Alfred de Sauty (1870-1949) from the Central School of Arts and Crafts in London to run it. Though hand binding was not a money-making endeavor for the firm, the "Extra Bindery," as it was known, set an example for the rest of the company as well as for the industry in general of the importance of fine craftsmanship done in a traditional manner. According to the "Printing for the Modern Age" exhibit produced by the RR Donnelley Archive at the University of Chicago Library, "De Sauty immediately set the standard for American bookbinding when he hired three European-trained bookbinders, William Anson, Basil Cronk, and Leonard Mounteney. As was the European tradition, hand-binding at RR Donnelley was a team effort. The head of the bindery generally established the design and specified the materials. From there, a book passed through the hands of several staff members, each responsible for a particular aspect of the process; sewing, backing, tooling, and finishing." The tasteful design, fine materials, and quality workmanship of our binding are typical of the work done under de Sauty's supervision. He trained a number of fine binders, including his successor, Harold Tribolet, before his retirement in 1935. First published in 1764, "The Traveller" examines the varying ways in which European cultures seek happiness and the excesses resulting from each approach, all in heroic couplets. Goldsmith's champion Samuel Johnson said that this was the best poem written since Pope, but this compliment may be tainted by self-interest, since, according to Boswell, Johnson wrote at least a small part of the poem, including eight of the concluding 10 lines. Illustrator Myles Birket Foster (1825-99) was an excellent choice for this work, as he was an enthusiastic traveller noted for his landscapes. The scenes here range from imposing cliffs to cozy taverns, and in keeping with the text display charming examples of happiness (a lakeside party with dancing) and touching moments of sorrow (a despairing artist weeping in his garret). The deluxe binding here may also be counted a source of joy and pleasure. (ST17020a)

Nothing Short of Spectacular

12 (BINDINGS - JEWELLED, SANGORSKI & SUTCLIFFE). TENNYSON, ALFRED LORD. IDYLLS OF THE KING. (London: Edward Moxon and Co., 1859) 170 x 105 mm. (6 3/4 x 4 1/8"). 4 p.l., 261, [3] (blank), 8 (ads) pp. FIRST EDITION, First Printing (verso of title page blank, rather than with imprint of Bradbury and Evans). SPLENDID DARK BLUE MOROCCO, RICHLY GILT, INLAID, AND BEJEWELLED BY SANGORSKI & SUTCLIFFE (signed with the binder's cipher in gilt on lower doublure), COVERS EACH WITH A BORDER OF 16 INLAID MOTHER OF PEARL RECTANGLES alternating with a square gilt floral motif, EACH CORNER SET WITH A PEARL surrounded by gilt dots, central panels pointillé in gilt, with a central oak tree of inlaid brown morocco trunk and gilt-stamped leaves and acorns, a gilt tree guard of a



Celtic braid design at its base, the tree with two shields of inlaid colored morocco above and below a large central ornament, that on the upper cover a medallion representing the Round Table, with sections of alternating ivory and brown morocco and a red and white rose at center, that on the lower cover the arms of King Arthur (13 gold crowns on a shield of azure morocco), four additional multi-colored inlaid morocco shields with heraldry of Knights of the Round Table attached to pale gray-green morocco lances on either side of the oak, raised bands, spine compartments with acorn-and-oak-leaf cornerpieces on a pointillé background, at center either a crown, helmet, rose, or rampant lion in gilt, gilt lettering, gilt-ruled turn-ins with inlaid green and white waterlilies on each side, FULL IVORY PIGSKIN DOUBLURES ruled in gilt, with inlaid pink flowers and green leaves in each corner, upper doublure also with a large gilt sword, the hilt surrounded by additional inlaid flowers and leaves, a small inlaid turquoise banner with the word "Excalibur" in gilt below it, gilt-ruled white pigskin endleaves, cream-colored silk flyleaves, all edges gilt. Housed in a dark blue-gray morocco box with raised bands and gilt lettering, lined with velvet (the box spine faded to brown and with a few small stains). Wise 87; Ashley VII, 120; Sterling 924; Tinker 2077.



For the binding: Ratcliffe, "Sangorski & Sutcliffe: One Hundred Jewelled Bookbindings" #97; Miriam Wieder Elkind, "Jewelled Bindings 1900-1939 Sangorski & Sutcliffe and Riviere: a checklist" in "The Book Collector 1975-1992," (this binding is item #54). ♦One leaf with lower corner repaired (well away from text), additional trivial imperfections internally, otherwise the contents quite fine, and THE BINDING IN PERFECT CONDITION. \$39,000

Replete with references to the Arthurian legends that inspired Tennyson's series of poems, this is a binding for which the word "spectacular" has to be used. It is a memorable creation of Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943), who had learned the craft of binding from Douglas Cockerell before founding their own bindery in 1901. As early as 1905, Sangorski & Sutcliffe began to specialize in custom-made jewelled bindings incorporating elaborately gilt and inlaid designs, and the bindery reached its zenith in the first dozen years of the 20th century, when their most gorgeous jewelled bindings were produced. Ratcliffe estimates that of these special bindings "no more than 300 were ever produced," and given the labor-intensive process required to produce a binding like the present one, this small number is not surprising. The delicate gilt tooling here would have required a great many hours of painstaking work, as would the precise inlays that reproduce the heraldic shields of Arthur's knights. Sangorski & Sutcliffe endeavored to incorporate imagery from the text they were binding into their designs, and their choices here evoke a noble and heroic effect, rich in symbolism. This volume also has significant textual value as the first publicly available printing of "Idylls" (a private printing of the first two "Idylls" had appeared in 1857.) Tennyson had a lifelong fascination with the stories of King Arthur and his knights, as demonstrated in early poems like "The Lady of Shalott" and continued in this first series of four "Idylls" ("Enid," "Vivien," "Elaine," and "Guinevere"), which would grow over a quarter century into a collection of a dozen long poems, including "The Passing of Arthur" and "The Holy Grail." Late in life, Tennyson noted, "I took the legendary stories of the Round Table as illustrations. I intended Arthur to represent the Ideal Soul of Man coming into contact with the warring elements of the flesh." Happily, our book was recognized from the beginning as a treasure, so the care of previous owners has insured the volume is little changed from the sparkling day it left the bindery. (ST18932)

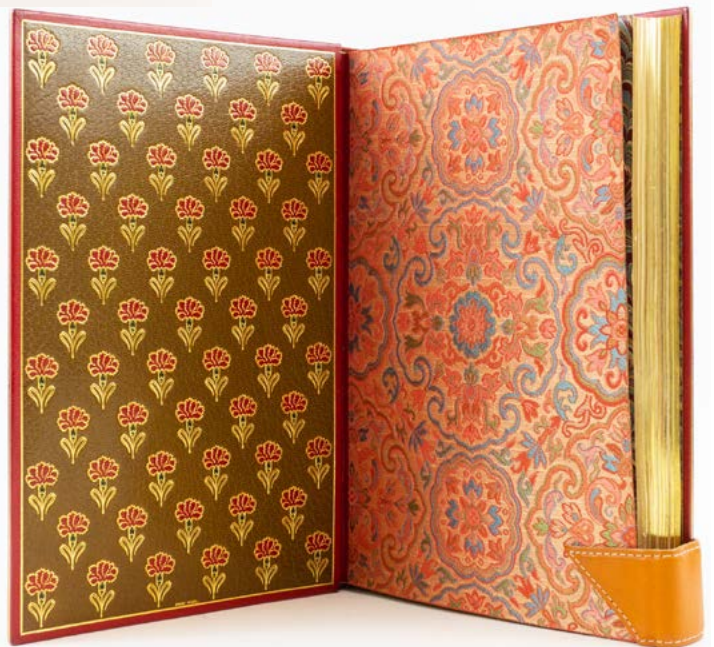
*A Ravishing Bibliophile's Treasure, with Unerring Execution of
Decorative Elements, by the Founder of Modern French Bookbinding*

13 (BINDINGS - MARIUS MICHEL). VOLTAIRE, FRANÇOIS MARIE AROUET DE. ZADIG OU LA DESTINÉE. (Paris: Imprimé pour Les Amis de Livres par Chamerot et Renouard, 1893) 275 x 190 mm. (10 3/4 x 7 1/2"). 4 p.l., 159, [3]. No. 55 OF 115 COPIES, printed for M. Van der Vrecken de Bormans. DAZZLING CONTEMPORARY SCARLET MOROCCO, VERY ORNATELY DECORATED IN GILT, SILVER, AND BLACK AS WELL AS INLAID, BY MARIUS MICHEL (stamp-signed on front doublure), covers elaborately embellished with a floral frame enclosing a large central panel filled with diapered compartments formed by gently curving black leaves, each compartment containing a floral sprig tooled in silver and gold, flat spine with similarly decorated ogival compartments and gilt titling, OLIVE BROWN MOROCCO DOUBLURES filled with rows of inlaid red carnations (with dark green pedicels), leather hinges, jacquard silk endleaves in pink, blue, and green pattern, marbled flyleaves, all edges gilt. Original white textured paper wrappers bound in. In a (slightly worn) brown morocco-trimmed marbled paper slipcase. With eight pleasing color engravings by Rops (4), Robaudi (2), and Garnier (2) depicting scenes from the story, accompanied



by 29 proofs in red, yellow, cyan, and black & white, as called for in the colophon. A Large Paper Copy. Front flyleaf with INK INSCRIPTION SIGNED BY MARIUS MICHEL and dated Mai 1920, noting that he had bound this copy for M. Van der Vrecken de Bormans in 1896 for a (very substantial) price of 600 francs. Carteret IV, 407; Vicaire I, 47. ♦ Three blank front flyleaves with narrow, faint brown horizontal blemish across most of the page (apparently a tape shadow); in all other ways, A BEAUTIFUL COPY, clean, fresh, and bright internally, IN A PRISTINE BINDING. \$14,000

This ravishing object is a bibliophile's treasure: an illustrated luxury edition in Large Paper format of Voltaire's philosophical novel, offered in a binding from a pre-eminent Parisian atelier. The impressive binding stands out, not only because of its remarkable condition, but also because of the variety and unerring execution of its decorative elements—from the vigorous use of black, gold, and silver on the cover and spine to the particularly animated inlaid morocco doublures. 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 workshop established by his father Jean in Paris in 1849, where they produced distinguished bindings in the prevailing historical styles for two decades. After the father's death in 1890, the

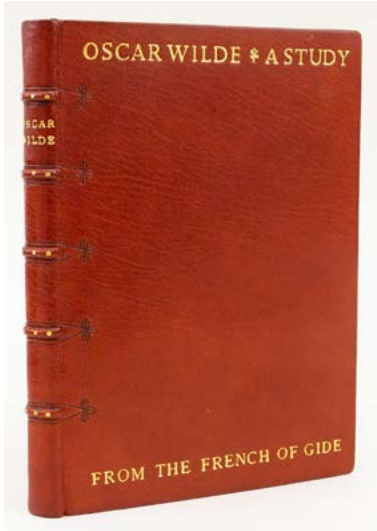


firm came to even greater prominence when Henri began producing bindings

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. His favored floral forms dominate the present binding, both as inlays and as silver and gold tooling. Our binding was commissioned by Paul Van der Vrecken, Baron de Bormans, an attaché at the Belgian Embassy in Paris, and a bibliophile who belonged to "La société du livre contemporain" as well as the "Cercle Parisien du livre." The 600 francs the binding cost would have bought a very great deal in France at the end of the 19th century. Another copy of this work (with the same special features and also bound in inlaid morocco by Marius Michel) sold at Sotheby's in 1995 for the hammer price equivalent of \$31,200. (ST17884)



14 (BINDINGS - BERNARD MIDDLETON). GIDE, ANDRÉ. OSCAR WILDE: A STUDY FROM THE FRENCH OF GIDE. (Oxford: The Holywell Press, 1905) 200 x 141 mm. (8 x 5 3/4"). 6 p.l., 110 pp., [1] leaf. With introduction, notes, and bibliography by Stuart Mason [C. S. Millard]. First Edition in English. FINE RUSSET MOROCCO BY BERNARD MIDDLETON (blind-stamped with his monogram tool on rear pastedown), covers with blind-tooled trefoil extensions from the raised bands, front cover with gilt lettering at head and foot, raised bands tooled with three gilt dots, one panel with gilt lettering, blind-ruled turn-ins with trefoils at corners, dark green endpapers, top edge gilt, other edges untrimmed. With five black & white plates, two reproducing photographs of Wilde. Recto of front free endpaper with pencilled inscription at foot: "Bound by Middleton—Oct. '00." ♦ A couple of trivial marginal smudges, but A VERY FINE COPY, the binding as new. \$2,500



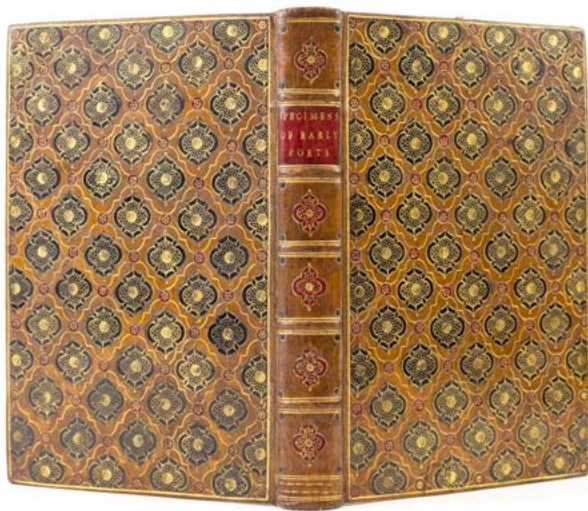
This is the English version of Gide's sympathetic biographical essay on Wilde, offered in a binding by a modern English master. Gide (1869-1951) met Wilde in Paris in the 1890s, where they frequented the same literary circles. Gide admired the Irish writer's work, as well as his wit and style, and Wilde was an early literary influence on the future Nobel laureate. When the two met while vacationing in Algiers in 1895, Wilde had a more personal impact

on Gide's life, furthering Gide's acceptance of his homosexuality. This remembrance first appeared (in French) in the monthly review "L'Ermitage" in 1902. Bernard Middleton (1924-2019) was for many years perhaps the finest book restorer in the English-speaking world. But in addition to his restoration work (and in addition to his substantial output of publications on binding), he also, in his words, "produced in the region of 100 modern designed bindings." He was a founding member of the Guild of Contemporary Bookbinders as well as president of the Designer Bookbinders. He was made a Member of the Order of the British Empire in 1986. With typical modesty, Middleton said of his work: "As a book restorer, I am primarily a craftsman who incidentally produces simple designs for the embellishment of occasional fine bindings, rather than a trained designer who binds books for the purpose of giving expression and permanent form to . . . creative ideas. . . . My designs are intended to please the eye, not engage the intellect, principally by the employment of textures, strongly defined shapes and contrasts, and by the play of light on gold, preferably in combination and in a manner which complements the book." (ST17075)



A Striking Mosaic Binding, Very Probably Done by Staggemeier and Welcher, and Almost Certainly from the Schiff Library

15 (BINDINGS - MOSAIC). SPECIMENS OF THE EARLY ENGLISH POETS. (London: T. Rickaby for Edwards, 1790) 187 x 121 mm. (7 3/8 x 4 3/4"). 1 p.l., v, [3], 323 pp. Edited by George Ellis. FIRST EDITION. WONDERFUL CONTEMPORARY MOSAIC BINDING OF TAN MOROCCO, NO DOUBT BY STAGGEMEIER AND WELCHER, covers with a repeating pattern of lobed black inlays tooled in gilt, these outlined with gilt fillets and alternating with inlaid circles of red morocco with six-petalled gilt flower, raised bands, spine compartments with red morocco and gilt lobed ornament inlaid at center, black circles inlaid at corners, red morocco label, gilt-ruled turn-ins, marbled endpapers, all edges gilt (nearly invisible expert repairs to front joint and to chip at foot of front board). In a (slightly worn) fleece-lined tan crushed morocco pull-off box by Riviere & Son. Front pastedown with Art Nouveau-style illustrated bookplate with the initial "C" (perhaps a spurious plate inserted to disguise the removal of the bookplate of Mortimer Schiff; see below). Lowndes I, 731; Brunet II, 963; Graesse I, 468. For the binding: Foot, "Henry Davis Gift" II, 197. ♦ Spine slightly and evenly darkened, just the smallest hint of rubbing to extremities, intermittent faint marginal soiling, a small ink stain touching (but not obscuring) one word of text, other trivial imperfections, but A MOST ATTRACTIVE COPY, clean and fresh internally, and the lovely binding remarkably well preserved, with bright gilt. \$9,500



This selection of the best poems from the 17th and 18th centuries, organized around the reigns of the various monarchs, comes in an animated binding that is simply splendid, both in design and execution. The covers of the binding here are nearly identical to those seen on item #197 in the Henry Davis Gift, and quite similar to those seen on item #102 in the Abbey catalogue, both bindings assigned to Staggemeier and Welcher, German immigrants in partnership in London from about 1799 to 1810. Like Kalthoerber and other German emigré binders, they came to England to satisfy the fashionable need among gentry and nobility for elegant bindings, and “in their heyday Staggemeier and Welcher were one of the most prolific workshops producing ‘extra’ quality work in London.” (Maggs Catalogue 1212) The mosaic binding is said to have originated in France in the early part of the 18th century, and the famous French binder Antoine-Michel Padeloup (1685-1758) is credited with first employing the particular style seen here, the so-called “à la répétition” binding, “where a small

compartment of colored leather outlined in gold is repeated in diaper-fashion all over the covers.” (Broxbourne catalogue) This design was resurrected in England at the end of the century by Staggemeier and Welcher, perhaps, says Abbey, at the suggestion of James Edwards. Abbey comments generally on the connections between Edwards and Staggemeier and Welcher, saying that “it is extremely probable that some of or all these” mosaic bindings were commissioned by the former and done by the latter. We have previously handled a copy of this work in an identical binding, from the library of Cortlandt Bishop. The present volume was once apparently (and, if so, appropriately) in the collection of another great American bibliophile, Mortimer Schiff (1877-1931), who very likely passed it on to his son John M. Schiff (1904-87). A (thwarted) theft resulted in the Schiff bookplate being removed from a number of books, and a fake plate inserted. An American banker and philanthropist, the elder Schiff (1877-1931) was recognized by the Bibliothèque nationale de France for assembling “one of the most important inter-war libraries,” which, Dickinson notes, “brought together an unrivaled collection of decorative bindings.” The Reliures Database of the BnF declares: “the library of Mortimer L. Schiff was particularly renowned for its . . . collection of mosaic bindings from the 18th century.” (ST18403)

16 (BINDINGS - RIVIERE & SON - HAND-PAINTED VELLUM). TENNYSON, ALFRED, LORD. THE WORKS OF ALFRED, LORD TENNYSON, POET LAUREATE. (London: Macmillan and Co., 1903) 188 x 123 mm. (7 3/8 x 4 3/4"). viii, 900, [2] pp. CHARMING HAND-PAINTED VELLUM BY RIVIERE & SON (stamp-signed on front turn-in), front cover with a view of an arched balcony, a potted plant in the foreground, a book resting on the ledge, tree branches, blue sky, and two tiny gilt birds visible through the arches, rear cover framed by gilt fillets, smooth spine with a hand-painted tree outlined in gilt rising through two compartments, another compartment with gilt lettering, gilt-ruled turn-ins, marbled endpapers, all edges gilt. With engraved frontispiece portrait of the poet. Front flyleaf inscribed in ink, “To Rumply / from Mummy & Daddy / in recognition of her / matriculating. 1945 / ‘Well Done.’” ♦ A trace of soiling to head of rear joint, portrait and adjacent leaves a little foxed, but A FINE COPY with no other signs of use inside or out. **\$2,250**

This volume of the complete works of Tennyson was bound by Riviere in painted vellum reminiscent of the bindings produced at the Royal College of Art Needlework in the 1890s. Our binding was likely executed soon after the book was published (and definitely before it was presented in 1945, Riviere having merged with the Bayntun bindery in the 1930s). A problem with the Royal College of Art Needlework’s painted vellum bindings was that the gilt—which was painted on, as it would be in an illuminated manuscript—tended to flake or rub off. Riviere solved this difficulty by tooling the gilt rather than painting it. The colors on painted vellum bindings can rub or fade with too much handling, but the present item has rarely, if ever, been read, and clearly was lovingly preserved by previous owners. Riviere was one of the great English binderies of both the Victorian and Edwardian eras. 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. They produced bindings in a bewildering range of styles, from the restrained to the extravagant, and always enjoyed a reputation for work of the highest quality. (ST17202)

*A Precursor of Today's Fantasy Literature,
Offered in a Fantastic—and Glittering—Binding*

17 (BINDINGS - RIVIERE & SON / ALFRED DE SAUTY). (KELMSCOTT PRESS). MORRIS, WILLIAM. *THE STORY OF THE GLITTERING PLAIN WHICH HAS ALSO BEEN CALLED THE LAND OF LIVING MEN OR THE ACRE OF THE UNDYING*. (Hammersmith: Kelmscott Press, 1894) 292 x 210 mm. (11 1/2 x 8 1/4"). 2 p.l., 177, [1] pp., [1] leaf (colophon). ONE OF 250 COPIES, of which seven were printed on vellum. SUMPTUOUS CERULEAN BLUE CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front inner dentelle), SPLENDIDLY GILT AND INLAID, probably BY ALFRED DE SAUTY, covers with tan morocco inlaid border enclosing a wide decorative frame inlaid with leafy branches bearing 16 mauve morocco pomegranates, each with a central section outlined in citron morocco displaying the gilt and inlaid red morocco seeds inside, central panel diapered in gilt, a gilt pointillé medallion at center outlined in tan morocco and inlaid with four branches extending from its center to a pomegranate in the middle of each side of the frame, the quadrants of the medallion formed by the branches each inlaid with a pomegranate surrounded by curling leaves, raised bands, the gilt pointillé spine compartments framed by tan morocco and inlaid with either a section of leafy branch or a pomegranate, two compartments with gilt lettering, wide inner dentelles with inlaid frame of three tan morocco strips alternating with a row of gilt anular dots, the corners heavily stippled in gilt and inlaid with a pomegranate and leaves, moss green watered silk endleaves, blue morocco hinges, top edge gilt, other edges untrimmed. In the (slightly scuffed) original black straight-grain morocco clamshell box designed to look like a book, with raised bands and gilt lettering, the interior padded and lined with silk and velvet. With elaborate double-page white vine border at title and opening of text, 23 three-quarter twining leafy borders, 35 large decorative woodcut initials, and 28 marginal extensions, some running the length of the text block, all designed by William Morris, and 23 woodcuts by Walter Crane, engraved on wood by A. Leverett. Printed in Troy and Chaucer types. Verso of front free endleaf with bookplate of Mary Priscilla Smith. With typed note from former owner attributing the binding work to Alfred de Sauty at Riviere laid in at front. Peterson A-22; Sparling p. 156; Tomkinson, p. 113; Lemire A-54.05; Walsdorf 22. For the binding: Nixon, Broxbourne Library 110; Tidcombe, "The Mysterious Mr. De Sauty" in "For the Love of the Binding. Studies in Bookbinding History Presented to Mirjam Foot" (2000), pp. 329-36. ♦Silk of front free endleaf raised a little along fore edge with consequent trivial fraying, paper backing the silk free endleaves separated at gutter (but free endleaves held firmly in place by the leather hinges), a couple of tiny red spots to front flyleaves, one faint corner crease, but A SUPERB COPY, the contents entirely clean, fresh, and bright, AND THE BINDING IN SPARKLING CONDITION. **\$85,000**

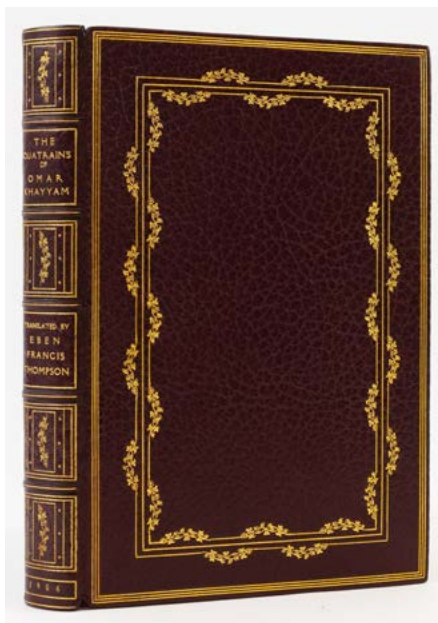


The magnificent binding on this very attractively illustrated Kelmscott printing of "The Glittering Plain" is itself glittering, thanks to the profuse use of gold pointillé tooling—thousands of minuscule gold dots painstakingly applied to create a field of gilt. The lavish use of this technique and the hundreds of meticulous inlays are characteristic of the workmanship of Alfred de Sauty (1870-1949), a finisher at the Riviere firm in the 1890s. In "Modern Bookbinding," Sarah Prideaux says de Sauty's work "is of considerable merit. His inlays are distinguished for the taste shown in the association of colours, and his finishing has some of the brilliant qualities of the French school, seen particularly in the finely studded [i.e., pointillé] tooling of which he seems particularly fond." The inlay colors here are both true to nature (the darker, brownish red rind of the pomegranate contrasting with the brilliant scarlet seeds) and harmonious. The binding design itself—central medallion linked by extensions to the frame—is also one de Sauty favored. In his "Styles and Designs of Bookbindings from the 12th to the 20th Century," illustrated with specimens from the Broxbourne Library, Nixon features a binding similar to this one in overall design and in the techniques employed, as an exemplar of de Sauty's work, citing it as "a most accomplished piece of finishing." He further notes that de Sauty's "finishing was of a very high standard and he was a patient and careful worker." The son of an engineer, de Sauty had studied engineering himself before taking up bookbinding, and he brings an engineer's precision to his handiwork. After leaving the Riviere firm in the late 1890s, he worked as a designer at the Hampstead bindery; in her essay "The Mysterious Mr. De Sauty," binding authority Marianne Tidcombe observes, "De Sauty was responsible for some of the best designs of the two binderies, and carried out all the stages of the craft himself, from sewing to the designing and exceptionally delicate tooling of the covers." De Sauty also taught bookbinding at the London County Council School of Arts and Crafts, passing on his knowledge to a new generation of binders and advising them to create their own tools, as he did. In 1922, he emigrated to America to become the manager of the Extra Bindery at RR Donnelly Co. in Chicago. He returned to England after his retirement in 1935. The text here is the only title to be printed twice by the Kelmscott Press. Morris' prose romance set in a fantasy world originally appeared as the first publication of the press in 1891, without the illustrations, because Morris had grown impatient waiting for artist Walter Crane to produce the designs commissioned to accompany his tale. Perhaps regretting his haste, Morris later approached Crane about completing the project as planned, with half of the profits from the new issue to be paid to Crane. The result was our larger-format illustrated edition with 23 wood engravings in various sizes by A. Leverett after Crane, each enclosed in a decorative wood engraved border designed by Morris. Neither the borders in this book, nor six out of the seven frames around the illustrations, appear in any other Kelmscott book. There are more illustrations in this 1894 edition than any of the other 53 books printed at the Kelmscott Press except "The Works of Geoffrey Chaucer." Apart from its decorative appeal, the work is viewed now as a precursor of today's fantasy literature, which occupies such a prominent position in our popular culture. Even without the spectacular binding, this would be a copy of "Glittering Plain" to be coveted for its immaculate internal condition. With the addition of a binding that is breathtaking in design and execution, it seems irresistible. (ST17056)

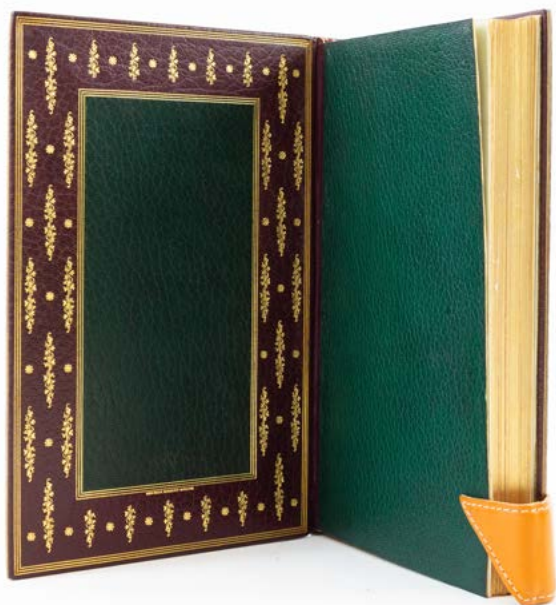


*Very Handsomely Bound, One of 85 Copies, and Greatly Augmented
By a Translator Lauded for His Poetic Ability and Diligence*

18 (BINDINGS - THE ROSE BINDERY). *THE QUATRAINS OF OMAR KHAYYAM*. ([Worcester, Massachusetts]: Privately printed, 1906) 247 x 160 mm. (9 5/8 x 6 3/8"). 1 p.l., xiv, [2], 290 pp. Translated by Eben Francis Thompson. FIRST ISSUE OF THE FIRST PRINTING. Copy A of 85 DELUXE COPIES on Japon (and 435 regular copies). BEAUTIFUL RICH BROWN MOROCCO, HANDSOMELY GILT, BY THE ROSE BINDERY OF BOSTON (stamp-signed in gilt on front turn-in), covers with a triple gilt-ruled border enclosing a gilt-ruled frame with intertwining garlands, raised bands, two compartments with gilt lettering, the others with gilt floral tool surrounded by rules and dots, FULL MOROCCO DOUBLURES with a green panel surrounded by a thick brown frame with repeating gilt floral and star motifs, the doublures facing green morocco endleaves followed by cream watered silk flyleaves, all edges gilt, partially unopened. Housed in a sturdy felt-lined board slipcase with morocco lip. With two portraits (including frontispiece) and a facsimile leaf. SIGNED BY THE TRANSLATOR on both the limitations page and frontispiece, AND INSCRIBED on the second portrait to Charles Dana Burrage. Potter 378. ♦The spine perhaps just a shade darker than the boards, but THE BINDING IN VIRTUALLY MINT CONDITION. Some offsetting from plates, one opening with offsetting from a bookmark, a couple negligible finger smudges, otherwise in fine condition internally. **\$8,500**



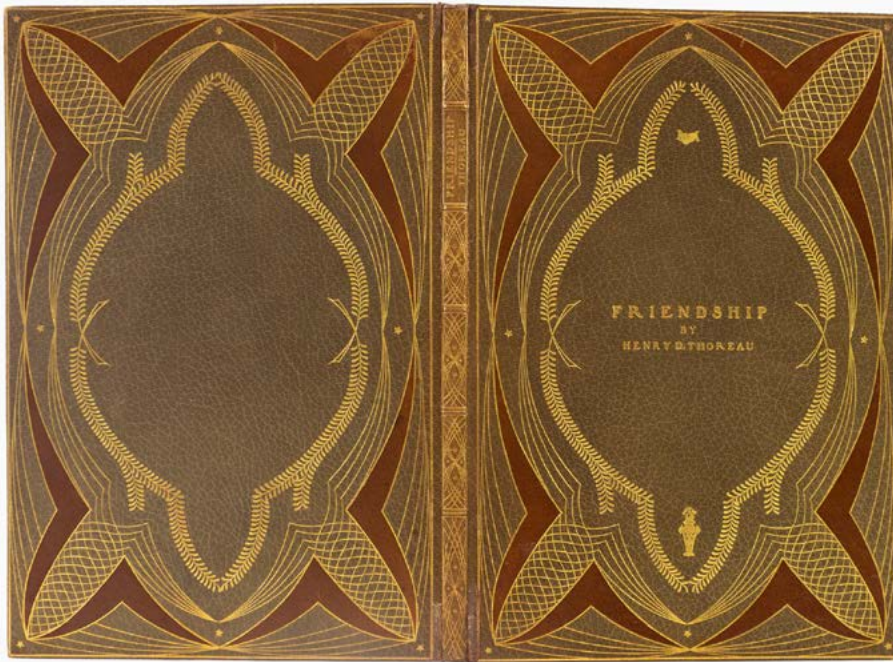
Handsomely bound and in an exceptionally well-preserved binding, this work represents "the whole range of poems attributed to Omar Khayyam," translated with great fidelity to the original language. Although Edward FitzGerald's lauded 1859 rendering of the Rubaiyat greatly popularized the work in the West, it is well known that the author took great liberties with the text, resulting in a free translation that was as much a creation of FitzGerald's as it was the work of the original poet. The translator of the present work, Eben Francis Thompson (1859-1939), was an American lawyer, writer, and book collector whose chief interests included Shakespeare, miniature books, and Omar Khayyam. According to his obituary in *The American Antiquarian*, "for years he collected the varying editions of the Persian poet . . . including the immortal translation by FitzGerald. With the full realization of the magnificence of FitzGerald's English verse, he wondered whether he could essay a poetical translation of the Persian text, but one which would more closely follow the original. Stimulated by the advice of his friend, Nathan Haskell Dole, he began to learn Persian. By 1906 he had finished his monumental task, bringing out in a



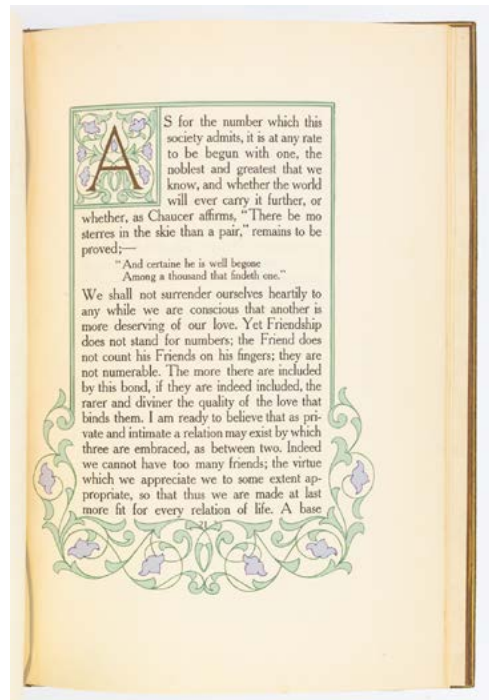
volume of 290 pages his own translation of 878 quatrains of Omar, an achievement remarkable both for his poetic ability and his diligence." The present item is one of 85 deluxe copies of this work, and as such, a former owner has given it an appropriately elegant binding. Around the turn of the 20th century, Boston was home to a number of hand binderies, formed as part of the American embrace of the Arts & Crafts Movement. Hoping to stand out from the competition, the Rose Bindery did not advertise, but published a small booklet outlining the services it offered for "the owners of libraries but more especially of rare volumes, first editions, unique books that require new bindings or where the present binding should be repaired so as to preserve or restore its original character and beauty." The booklet also explained the bindery's creative approach: "It has been truly said that a great deal more thought should be put into what is left out of the design than to what is put into it; dignity and character should always be uppermost in the mind of the designer." Our binding embodies this philosophy, with restrained and elegant tooling that has been expertly executed using the finest quality materials. Potter indicates that there was a "reissue on inferior paper" of the Thompson text in 1906, but it was apparently not later reprinted. (ST17640-152)

19 (BINDINGS - ROYCROFT). THOREAU, HENRY DAVID. *THE ESSAY ON FRIENDSHIP.* (East Aurora, New York: The Roycrofters, 1903) 295 x 200 mm. (11 1/2 x 7 3/4"). 3 p.l., 36 pp., [1] leaf (colophon). No. 46 OF 50 COPIES on Japan vellum with hand-illumination. DELUXE TAUPE CRUSHED MOROCCO, GILT AND INLAID, BY LOUIS HERMAN KINDER AT THE ROYCROFT SHOP, cover with an unusual frame of multiple curved gilt rules, two V-shaped inlays of brown morocco at corners connected by a net of gilt fillets, central panel with lettering enclosed by laurel branches, a handshake tool at head of panel, and flaming lantern at foot, raised bands, spine compartments

with gracefully intersecting gilt fillets accented with star tools, inner dentelles similarly tooled with gilt fillets, leather hinges, cocoa-brown silk endleaves, marbled blue flyleaves, top edge gilt (old repairs to head and tail of joints). With ornaments on the limitations page and in the colophon and two large decorative initials with extensions framing text, HAND-ILLUMINATED BY EMMA JOHNSON. SIGNED on the limitations page by Elbert Hubbard and Emma Johnson. ♦Spine gently sunned, and with a little wear to head and tail, a hint of rubbing and a couple trivial spots on brown inlays, corners lightly rubbed, but the very appealing binding showing only minor wear, and the contents in pristine condition. **\$4,500**

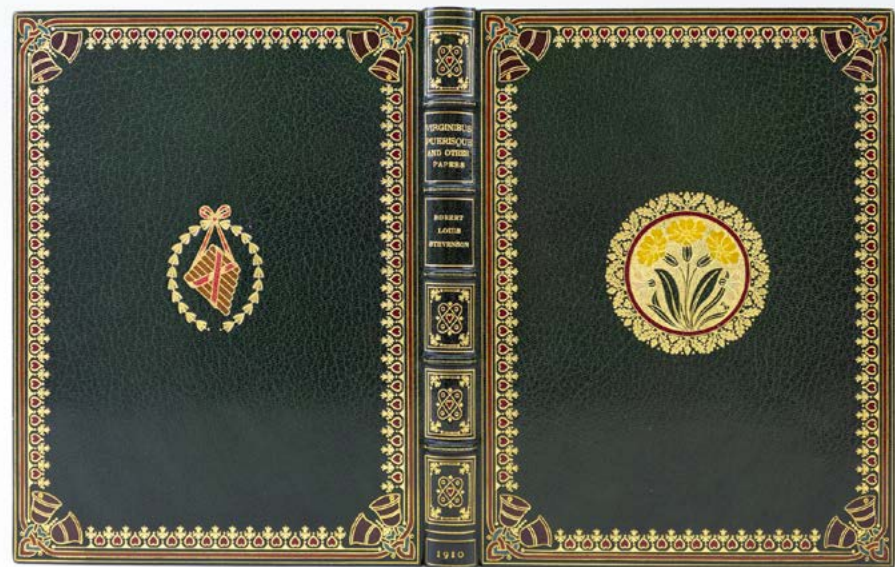


This is a lovely product of Elbert Hubbard's Arts & Crafts community in upstate New York, bound by a German émigré who the Oxford Companion to the Book says "helped create a tradition of craft binding in early 20th century America." Inspired by William Morris' Kelmscott Press, Hubbard (1856-1915) purchased the struggling Roycroft Printing Shop in East Aurora, New York, and set out to launch an American Arts & Crafts Movement. According to ANB, within five years, the Roycroft organization "had shops for printing and binding and for furniture, metal, and leather work; it also established training schools for the local youth in drawing, watercolor, and bookbinding. . . . Hubbard allowed free experimentation and never questioned the cost throughout the shops. Designers and craftsmen could work out ideas and, if unsuccessful, just start over. There were never deadlines for the books or prohibitions on design motifs." Among the artisans he attracted was Emma Johnson—one of the shop's illuminators whose fine work can be seen in this copy—and Louis Herman Kinder (1866-1938), a bookbinder born and trained in Leipzig. Kinder immigrated to America in 1880 and worked in commercial binderies before joining Hubbard in East Aurora to establish a bindery for the Roycroft printers. There, the Oxford Companion tells us, he not only "made individual fine bindings," but also "created new binding styles." While Roycroft productions did not reach the elevated achievements of the best English private presses, Hubbard did have an important impact on American book arts: as his friend William Marion Reedy observed, "he [made] lovers of books out of people who never knew books before." (ST18222)



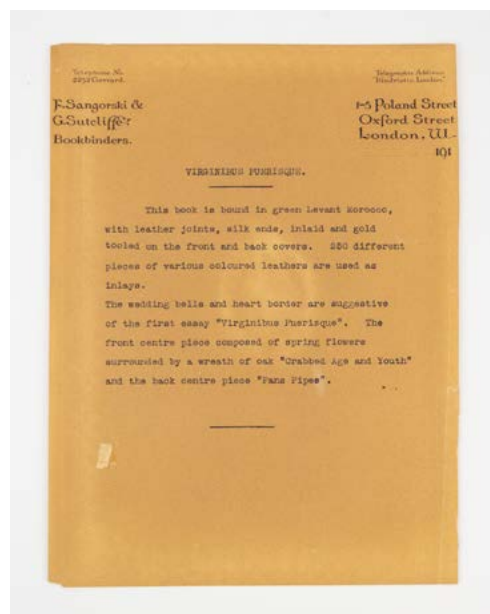
*Splendid Sangorski Work, with a Letter from the Binders
Explaining the Significance of the Volume's 250 Inlays*

20 (BINDINGS - SANGORSKI & SUTCLIFFE). (FLORENCE PRESS). STEVENSON, ROBERT LOUIS. VIRGINIBUS PUERISQUE AND OTHER PAPERS. (London: Published for the Florence Press by Chatto & Windus, 1910) 250 x 185 mm. (9 7/8 x 7 1/4"). 5 p.l., 120 pp., [1] leaf. ONE OF 250 COPIES ON PAPER (12 additional copies were printed on vellum). ANIMATED DARK GREEN INLAID CRUSHED MOROCCO, ELABORATELY GILT, BY SANGORSKI & SUTCLIFFE (signed on front turn-in), covers with inlaid border of russet ribbon laced at each corner through a blue heart from which is suspended a pair of bells in inlaid brown morocco, an inner border of red inlaid hearts alternating with small gilt floral tools, front cover with centerpiece medallion of five inlaid flowers in green, white, and yellow on a densely stippled ground within a red inlaid circle with a gilt collar of oak leaves and acorns, rear board with centerpiece inlay in brown and pink of Pan pipes suspended on a ribbon, the whole enclosed in a gilt garland; raised bands, spine gilt in compartments featuring floral cornerpieces and knotwork centerpiece with red heart and dot inlays, very ornate gilt inner dentelles, silk pastedowns and endpapers, all edges gilt. In a (slightly marked) quarter



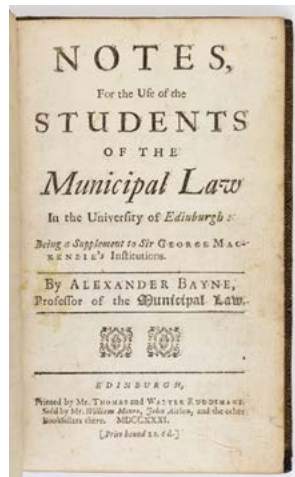
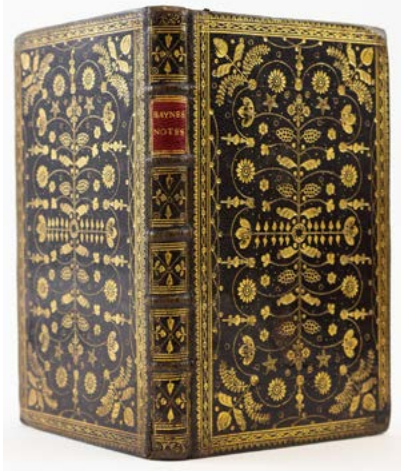
morocco fleece-lined clamshell box with gilt titling on spine. 12 fine color plates by Norman Wilkinson. With the binders' typed description of the binding on Sangorski & Sutcliffe letterhead laid in at front. ♦Tips of joints and corners almost imperceptibly rubbed, one leaf with small faint stain, a few minute marginal adhesions, otherwise INTERNALLY AND EXTERNALLY IN VIRTUALLY PERFECT CONDITION. \$12,500

This is a finely bound and finely printed edition of a group of essays, short stories, and autobiographical and travel sketches, originally published in various periodicals and first printed as a collection in 1881. 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 . . . in larger editions, and at [lower] cost than [was] usual with such monuments of typography as the issues of the Kelmscott [and other] presses." Florence books are readily distinguishable by their special type, designed by Herbert P. Horne after 15th century Italian faces that are elegant, simple, and easily readable. Binders Francis Sangorski and George Sutcliffe met as boys attending Douglas Cockerell's bookbinding classes at the L. C. C. Central School. Cockerell was so impressed by their skill that he hired Sutcliffe as a finisher and Sangorski as a forwarder. In 1901, Francis and George went into business for themselves, and before long, they had become two of the most renowned English binders of the 20th century. We can date the time of our binding to the decade of the 1910s because there is a letter from the binders laid in with an explanation of the decoration on stationery with the printed date "191__." The letter indicates that "250 different pieces of various colored leathers are used as inlays," many to suggest the contents of the essays: "the wedding bells and heart border are suggestive of the first essay, 'Virginibus Puerisque.' The front centerpiece composed of spring flowers surrounded by a wreath of oak [suggests] 'Crabbed Age and Youth,' and the back centerpiece [suggests] 'Pan's Pipes.'" In terms of its design, quality of execution, and condition, the binding is simply beautiful. (ST17129-032)



21 (BINDINGS - SCOTTISH "HERRINGBONE"). BAYNE, ALEXANDER.

NOTES, FOR THE USE OF THE STUDENTS OF THE MUNICIPAL LAW IN THE UNIVERSITY OF EDINBURGH: BEING A SUPPLEMENT TO SIR GEORGE MACKENZIE'S INSTITUTIONS. (Edinburgh: Printed by Mr. Thomas and Walter Ruddimans; sold by Mr. William Monro, John Aitken, and the other booksellers there, 1731) 166 x 100 mm. (6 1/2 x 4"). 1 p.l., ii, 187, [1] (blank) pp. FIRST EDITION. CONTEMPORARY BLACK MOROCCO, EXTRAVAGANTLY GILT IN A SCOTTISH "HERRINGBONE" DESIGN, covers with dogtooth roll border, gilt rule and bead-and-lozenge roll frame, central "herringbone" design with daisies, tulips, grape clusters, and leaves branching from a center rod, with flower-and-acorn spray at either end, this outlined with arcs of gilt tooling accented with fleurons, the background with gilt circlets and other small tools, gilt flower bud and leafy spray at corners, raised bands, spine compartments quartered by a saltire, each quarter containing either a spade or a floral sprig, red morocco label, green Dutch endpapers with gilt floral checkerboard pattern, all edges gilt. In an early 20th century modern black cloth chemise lined with green velvet, in a matching morocco-backed slipcase. Front pastedown with 20th century armorial-style bookplate of Josiah and Mary Brill; front flyleaf with ink owner's inscription of Dug[al]d M'Lachlan Junior dated 1772. ESTC T173569. ♦Gilt on extreme lower fore-edge corner of front cover obscured (by repair?), extremities just slightly rubbed, a few faint stains here and there internally, but A FINE SPECIMEN—the binding showing few signs of use, retaining its luster and shining gilt, and the text fresh and pleasing. \$4,800



This handbook for students of Scottish law is bound in a thoroughly Scottish style and comes to us in a remarkable state of preservation. It is a particularly elaborate example of the so-called "herringbone" binding, one of the two distinctive national styles (the other being the "wheel" binding) that distinguished the flowering of Scottish bookbinding in the 18th century. Many Scottish herringbone designs employed a simple turnip tool branching off a central rod, but the exuberant herringbone here features delicate pointillé branches terminating in tulips, daisies, grape clusters, and trefoils, while the background of the design is animated with circlets, star, tiny dots, and floral tools. Advocate and jurist Alexander Bayne (ca. 1684-1737) studied law in Edinburgh and Leyden and practiced in the former city, while also teaching private classes in Scottish law. His reputation was such that he was named to the Regius Chair of Public Law and the Law of Nature and Nations at the University of Edinburgh. Our volume was later owned by an American attorney, Josiah Eschel Brill (1885-1978). (ST18506)

A Delicately Made Silver Binding Featuring a Likely Connection with a Personal Celebration and a Definite Connection with a Foreign Agent

22 (BINDINGS - SILVER). CHURCH OF ENGLAND.

THE BOOK OF COMMON PRAYER. (Oxford: Printed at the University Press; London: Henry Frowde, ca. 1898) 155 x 92 mm. (6 1/8 x 3 3/4"). [284] leaves. LOVELY LATE 19TH CENTURY CONTINENTAL SILVER BINDING laid over purple velvet, upper cover with central cartouche engraved "Katherine"; lower cover with repoussé Virgin and Child, each cover with an image of a chalice wrapped in a bow and hanging over an open book, rococo frame with several swirls, flowers, and lattice-work patterns, small hallmarks below the Virgin's feet (see below), decorative spine with a central (blank) cartouche, the bust of a putti with a bow hanging around its neck, swirls, lattice, and flowers, original working clasps. ♦A small area where residue of applied polish touches the cloth underneath the





silver, but A FINE SPECIMEN, with virtually no signs of use inside or out. \$2,900

This highly decorative silver binding must have been a treasured object for the woman who owned it, being beautifully crafted and showing very few signs of wear.

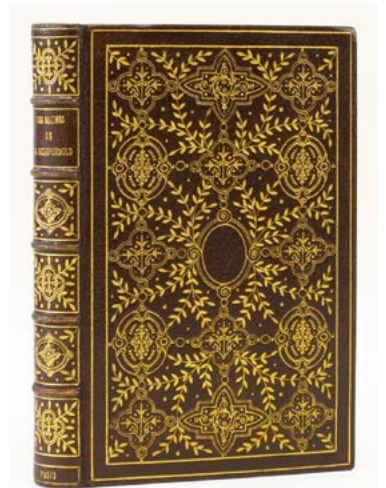
Elegant acanthus and foliate swirls form an ornate frame around the central cartouche, polished to an almost mirror-like finish. The array of shapes and textures, as well as the lovely repoussé image of the Virgin and Child on the lower cover give this binding a wealth of visual interest and make it a pleasure to hold in one's hands. The hallmarks beneath the feet of the Virgin are small and extremely difficult to see (even with the aid of a magnifying glass), but with careful observation, we can just make out the image of a walking lion (the symbol for .925 sterling in England), the letter "C" (for the year 1898), the letter "F" (for "foreign,"



indicating it was imported from outside the United Kingdom), and the image of a leopard's face (for the city of London). It also bears the initials "W M" inside a diamond shape, indicating that the "foreign agent" (i.e., the importer) was William Moering, who was registered with the assay offices from 1892-1904. It was most likely crafted in Germany or the Netherlands, and the name "Katherine" would have been added later. Although we know nothing more about the owner other than her first name, the ornateness of the binding and engraved personalization suggest that it was probably intended as a special gift, perhaps as a wedding present, or on the occasion of her First Communion. (ST17205)

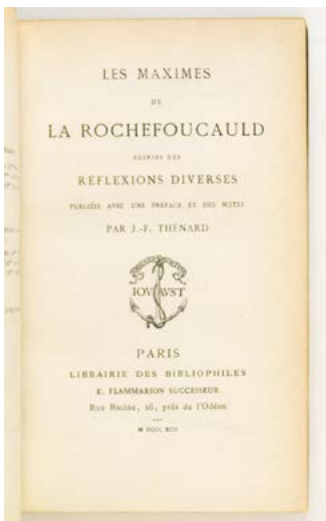
23 (BINDINGS - ZAEHNSDORF). LA ROCHEFOUCAULD, FRANÇOIS, DUC DE. LES MAXIMES SUIVIES DES RÉFLEXIONS DIVERSES PUBLIÉES. (Paris:

[Imprimé par D. Jouaust] Librairie Des Bibliophiles, E. Flammarion, Successeur, 1892) 188 x 104 pp. (6 3/4 x 4 1/4"). XL, 290 pp., [1] leaf. Preface and notes by J.-F. Thénard. With the autobiographical essay "Self-Portrait by Himself" from the 1665 first edition, the introductions to the 1665 and the 1678 (fifth) editions, maxims removed from earlier editions, and the posthumously published essays "Reflections." EXQUISITE DARK BROWN MOROCCO, EXUBERANTLY GILT IN THE FANFARE STYLE, BY ZAEHNSDORF (stamp-signed in gilt on front turn-in, blind Exhibition stamp on rear doublure), covers with fillet border enclosing a panel with central oval strapwork medallion surrounded by rows of geometric ornaments, with sprays of leafy fronds connecting them and filling the space between, raised bands, spine compartments with central geometric ornament with leafy cornerpieces, gilt lettering, turn-ins with gilt fillets accented with leaf sprigs, crimson silk doublures and free endleaves, all edges gilt. Printer's device on title page. Front flyleaf with quote (in French) from the text ["It is more necessary to study men than to study books"] and "Christmas 1895" written in ink; recto of rear



free endleaf with Taplow Court library label of William Grenfell, Baron Desborough.

◆ Minor soiling to flyleaves, very faint browning to edges of leaves, otherwise very fine, the text clean and fresh, and in a virtually unworn binding bright with gilt. \$1,900

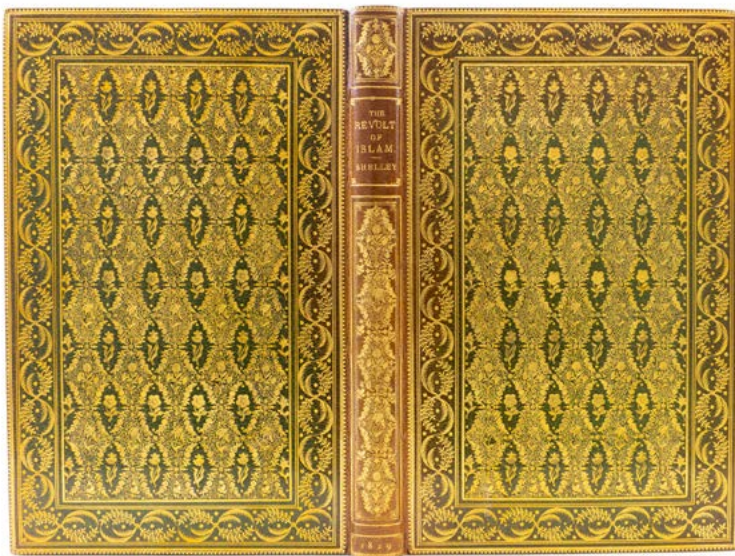


This comprehensive edition of the French moralist's famed collection of epigrams is offered here in a binding done in the fanfare style popular when this work was first printed. After a turbulent youth of court intrigue and aristocratic rebellions against King Louis XIII, François, Duc de La Rochefoucauld (1613-80) settled into a quiet life in the Parisian salons of Madame de Sablé, Madame de Sévigné, and Madame de La Fayette. It was among this intellectual, witty society that he honed the pithy epigrams that would have such an influence on French literature and culture. As the Oxford Companion notes, "The high degree of polish in the phrasing of the 'Maximes,' which excel in conciseness, precision, and appropriateness of expression, is to some extent due to discussions among his friends . . . The work is a collection of some 500 gnomic sentences in which the author analyses the motives of human conduct with merciless penetration. While he recognizes in rare cases the existence of pure virtue and disinterested

sentiments, he finds them tainted, almost universally, with some element of self-love or interested motive." Voltaire drew on La Rochefoucauld's views when writing "Candide," and the "Maximes" impacted the works of French writers from Stendhal to André Gide, as well as philosopher Friedrich Nietzsche and English novelist Thomas Hardy. The duke's worldview would have resonated with former owner William Grenfell, Baron Desborough (1855–1945), a sportsman and indefatigable public servant who was one of the founding members of The Souls (fl. 1886-1900), an elite group of friends whose social gatherings for intellectual discussions were perhaps Victorian London's closest approximation of a Parisian salon. Although other members included prominent and accomplished men and women, it was the parties given by Grenfell's wife and fellow Soul Ettie that attracted guests like Vita Sackville-West, H. G. Wells, Edith Wharton, Oscar Wilde, Edward VII (when Prince of Wales), and Winston Churchill. One can easily imagine one of the Souls presenting this volume to the Grenfells for Christmas in 1895. By one of the great London workshops, the binding here is a modified example of the fanfare style of decoration popular in France from the late 16th to mid-17th century. The main features of this style, in Glaister's words, "are interlacing ribbons" that form "compartments of various shapes, with emphasis given to a central compartment." 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 took its name 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." The Zaehnsdorf bindery produced a number of bindings in this genre with their usual expertise. Hungarian-born 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 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, tasteful, and innovative designs executed with unflinching skill. It is generally understood that the Zaehnsdorf firm reserved the use of its oval stamp showing a binder at work for their finest bindings, including those entered in exhibitions. (ST17001)

The Hauck Copy, Nearly Encrusted with Particularly Elegant Gilt

24 (BINDINGS - ZAEHNSDORF). **SHELLEY, PERCY BYSSHE.** THE REVOLT OF ISLAM; A POEM, IN TWELVE CANTOS. (London: Printed for John Brooks, 1829) 229 x 152 mm. (9 x 6"). xxxii, [1] leaf (section title), 270, [2] pp. (without the initial blank). LUXURIOUS OLIVE GREEN MOROCCO, VIGOROUSLY AND SPLENDIDLY GILT, BY ZAEHNSDORF (stamp-signed on front doublure, and with the firm's oval exhibition stamp on rear endleaf), covers framed by multiple plain and decorative rules and garlands of palm and olive branches, large central panel densely tooled with 13 horizontal rows of either four or five elegant floral sprigs of various shapes, some within flower-framed ovals, others on a stippled background; flat spine gilt in similar fashion, gilt titling, TAN MOROCCO DOUBLURES with intricate central gilt arabesque on a field semé with gilt dots and daggers, tan morocco endleaves with gilt border, top edge gilt and beautifully gauffered to match the floral design on the covers. From the collection of Cornelius J. Hauck (though apparently with his bookplate removed). Granniss 45. ♦Spine sunned toward brown (a ubiquitous problem with green morocco), very slight rubbing to joints (top inch of rear joint a little more significantly so), front flyleaf with small closed tear at fore edge (title page with small mended half-inch tear in the same place), but a very desirable copy nonetheless, the text clean and pleasing, and the riotously embellished binding almost flaming with gold. \$12,500





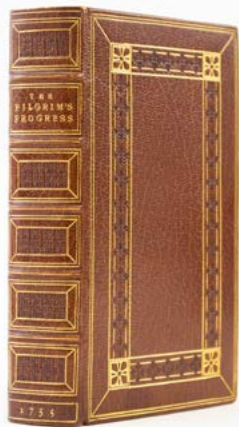
With distinguished provenance, this is a glittering exhibition binding that makes a memorable display, with its fine and dense pointillé ground, its exquisitely gauffered top edge, and its especially refined floral and leafy ornamentation being particularly notable.

A spiritual odyssey of lovers divided and seeking reunion, "The Revolt of Islam" is Shelley's longest work (despite its title, the poem has little, if anything, to do with Islam, though religion is generally addressed). The work was issued late in 1817 as "Laon and Cythna," but certain passages of that piece disturbed the publisher, who demanded that they be changed or removed. Shelley reluctantly agreed, and his alterations included the substitution of the present title. We have the Brooks edition, with a new title page, using the text of the first edition, second issue (with the fly title correctly bound as d1, and the preface ending on p. xxi). As Granniss indicates, "the original quires and cancel

leaves of the work fell into the hands of John Brooks, who issued them, in 1829, with a new title." Our volume comes from the illustrious collection of Cincinnati businessman, arborist, and philanthropist Cornelius J. Hauck (1893-1967), whose fortune was made in the family brewery; the auction of his library at Christie's in 2006 totaled more than \$12.4 million (this item was lot #593, selling for \$3,360). (ST17129-039)

A. Edward Newton's Copy of a Great Book Almost Never Found in the Attractive Condition Seen Here

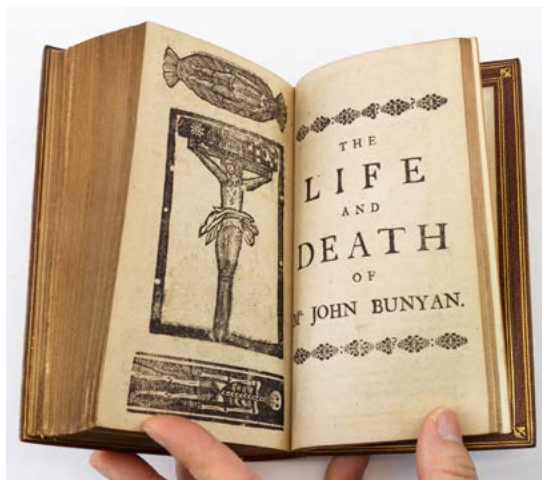
25 **BUNYAN, JOHN.** *THE PILGRIM'S PROGRESS FROM THIS WORLD TO THAT WHICH IS TO COME . . . WHEREIN IS DISCOVERED THE MANNER OF HIS SETTING OUT, THE DANGEROUS JOURNEY, AND SAFE ARRIVAL IN THE DESIRED COUNTRY [and] THE SECOND PART . . . WHEREIN IS SET FORTH THE MANNER OF THE SETTING OUT OF CHRISTIAN'S WIFE AND CHILDREN. . . [bound with] THE THIRD PART . . . TO WHICH IS ADDED THE LIFE AND DEATH OF JOHN BUNYAN.*



(London: printed by A. W. for W. Johnston (first and second parts); printed for C. Hitch, and L. Hawes (third part), 1755) 148 x 89 mm. (5 7/8 x 3 1/2"). [10], 205, [1]; [12], 179, [1]; [4], iv, 119, [1]; [2], 30, [6] (ads) pp. 29th, 21st, and 19th Editions, respectively. Attractive early 20th century hazel brown morocco by Roger de Coverly & Sons (stamped in gilt on rear turn-in), covers with mitered frame of gilt rules accented with repeating quatrefoil blind stamp, cornerpieces with similar quatrefoil on gilt background, raised bands, gilt-framed compartments filled with two rows of repeating floral blind tools, gilt lettering, turn-ins ruled in gilt and blind, oblique gilt buds at corners, all edges gilt. Parts I and II each with allegorical frontispiece and with a total of 18 nearly full-page woodcuts, part II with head- and tailpiece vignettes; part III with somber frontispiece before the "Life" and large tailpiece portrait following the Elegy. Front pastedown with bookplate of A. Edward Newton. Title page of the Second Part with the word "Dream" darkened by hand in black ink. ESTC T58905, N37662, T58962. ♦Light toning and some printing flaws due to paper quality, part II (and a couple leaves in part III) cut rather close and occasionally grazing headline, catchword, and/or letters on outer edge of text, other trivial imperfections, but still a very nearly fine copy, the text clean throughout and the pleasing binding in virtually pristine condition. **\$3,000**

The master work of a giant in the history of English literature, this is an 18th century edition of Bunyan's allegorical tale, offered here in a fine binding and with distinguished provenance. First printed in 1684, "Pilgrim's Progress" is the most celebrated work of Bunyan (1628-88), a largely self-





educated non-conformist preacher and veteran of Cromwell's Parliamentary Army. Only the first and second parts in the present volume were actually written by Bunyan; the title page of part II warns the reader that "the Third Part, suggested to be J. Bunyan's, is an Impostor." No doubt written by the same hand that penned the admiring "Life" and "Elegy" that follow, part III was an attempt to capitalize on the exceedingly popular stories narrated in the earlier parts of *Christian* and his wife *Christiana*, as they negotiated *Vanity Fair*, escaped the *Slough of Despond*, and reached the *Celestial City*. "*Pilgrim's Progress*" exists in many editions, but 17th and 18th century printings

were invariably done on inexpensive paper, were frequently read to death by pious owners, and are now rarely found in the agreeable condition that is seen here. Our very appealing binding is the work of Roger de Coverly (1831-1914), one of the most accomplished binders in England during the latter part of the 19th century. He was apprenticed to Zaehnsdorf in 1845, worked for J. & J. Leighton from ca. 1852-63, then established his own bindery. In the 1880s, his bindings were in great demand, as were his services as a teacher: he undertook a good deal of work for William Morris, and he counted among his illustrious students the younger Charles McLeish as well as the greatest of all English bookbinders, T. J. Cobden-Sanderson, who served an apprenticeship with him in 1883-84. The present copy comes from the distinguished library of a celebrated collector. With the exception of Robert Hoe, there is no more recognizable name among American bibliophiles than A. Edward Newton (1864-1940), whose lifelong passion was shared with the public through a series of books about books and whose collection was characterized by unflinching discrimination and taste. (ST18851-11)

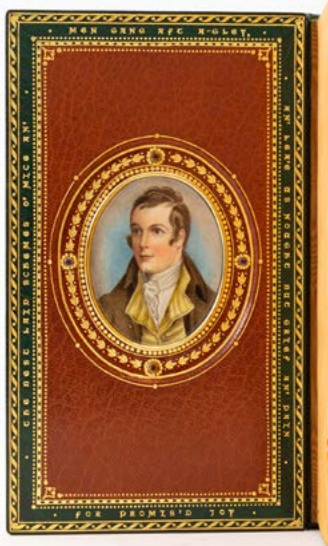
Scotland's "Natural Bard" Dressed in Very Fine Sangorski Morocco, With his Inset Portrait Painted on the Inside of the Front Cover



26 BURNS, ROBERT. (BINDINGS - COSWAY-STYLE). POEMS, CHIEFLY IN THE SCOTTISH DIALECT. (Edinburgh: Printed for the Author, and Sold by William Creech, 1787) 210 x 123 mm. (8 1/4 x 4 3/4"). xlviii, 3[9]-68 pp. Without the half title but with the list of subscribers. First Edinburgh Edition. ELEGANT EMERALD GREEN CRUSHED MOROCCO, GILT AND ONLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed on rear doublure), covers framed by floral chain roll between two sets of gilt fillets, central panel with lobed fillet frame, oblique thistle tools at corners, upper cover with central medallion of lavender morocco with Burns' monogram in gilt, this surrounded by a wreath of gilt thistles with onlaid lavender morocco blooms, raised bands, spine compartments with French fillet frame, triad of onlaid purple morocco thistle blossoms at center, leafy fronds at corners, gilt lettering, RUSSET BROWN MOROCCO DOUBLURES framed by green morocco with ribbon roll border and quotes from "To a Mouse" and "Auld Lang Syne" lettered in gothic majuscules, at center of front doublure AN EXTREMELY FINE OVAL MINIATURE PAINTED ON IVORINE AND INSET UNDER GLASS IN A RECESSED COMPARTMENT, THIS SURROUNDED BY A LAUREL WREATH SET WITH TWO

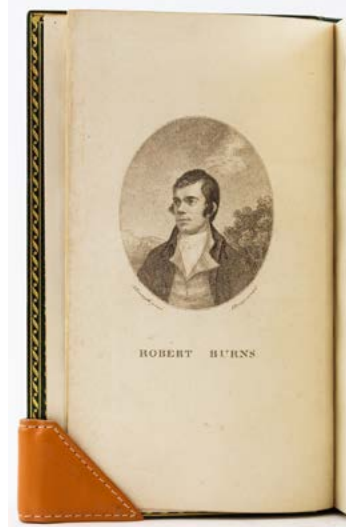
YELLOW TOPAZ AND TWO AMETHYSTS, apricot moiré silk free endleaves, all edges gilt. In a later very fine green morocco-backed clamshell box by Zaehnsdorf. With frontispiece portrait engraved by John Beugo after a portrait painted for this edition by Alexander Nasmyth, with tissue guard. Verso of front free endpaper with morocco bookplate of Paul Edward Chevalier. Gibson, p. 5; Rothschild 556. ♦Text lightly washed and pressed (in keeping with the bibliophilic fashion at the time of binding), but the leaves still fresh as well as remarkably clean; A FINE COPY IN A GLITTERING BINDING WITH NO SIGNS OF WEAR. \$15,000

This is an exquisitely bound copy of the second printing (after the extremely rare Kilmarnock first edition of 1786) of one of the most famous poetic publications in history. Burns issued the poems at the age of 27 in order to raise passage money for a voyage to Jamaica, where he had been offered an agricultural post on a plantation. At a time when his contemporaries were

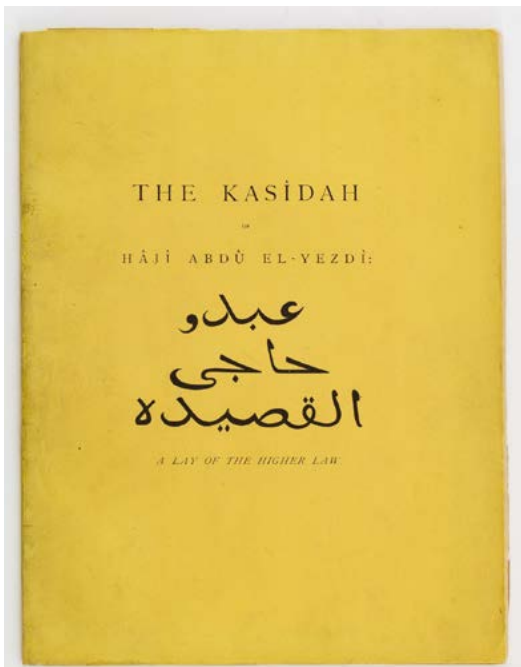


searching for the “natural bard” and, in the process, had unearthed poetical threshers, poetical milk maidens, poetical cobblers, and more, the charming plowman Burns delivered his simple and beautiful lyrics with most propitious timing. He found himself famous almost at once, and his fame has not faltered over time, even though, after the appearance of the present work, he did little during the rest of his life except write songs and drink. The so-called “Cosway” binding, featuring handsome morocco inset with one or more painted miniatures, apparently originated with the London bookselling firm of Henry Sotheran about 1909. It was in that year that G. C. Williamson’s book entitled “Richard Cosway” (dealing with the British miniature painter of that name, 1742-1821) was remaindered by Sotheran and presumably given this special decorative treatment to encourage sales. The name “Cosway” was then used to describe any book so treated, whoever its author. Although the artist of our miniature is unidentified, the work here is remarkably well done and clearly inspired by the engraved portrait of Burns in the book. The quality of the painting suggests that it could possibly have been done by Caroline Billin Currie, best known for her role in producing Cosway bindings of the sort seen here.

Collaborating mostly with Riviere, she produced about 1,000 such bindings by the time she died in 1940. The present example is the work of Riviere’s great rival. Francis Sangorski and George Sutcliffe trained with Douglas Cockerell before founding their own bindery in 1901. They continued in a successful partnership until 1912, when Francis drowned. Despite this loss, 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. Though our binding dates from the first quarter of the 20th century, its extraordinarily fine condition could easily lead one to believe that it is brand new. It should be no surprise that this beautiful volume has an illustrious provenance: it comes from the collection of 20th century English bindings put together by Paul Chevalier, whose library of beautiful volumes was uniformly characterized by outstanding workmanship and superb condition. The sale of his books at Christie’s in 1990 represented one of the best collections of British bindings brought to auction in the past half century (this was lot #81, which sold for \$3,300 all in). (ST18712)



27 [BURTON, SIR RICHARD FRANCIS]. THE KASĪDAH (COUPLETS) OF HĀJĪ ABDŪ EL-YEZDĪ: A LAY OF THE HIGHER LAW. (London: Privately Printed [Bernard Quaritch], 1880) 270 x 205 mm. (10 5/8 x 8 1/8"). 2 p.l., 33 pp. “Translated and Annotated by his Friend and Pupil, F. B.” FIRST EDITION, First Issue. ORIGINAL PRINTED YELLOW WRAPPERS, very expertly rebacked. In a (slightly worn) plush-lined navy blue Roan-backed buckram clamshell box, gilt lettering on back. Penzer, pp. 97-98. ♦ Wrappers just lightly soiled, gutter open at quire E, but a really excellent copy, the volume entirely firm, and text clean and fresh. **\$6,500**



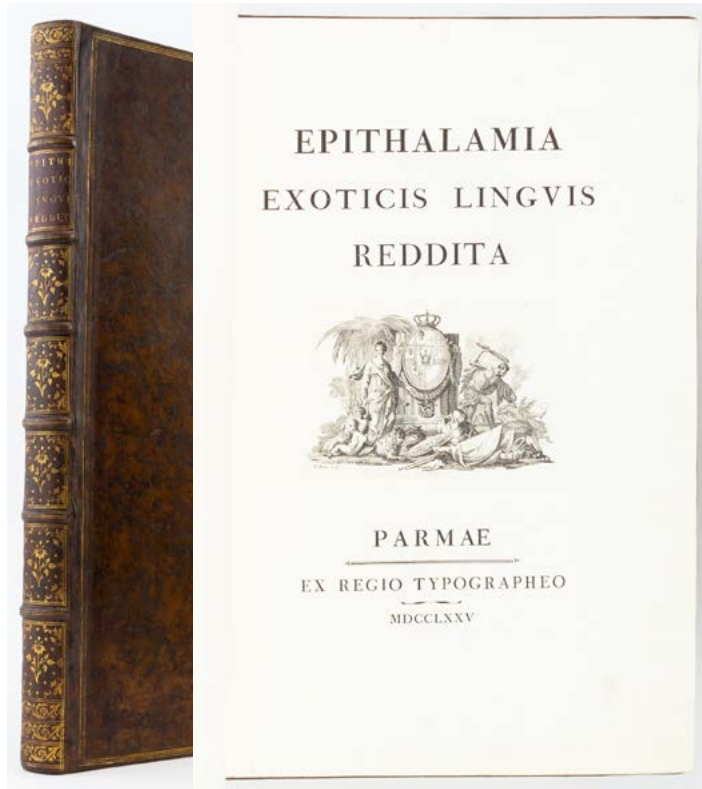
This is a very desirable copy in the original fragile wrappers of the uncommon first issue of the work DNB considers “by far [Burton’s] most notable poetic effort.” Explorer and author Captain Sir Richard Francis Burton (1821-90) is primarily known for his riveting accounts of travel—often in regions never before visited by a European—and for his masterful translations of Eastern classics, most notably “The Arabian Nights.” A remarkable linguist, he was fluent in more than 40 languages and dialects. Although this work purports to be another translation, it is in fact Burton’s original work. The verses draw on Sufi thought and are written in the couplet style of Sufi poetry. “Unlike most of Burton’s compositions, which were hastily written and carelessly (if at all) edited,” DNB tells us, “this is a polished work that contains many fascinating autobiographical insights.” Our first issue is said to have been printed in a very small quantity by Bernard Quaritch for distribution to Burton’s friends. Quaritch printed a second issue as well (distinguishable by the firm’s name on the title page), but because, as DNB observes, “it was perceived as an echo of Edward Fitzgerald’s *Rubāiyāt*,” the title did not sell

well. Penzer believes "the entire first edition did not in all probability consist of more than 200 copies, and Messrs. Quaritch state that under a hundred were sold." (ST17640h)

***A Superb Copy of a "Fundamental" Bodoni Book,
Perhaps his Most Beautiful, with Elegant Typography from 26 Languages***

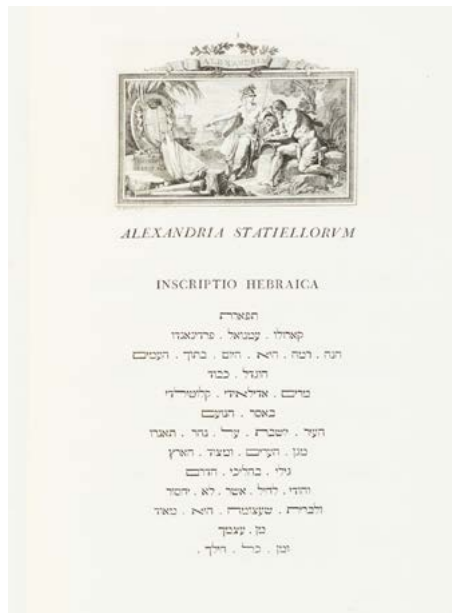
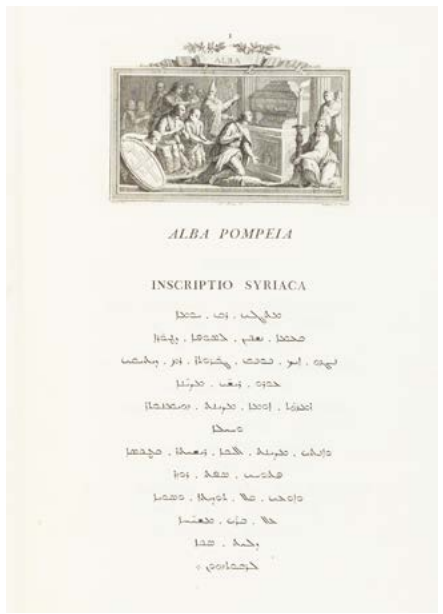
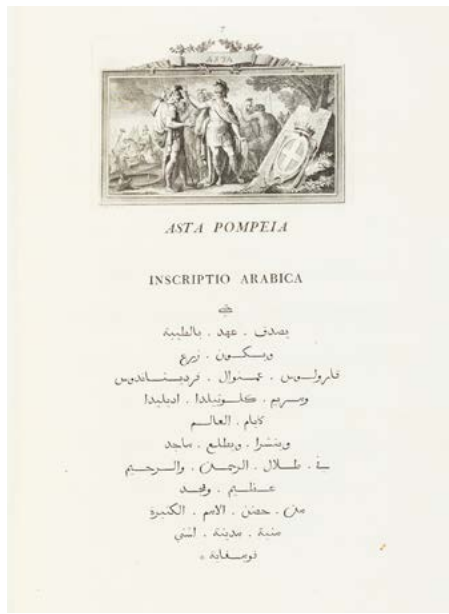
28 BODONI, GIAMBATTISTA. (BODONI IMPRINTS). EPITHALAMIA EXOTICIS LINGUIS REDDITA. (Parma: Ex Regio Typographeo, 1775) 337 x 457 mm. (13 1/4 x 18"). 6 p.l., XLI, [3] pp., 76, [3] leaves, XXXV pp. FIRST EDITION, State "b" with the poem by Conte Della Torre di Rezzonico. Original mottled calf boards very expertly

inset within new matching calf, triple gilt-rule borders on front and rear boards, raised bands, spine compartments with central floral sprig surrounded by small tools, red morocco spine label with gilt titles, marbled endpapers and edges. With 139 elegant engravings: 86 vignettes, 28 decorative initials, and 25 tailpieces. A Large Paper Copy. Brooks 70; Brunet II, 1028. ♦Very minor crackling of the covers (as always with acid-treated calf), the vaguest hint of finger marking on the title page, isolated trivial marginal stains, but A VERY FINE COPY, the leaves as white as snow and the margins as wide as the ocean, a wonderfully clean, bright, and fresh text in a beautifully restored binding. \$18,000



This is a superb copy of perhaps the most beautiful book produced by a printer renowned for the elegance of his work. It is a typographic masterpiece that Brooks considers to be "a fundamental work," and that Brunet deems "remarkable for the variety of the characters of different languages." In 26 languages including Arabic, Greek, Russian, Phoenician, Coptic, Ethiopian, Etruscan, Turkish, Samaritan, Hebrew, Persian, and Tibetan, Bodoni presents poems celebrating marriage ("Epithalamia"), specifically that of Charles Emmanuel of Savoy and Marie Adelaide Clotilde, sister of Louis XVI. In

addition to the exotic characters, we also get to appreciate Bodoni's beautiful and influential roman typeface and its italic version. Printing expert Daniel Updike thought this "one of his finest volumes . . . really magnificent in its types, their arrangement and the superb engraved decorations." Printer, punch-cutter, and type designer Giambattista Bodoni (1740-1813)



worked for more than 20 years at the Royal press in Parma before obtaining permission to set up his own private press in 1791. Brooks says that "he took his printing in all its branches very seriously, labored incessantly to perfect his type, had a fine artistic sense, . . . and produced books not only of a very high standard, but also showing a remarkably distinct individuality." Bodoni used the finest quality paper available, and his clear, beautiful types have been envied and copied for many generations. "The result of his labors is a long list of books which," in Brooks' words, "reach a very high, many of them the highest, level of technical excellence." The present volume displays his talents at their very best, and is consequently sought after. This copy sold for \$14,340, all in, at Heritage Book Auctions in 2006. (Lhi21116)

***Estelle Doheny's Copy of Dickens' Christmas Books in Cloth:
In Unsurpassable Condition, and Very Possibly the Finest Set in the World***

29 DICKENS, CHARLES. *THE CHRISTMAS BOOKS: A CHRISTMAS CAROL; THE CHIMES; THE CRICKET ON THE HEARTH; THE BATTLE OF LIFE; [and] THE HAUNTED MAN.* (London: Chapman and Hall (first three); Bradbury & Evans (last two), 1843; 1845 [but 1844]; 1846 [but 1845]; 1846; 1848) 170 x 107 mm. (6 3/4 x 4 1/4"). **Five separately published works in five volumes.** FIRST EDITIONS, "Carol" in FIRST STATE (closest interval between blind-stamped left border and left extremity of gilt wreath being 15 mm., "D" in Dickens on front cover in perfect condition); "Chimes" with First State of the vignette title page; "Cricket," and "Battle" in Second State ("Haunted" with no issue points). Publisher's cloth ("Carol" in light reddish brown, the others in scarlet), decorated in gilt and blind, smooth spines with gilt lettering, "Carol" with green endpapers, the rest with yellow glazed endpapers. Housed together in a red cloth chemise inside a fine early 20th century crimson crushed morocco pull-off case by Zaehnsdorf (signed on inside top of box) designed to look like five volumes with raised bands and gilt titling. An aggregate total of 53 woodcut illustrations in the texts, four engraved vignette title pages (the one in "Haunted" tinted), and eight engraved plates (the four in "Carol" nicely hand-colored), the illustrations by John Tenniel, John



Leech, D. Maclise, and others. Front pastedowns with morocco bookplate of Estelle Doheny; front free endpaper of "Carol" and "Cricket" with ink owner inscription of C. Wethered, the first dated 13 January 1844; front free endpaper of "Chimes" inscribed "Margaret Beasley / with her Nephew's love / 1845." Eckel 110-25; Smith II, 4-6, 8-9; Todd, "The Book Collector" (1961), pp. 449-54 (for "Carol"). ♦Backstrip of "Carol" with a breath of sunning, "Cricket" and "Haunted" just very slightly cocked, faint offsetting to title page of "Haunted Man," but these imperfections merely trifling. AN UNSURPASSABLY FINE SET, everything smooth, sharp, and shining, with virtually no perceptible wear, and THE CONTENTS IMMACULATE. \$75,000

From the splendid library of Estelle Doheny, these volumes comprise what could easily be the finest set in the world of the first editions of Dickens' beloved Christmas novels, beginning with the immortal "A Christmas Carol," the story of the redemption of the cold-hearted miser Ebenezer Scrooge. Proclaimed by Eckels "the greatest Christmas book from the pen of any man," it was a critical and commercial success of the highest order; the work is not only finely written, but its

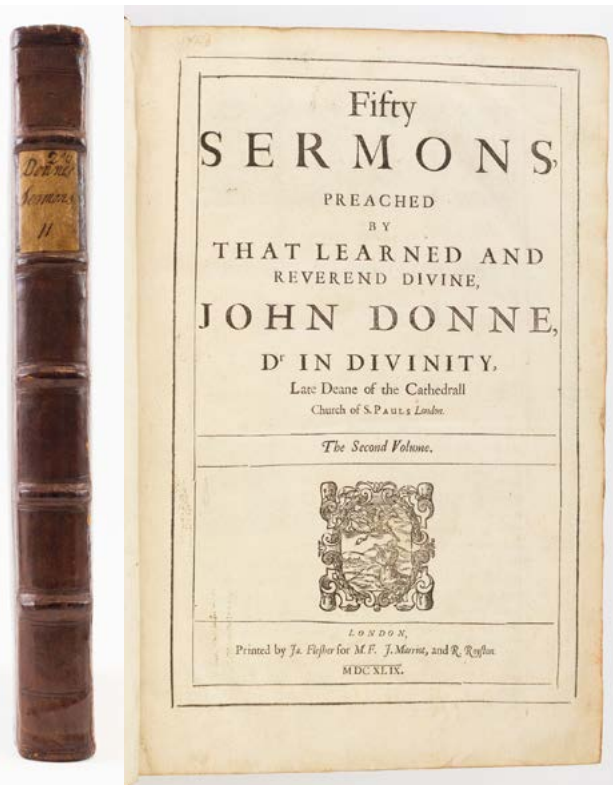


sentiments had great appeal for Victorian taste. Our copy has all of the text first issue points listed in Smith and Eckel, but those bibliographers disagree as to whether yellow (Smith) or green (Eckel) endpapers have priority. William Todd distrusted all internal issue points beyond uncorrected text, including color of the endpapers. He believed the most reliable way to determine priority of issue was by studying the location of the gilt wreath on the cover, which was stamped by a single machine. He says, "This desideratum is a single point, one encompassing all the others, and, if it is to be a sign of issue, the one last appearing in the course of manufacture." The brass stamp with the cover design shifted to the left and developed imperfections as time went on, so Todd assigned priority to volumes with the most distance (14-15 mm.) between the right edge of the blind-stamped border next to the front joint, and the left-most extremity of the gilt wreath and with a perfect "D" in the author's name within that wreath. By these criteria, our copy is a first issue. As a result of the warm reception of "A Christmas Carol," Dickens launched a series of four further Christmas books. "The Chimes" was described by Dickens to his friend (and biographer) John Foster as striking "a blow for the poor," while "The Cricket on the Hearth" presented domestic life in the ideal Victorian home. "The Battle of Life" is a love story with a happy ending (a Victorian rom-com for the holidays), and "The Haunted Man and the Ghost's Bargain" finds another Scrooge-like figure learning about the spirit of Christmas from a ghost. Dickens' audience—and later collectors—never lost

their appetite for the beloved yuletide tales, in which good triumphs over evil in the spirit of the season. Estelle Doheny (1875-1958) was one of the most distinguished women book collectors of the 20th century. The wife of oil tycoon Edward Doheny, she began collecting books in the 1920s, eventually amassing a library of approximately 7,000 books and 1,300 manuscripts. Her interests included illuminated manuscripts, incunabula, and Western Americana in addition to fine and historic bindings, and her collection of fore-edge paintings was the most extensive ever assembled. In the summer of 1931, at the height of the Depression, she spent an average of \$1,000 per day on books—something that would have shocked both the miser Scrooge and his crusading creator. Like virtually all sets of the Christmas books, this one was assembled over the years, but, remarkably, "Christmas Carol" and "Cricket on the Hearth" have been together since C. Wethered acquired the second title in 1845—nearly 180 years ago. And our "Chimes" was originally, as intended, presented as a Christmas gift. The handsome case by Zaehnsdorf, likely commissioned for Mrs. Doheny, has kept these copies in almost unbelievably fine condition. (ST18705)

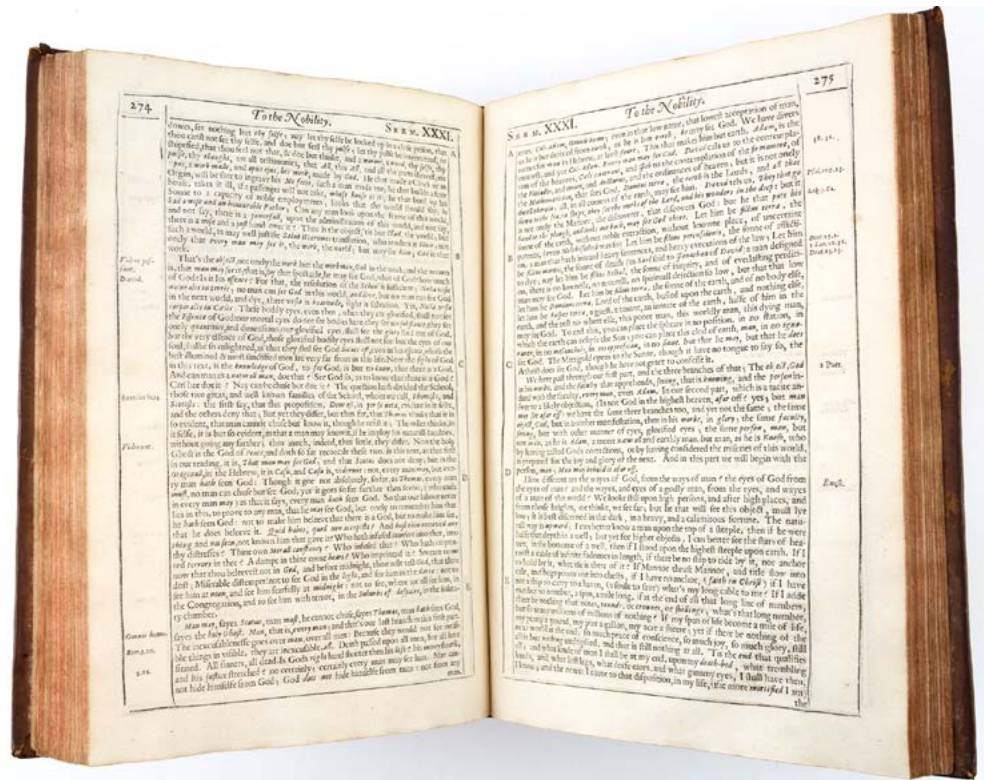
An Unrestored Contemporary Copy of Donne in Especially Fine Condition

30 **DONNE, JOHN.** FIFTY SERMONS, PREACHED BY THAT LEARNED AND REVEREND DIVINE, JOHN DONNE, DR IN DIVINITY, LATE DEANE OF THE CATHEDRALL CHURCH OF S. PAULS LONDON. THE SECOND VOLUME [but a separate and complete book—see below]. (London: Printed by Ja. Flesher for M[iles]. F[lesher]. J. Marriot, and R. Royston, 1649) 335 x 220 mm. (13 1/4 x 8 3/4"). 4 p.l., 289, 300-474 pp. (text continuous despite error in pagination). FIRST EDITION. Excellent contemporary sprinkled calf, covers ruled in blind, raised bands, later (probably 18th century) paper spine label with handwritten lettering in ink. Woodcut device on title page, woodcut headpieces and historiated initials. Front pastedown with bookplate of Robert Pirie and ex-libris of Charles Whibley and Kenneth Rapaport; front free endpaper with ink stamp of "Sheppard" surmounted by the figure of a ram between two leafy branches. Keynes, "Donne" 30; Grolier "Donne" 64 (the present copy); Wing D-1862; ESTC R327641. ♦ Tiny split at head of front joint, boards with half a dozen scarcely noticeable patches of lost patina from insect activity, paper once covering hinge now missing before title page (but binding absolutely sound), one opening with two small wax spots to heading, but all these imperfections very minor, and still A FINE COPY—

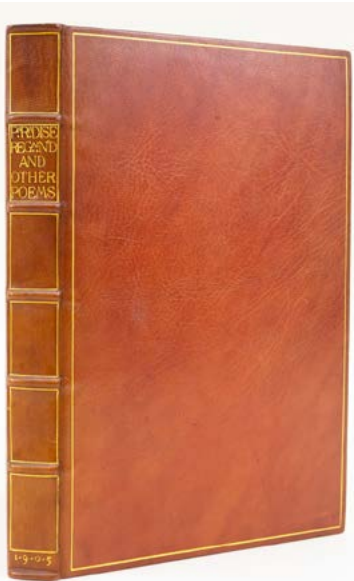


very clean, fresh, and bright internally, in a very pleasing unrestored contemporaneous binding. \$4,800

In the words of DNB, the sermons collected here “demand reading and study not just as the major productions of [Donne’s] maturity but also as intricate and beautiful pieces of prose.” Although John Donne (1572-1631) is remembered today as one of the most admired of British poets, during his lifetime he was best known for his spellbinding sermons. A convert from Catholicism, Donne became an Anglican minister in 1615, and six years later was installed as Dean of St. Paul’s Cathedral in London. His talents in poetry and his learning in theology combined

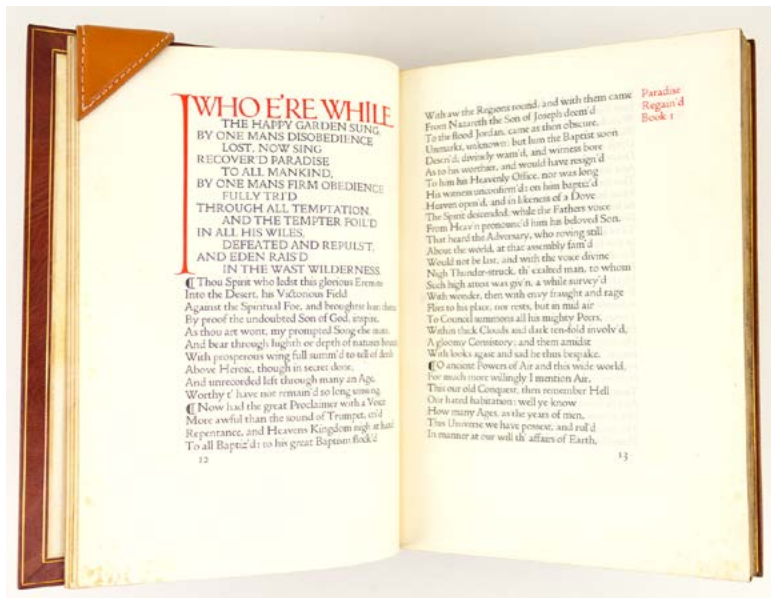


with his natural wit and intelligence to make him a formidable preacher whose words could melt or stir or gird men’s hearts. In one of the sermons here, preached at a wedding, he invokes this blessing for the happy couple: “make all the days of their life like this day unto them; and as thy mercies are new every morning, make them so to one another; And if they may not die together, sustain thou the survivor of them in that sad hour with this comfort, that he that died for them both, will bring them together again in his everlastingness.” Donne was called upon to preach to varied congregations, ranging from parish churches to cathedrals to royal chapels. He began writing out his sermons when he fell into ill health in later life, and bequeathed them to his good friend Henry King, a fellow poet and the Bishop of Chichester. DNB relates that these works “by a rather murky process, went via [Donne biographer Izaak] Walton to John Donne the younger, who published those in his possession in three folio volumes (‘LXXX Sermons’ appeared in 1640, ‘Fifty Sermons’ in 1649, and ‘XXVI Sermons’ in 1661).” The 1640 edition of 80 sermons is the reason for the rather misleading subtitle “The Second Volume” on the title page here. Our volume was once in the great country house library of literary journalist Charles Whibley (1859-1930) and later belonged to 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, being especially distinguished for its outstanding contemporary condition. In 1984, he was elected one of the 40 members of the Roxburge Club, the world’s oldest society of bibliophiles. “Fifty Sermons” appears on the market from time to time, but copies in the state of preservation seen here are virtually never seen. (ST18941)



31 (DOVES PRESS). MILTON, JOHN. PARADISE REGAIN'D. (Hammersmith: Doves Press, 1905) 235 x 178 mm. (9 1/4 x 7"). 343, [1] pp. ONE OF 300 COPIES ON PAPER (an additional 25 copies were printed on vellum). APPEALING RUSSET MOROCCO BY THE DOVES BINDERY (signed and dated 1917 on rear turn-in), covers with gilt ruled border, raised bands, gilt ruled spine compartments and turn-ins, all edges gilt. Printed in red and black. Tomkinson, p. 54; Tidcombe DP-7. ♦ A few small stains on rear board, margins of one quire at rear a little foxed, a handful of openings with light marginal foxing, otherwise fine. \$4,500

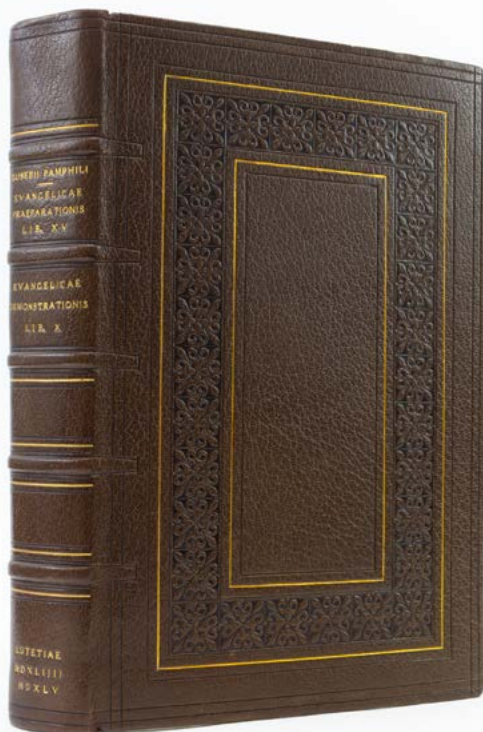
Three-fourths of this “Paradise Regain’d” volume is occupied by material in addition to the title work, including Milton’s “Samson Agonistes” and other poems. These are mostly in English, but also in Latin and with a few lines in Greek. Cobden-Sanderson greatly enjoyed the work on this volume, writing in his journal: “each word I read (I am



arranging the second volume of Milton for the Doves Press) sets me thinking or dreaming. I lift up my eyes to gaze outward upon the pleasant sunshine on the trees, and listen to the happy birds." The elegantly understated binding relies for its beauty on the faultless execution by Cobden-Sanderson's Doves Bindery. (ST17129-037)

The Handsomely Bound Kalbfleisch Copy of a "Gigantic Feat of Erudition"

32 (ESTIENNE IMPRINTS). EUSEBIUS CAESARIENSIS. (BINDINGS - THE FRENCH BINDERS). [Title in Greek, then:] EUSEBII PAMPHILI EVANGELICAE PRAEPARATIONIS. bound with [Title in Greek, then:] EUSEBII PAMPHILI EVANGELICAE DEMONSTRATIONIS LIB. X. (Lutetiae [Paris]: Robert Estienne, 1544, 1545) 340 x 222 mm. (13 1/2 x 8 3/4"). 498, [2] pp.; 138, [2] pp. **Two separately printed works in one volume.** EDITIO PRINCEPS of both works. HANDSOME DARK BROWN CRUSHED MOROCCO BY THE FRENCH BINDERS (front turn-in stamp-signed with the firm name; rear turn-in stamped "H. Hardy Relieur 1939 G. Pilon Doreur"), covers with blind-tooled frame enclosed by gilt and blind rules, raised bands flanked by gilt and blind rules, gilt titling, turn-ins with gilt- and blind-ruled frame, blind circular stamp at corners, leather hinges, edges gilt on the rough. In



a brown linen slipcase. Printer's device Schreiber B2 on title page of each work and device Schreiber 10 on verso of final leaf of second work, woodcut headpieces and decorative initials. Front pastedown with morocco bookplate of Charles Kalbfleisch; recto of rear free endpaper with Kalbfleisch's pencilled notes recording purchase from Chiswick Book Shop in 1937 and binding in 1939; occasional modern pencilled marginal cross-references to other pages. Renouard 59: 11 & 12; Schreiber 78; Mortimer French 220; Adams E-1087, 1082. ♦One gathering with small, faint dampstain just at bottom of the leaves. In all other ways, AN EXCEPTIONALLY FINE COPY, the text remarkably fresh and bright, with leaves that crackle when you turn them, and in an unworn sympathetic binding. **\$5,500**

Handsomely bound for an important bibliophile, these editiones principes of two key works by the scholar known as the "Father of Church History" were the first books to be set in Claude Garamond's stately "grecs du roi" type, commissioned by Robert Estienne. Appointed the Royal Printer in Greek by King François I, Estienne (1503-59) embarked on a project to print books from the Greek manuscripts in the king's library at Fontainebleau. Garamond based his Royal Greek type on the script of Cretan calligrapher Angelo Vergicio, and Schreiber tells us "these cursive Greek types are universally acknowledged as the finest ever cut." Estienne printed

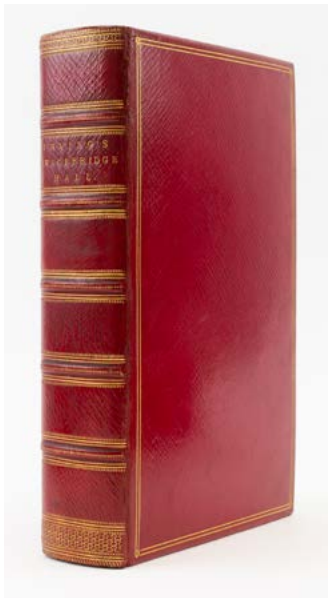
nine Greek editiones principes, which Schreiber says “left an indelible mark on . . . classical scholarship.” According to critic and historian Arthur Tilley, “the exquisite beauty of these types, together with the good quality of the paper and ink, makes the Greek books printed by Robert Estienne and his successors among the most finished specimens of typography that exist.” Described by the Catholic Encyclopedia as “a gigantic feat of erudition,” Eusebius’ “Preparation for the Gospels” is valued as a repository of information on paganism, preserving many extracts from classical authors that would otherwise be lost to us. A friend and adviser of the emperor Constantine, Bishop Eusebius of Caesarea (ca. 260 - ca. 340) wrote this work to persuade learned and pious (but heathen) readers hesitating to embrace Christianity that the truth is manifest in Scripture, while the pagan schools incessantly contradict one another. The first half of the work systematizes pagan religion and mythology as well as the doctrines of the philosophical schools and goes on to recognize the similarities of Platonic and Christian beliefs. In the second work, Eusebius demonstrates the ways Christ fulfilled the Old Testament prophecies and explains how Mosaic Law is superseded by the teachings of Jesus. The French Binders consisted of Henri Hardy, Leon Maillard, and Gaston Pilon, all (as one would expect) native Frenchmen brought to the states by Country Life Press just after the First World War. According to an early advertisement in “Publisher’s Weekly,” the press opened the bindery “with the purpose of bringing together distinguished members of the craft to afford them opportunity to work under the most advantageous conditions.” The French Binders worked out of Garden City, New York, as indicated by their signature on the front turn-in. They received commissions from the discriminating American collector Charles C. Kalbfleisch (1868-1943) to provide fine bindings for some of his early printed books, including other Estienne imprints. Kalbfleisch focused on acquiring early printing, fine illustrations, and beautiful bindings for a library that would embody, in his words, “The Arts of the Book.” His books are known for their consistently fine state of preservation, and the present volume lives up to his high standard, being unusually clean, fresh, and bright inside and out. (ST17301)



33 (FORE-EDGE PAINTING, DOUBLE). [IRVING, WASHINGTON]. “CRAYON, GEOFFREY.” (Pseudonym). BRACEBRIDGE HALL; OR THE HUMORISTS. (London: John Murray, Albemarle Street, 1822) 222 x 146 mm. (8 3/4 x 5 3/4”). iv, 393, [1] pp.; iv, 404 pp. **Two volumes bound in one.** First English Edition. Attractive contemporary red morocco, bound for J. White (signed on verso of front endpaper), covers with gilt double fillet border, rosette tools at corners, raised bands, spine panelled in gilt with fillets and rope roll, decorative bands at head and foot, scrolled floral dentelles and all edges gilt. In a felt-lined red cloth slipcase. WITH A RICHLY DETAILED DOUBLE FORE-EDGE PAINTING OF AMERICAN SCENES, a bucolic image of plowmen and oxen before a fine farmhouse, and an image of rustic campers preparing a meal. ♦Both title pages (and the following contents leaf) significantly darkened (from attempts to wash away ownership inscriptions?), other minor internal imperfections, but the vast majority of the text quite clean, fresh, and bright, and both paintings in excellent condition. Small signs of wear along front joint and at extremities, but the binding very lustrous and generally in a remarkable state of preservation, given the special strains put on a book with a fore-edge painting. **\$2,800**

This collection of Irving’s stories centers on a wedding at the English country home of Squire Bracebridge (a popular character from “Geoffrey Crayon’s Sketch Book”), but our copy features decidedly American themes in its extremely desirable double fore-edge paintings. Probably executed in the 20th century, the paintings are unsigned but extremely well done and full of detail. The first fore-edge depicts a bucolic 19th century farmland with a large house and barn in the background, horses and cattle





grazing in the pastures, and two men ploughing fields with a pair of oxen in the foreground. The second painting features a much more intimate scene of four men at a camp site in the wilderness, with all the trappings of a hunting and fishing party. Although born to struggling immigrant parents in New York City, Irving (1783-1859) became a sophisticated citizen of the world, first as a traveller in England, France, and Germany and later as a political appointee, serving in the American legations in London and Madrid. His writings, accomplished in an amiable and fluent style, earned international recognition; partly because they were often set in foreign locales, they

formed one of the first literary bridges established between the Old and New Worlds. Double fore-edge paintings are certainly available for sale with regularity, but the vast majority—unlike the present ones—are poorly done. (ST18420b)

***With an Excellent and Appropriate Fore-Edge Painting
Showing Delhi, Capital of the Mughal Empire***

34 (FORE-EDGE PAINTING). MOORE, THOMAS. LALLA ROOKH, AN ORIENTAL ROMANCE. (London: Longman, Hurst, Rees, Orme, and Brown, 1822) 223 x 138 mm. (8 3/4 x 5 1/2"). 2 p.l., 397, [1] pp. 11th Edition. Pleasing contemporary tan morocco, gilt, covers with frame of alternating multiple plain and dotted gilt rules, raised bands, spine compartments similarly framed, gilt lettering, gilt-ruled turn-ins, green glazed endpapers, all edges gilt. WITH A FINE FORE-EDGE PAINTING OF AN IDEALIZED VIEW OF 19TH CENTURY DELHI, showing the entrance to the Palace. Front flyleaf with ink presentation inscription to Henrico Young, D.D., from Rev. R. B. Greenlaw, M.A., dated 8 July 1831. ♦ Joints somewhat worn and flaked (as expected with a volume containing a fore-edge painting), other minor wear to covers and extremities, but the text clean and fresh, with ample margins; in all, the volume sturdy and appealing and with the fore-edge painting especially rich and well preserved. \$950

A landscape featuring the Palace of the Mughal emperors in Delhi is an appropriate fore-edge scene here for Moore's exceedingly popular "Oriental Romance," one of the century's major bestsellers. Thomas Moore (1779-1852) achieved in his day a popularity among the London literati second only to Byron, a close friend for whom he served as literary executor and who contributed to Moore's success in both direct and indirect ways. The extraordinary popularity of "Lalla Rookh" was due in large measure to a vogue that had been established by Byron's exotic narratives. The work contains four Eastern tales loosely related to the title character (whose name means "Tulip Cheek"), the (fictional) daughter of the 17th-century Mughal emperor Aurangzeb, who is journeying to meet her betrothed. Longman paid the author the astonishing sum of £3,000 for it without having seen a word. This payment was no doubt offered because Moore, like Byron, had tremendous romantic appeal for female readers at all levels of literate society. DNB tells us that in his own time, Moore was considered to be "a major poet" and that



"through much of the nineteenth century 'Lalla Rookh' was admired and reprinted." Its popularity and "exotic" subject matter also made "Lalla Rookh" a frequent choice for special decorative treatment, like the fore-edge scene here. Delhi was the capital of the Mughal Empire at the time the story takes place, and it was also a major center of British colonial rule and trade; as such, the locale and its striking architecture held a special place in the consciousness of Victorian Britons. (ST18720)

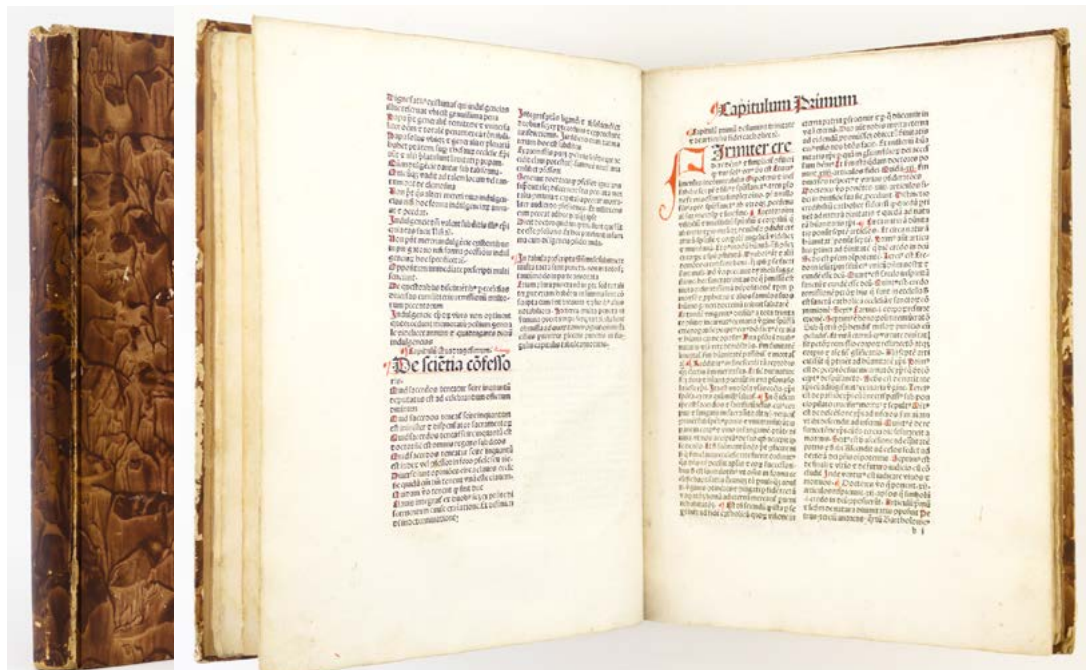
35 (FORE-EDGE PAINTINGS). A VERY ATTRACTIVE GROUP OF CAREFULLY SELECTED BOOKS WITH FINELY EXECUTED FORE-EDGE PAINTINGS. (Most late 18th to mid-19th century.) Most in attractive contemporary morocco. Prices start at \$400



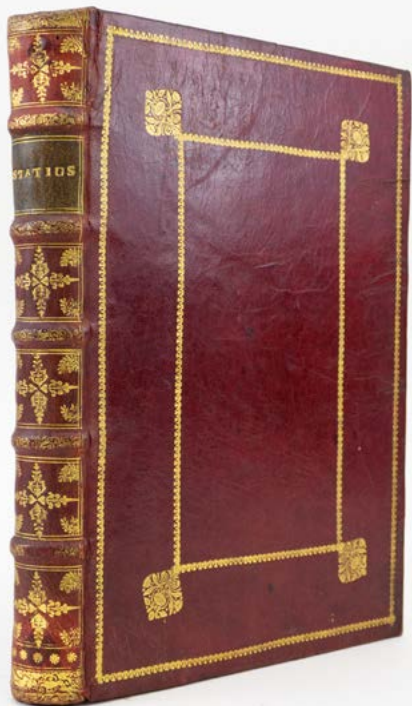
For Unlearned Priests

36 (INCUNABULA). SUMMA RUDIUM. (Reutlingen: Johann Otmar, 1487) 280 x 205 mm. (11 x 8"). **Textually Complete.** [71] leaves (lacking final blank; quire "i" bound before quire "h"). Double column, 46 lines plus headline in gothic type. Early 20th century brown marbled paper boards. Housed in (slightly worn) marbled paper slipcase. Attractively rubricated in red, numerous two- and three-line initials in red. Title with early ink ownership inscription: "Ad Bibliothecam Windbergensis Monasterii"; occasional neat contemporary marginalia. Goff S-861 (variant of); not in BMC; ISTC is00860800. ♦Extremities a bit rubbed, boards a little chafed, but the binding solid. Title page somewhat soiled, with a couple of short wormtrails (these also affecting margins of next few leaves to a lesser extent), c3 with a two-inch clean tear into fore edge of tail margin, well away from text, two leaves lightly browned, isolated trivial marginal stains or thumbing, but an excellent copy, internally clean and fresh with ample margins. \$8,500

This is the rarest of three closely related editions of this compendium of ecclesiastical doctrines published by Otmar in the same year. BSB-Ink records our printing as a variant to Goff S-861. It has printing on sheet 9 (b1), which Hain 15172 lists as blank. The text is a manual of theology and pastoral practice, divided into 40 short chapters. It is a rudimentary version of the "Summa Confessorum" intended for priests who were not particularly well

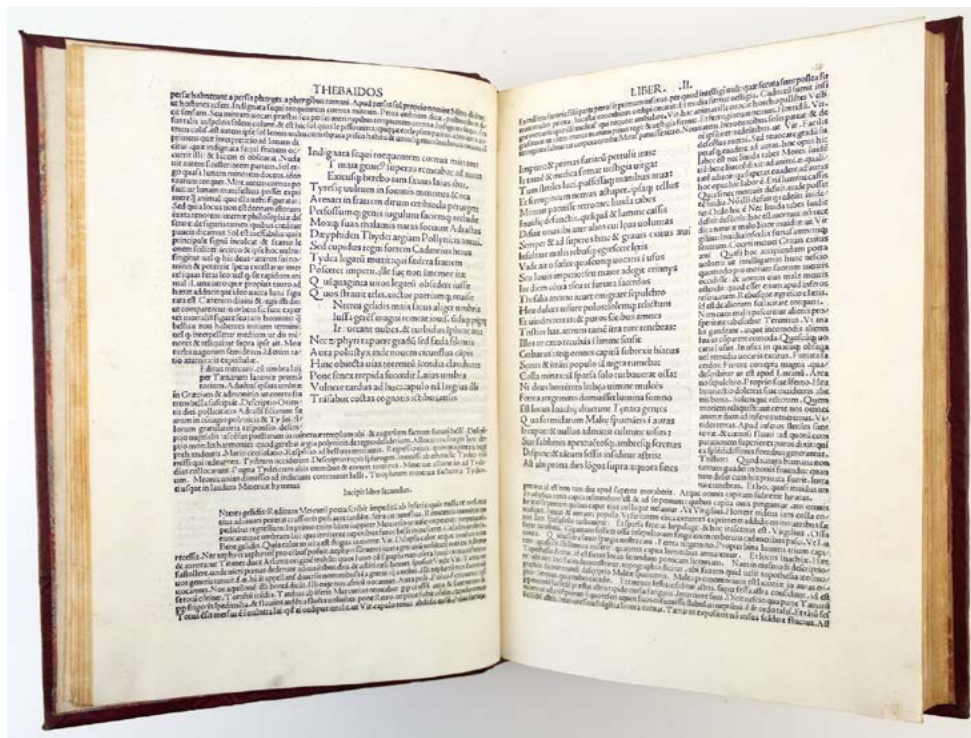


educated. Our copy was once in the library of Windberg Abbey in Lower Bavaria, a Premonstratensian monastery founded in the 12th century. ISTC finds just six copies of this edition in libraries, none in North America or the UK, while ABPC and RBH list only five copies of any edition at auction in the past 45 years. (ST17495)



37 (INCUNABULA). STATIUS, PUBLIUS PAPINUS. OPERA. [and] OVID. SAPPHO PHAONI. (Venice: Jacobus de Paganinis, 24 December 1490) 310 x 215 mm. (12 1/4 x 8 1/2"). **Textually Complete.** [208] (of 210) leaves (lacking first and last blanks; outer bifolium of gathering H bound reversed). Double column, 44 lines of main text, 61 lines of commentary, in two sizes of roman type. With commentaries by Lactantius, Mataratius, and Calderinus. Second Edition. Pleasing 17th century crimson morocco, gilt, covers panelled with decorative rolls and oblique floral spray cornerpieces, raised bands, spine compartments with central four-pointed star formed by lancet tools, leaf frond cornerpieces, green morocco label, marbled endpapers, all edges gilt. Front pastedown with armorial bookplate of the Earl of Macclesfield's North Library; fore margin of first two leaves with embossed Macclesfield stamp. Goff S-692; BMC V, 456; ISTC is00692000. ♦ A little cracking to leather, a sprinkle of small dark spots to boards, a couple faint stains to spine panels, extremities lightly rubbed, text lightly washed and pressed, isolated minor marginal smudges, but A FINE COPY, clean, fresh, and bright in a solid, well-pressed binding. **\$11,500**

This is the attractive Macclesfield copy of the second edition of the complete works of the first century B.C. Greco-Roman poet Statius, best known for his epics composed during the reign of Domitian. It was reprinted "with considerable elegance" (in Moss' opinion) from Octavianus Scotus' first collected edition. Although the epics "Thebaid" and the unfinished "Achilleid" were standard texts in the Medieval school curriculum, Statius' occasional poems, the "Sylvae," faded from popularity in the seventh century until their rediscovery by Poggio Braccolini in the early 15th. Statius' own continuing fame is perhaps best reflected in Dante's placement of the ancient author in Purgatory, working towards salvation. The works here are each accompanied by humanist commentaries, as well as the disputed text of Ovid's letter of Sappho to Phaon, often found accompanying the "Sylvae" in early editions. A few bibliographers have reported a 1475 edition of the complete works, but Dibdin declares it "entirely fictitious." The Jacobus de Paganinis imprint is very rare: Goff lists just four books, issued 1490-92; the present work is the earliest. The internal condition of this attractively bound volume is remarkably fine, as is typical of most of the books from the distinguished library of the Earl of Macclesfield. (ST17606)





38 (INCUNABULA). MEDIAVILLA, RICHARDUS DE [RICHARD OF MIDDLETON]. COMMENTUM SUPER QUARTO LIBRO SENTENTIARUM PETRI LOMBARDI. ([Venice]: Bonetus Locatellus, for the heirs of Octavianus Scotus, 17 December 1499) 210 x 150 mm. (8 1/4 x 6"). Complete. 26 p.l., 331, [1] leaves. Double column, 54 lines plus headline in gothic type. Edited by Franciscus Gregorius. Contemporary Venetian calf, covers panelled in blind, center panel with four lozenges stacked vertically, (clumsily) rebacked in calf (ca. 18th century), remnants of paper label with ink lettering. Woodcut criblé and strapwork initials, woodcut printer's device on final leaf. Title page with near-contemporary ink inscription at foot, "Iste liber est francisci [text struck through, but indicating early Franciscan ownership]; front pastedown with letterpress book label of William Reynolds and modern ink owner inscription of D. L. Cumming; occasional neat ink marginalia in a contemporary hand. Goff M-426; BMC V, 452; ISTC im00426000. ♦Edges of boards somewhat wormed/gnawed, one-inch crack to head of rear joint, front joint a little rubbed, spine creased, first quire a little loose, ten quires slightly proud, occasional minor ink stains or faint marginal dampstains, first and last couple of leaves with worming near edges, but still a pleasing—because contemporary—copy, and clean, fresh, and mostly rather bright internally. \$4,800

First printed in 1474, this commentary on the "Sentences" of Peter Lombard is the major work of Franciscan monk, theologian, and scholastic philosopher Richard of Middleton (ca. 1249 - ca. 1308), written between 1285 and 1295. It is not known if Richard was of French or English origin—Middleton Stoney in Oxfordshire, Middleton Cheyney in Northamptonshire, and the French towns of Menneville, or Moyenville, have all been suggested as his birthplace—but it is known that he received his Masters of Theology from the University of Paris in 1284. According to the Oxford Dictionary of the Christian Church, his commentary on the "Sentences" is "notable for its clarity and precision." The Encyclopedia of Medieval Philosophy tells us, "Richard's metaphysics and theory of cognition are largely Aristotelian, whereas his natural philosophy tends to follow the more eclectic trends of his Franciscan confrères. . . . His most distinctive doctrines are that degrees of a quality can be construed in quantitative terms, and that substantial forms admit of degrees, a view that he uses to explain how material substances are composed of the four elements." Bonetus Locatellus printed this work for the heirs of Octavianus Scotus, for whom he worked almost exclusively until the publisher's death on Christmas Eve, 1498. Locatellus began printing for Scotus in the 1480s; his name first appeared in the colophon of an edition of "De Civitate Dei" published in 1486-87, but Haebler believes Scotus may have been employing him as early as 1482. Locatellus continued to print for Scotus' heirs and other patrons through the first decade of the 16th century, and he continued to use the types seen here until the end of the 15th century. He issued a large number of incunables, probably numbering closer to 200 than 100, consisting largely of texts for university use. (ST17630)



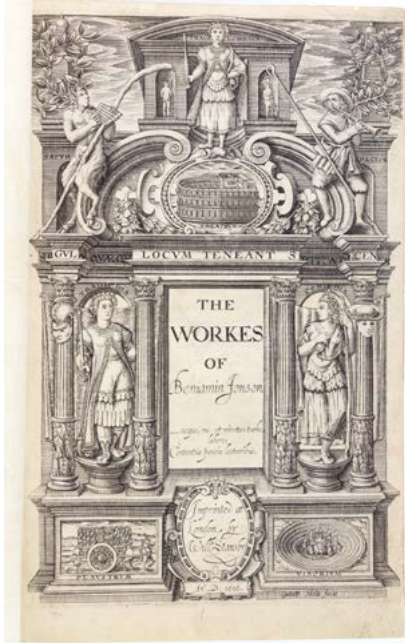
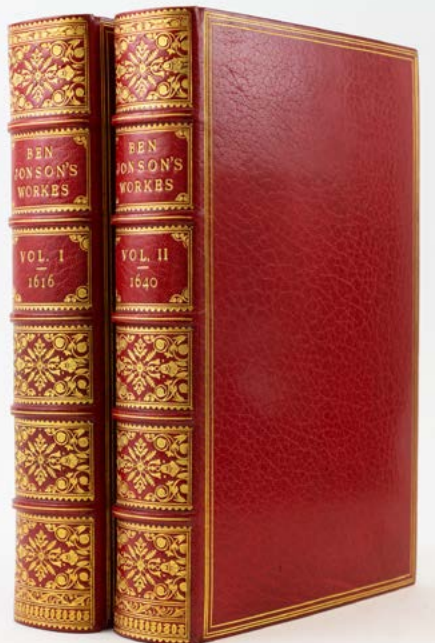
39 SINGLE PRINTED LEAVES FROM INCUNABULA, including specimens with woodcuts, some hand-colored. Prices start at \$375



The First Printing of any Collected Dramatic Works in English, The Doris Benz Copy in (Her Library's Usual) Extraordinarily Attractive Morocco

40 JONSON, BEN. *THE WORKES*. (London: Will Stansby, 1616; volume II printed for Richard Meighen, and volume III printed for Thomas Walkey, 1640 [but 1641]) 280 x 175 mm. (11 x 6 7/8"). Parts II and III with contents bound in a variant order, but complete. **Three parts bound in two volumes.** FIRST COLLECTED EDITION

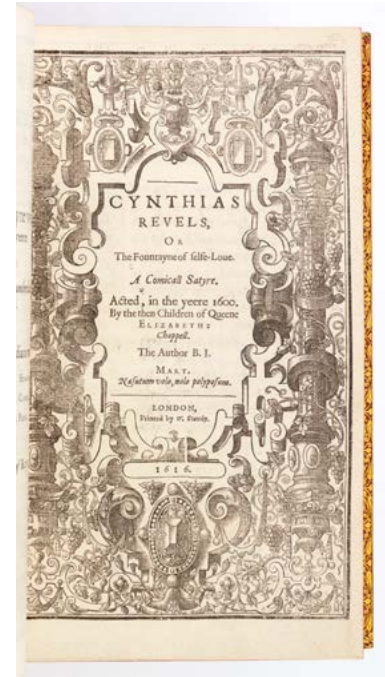
of Each of the Three Parts. ("Poetaster" with letterpress issue of the part title; Second Issue of part II with letterpress general title dated 1640; early state of "The Diviell is an Asse" part title. HANDSOME SCARLET CRUSHED MOROCCO, GILT, BY RIVIERE & SON (stamp-signed on front turn-in), covers with French fillet border, raised bands, spine compartments with large lozenge centerpiece formed by flower and lancet ornaments, curling vines bearing fruit at corners, gilt lettering, turn-ins with ornate gilt floral roll, marbled endpapers, all edges gilt. Engraved title by William Hole (Pforzheimer's third state) in first volume, with part title to Every Man out of his Humour in woodcut border (Pforzheimer's first state) and part title to Cynthia's Revels with woodcut border. Front pastedowns



with engraved bookplate of Doris Benz. Greg III, 1070-73, 1076-78, Pforzheimer 559, 560 (d); STC 14751, 14754; ESTC S111817, S111824. ♦First title leaf (and likely the one beginning volume II) carefully washed, the text perhaps pressed—but crisp in any case—the bottom half of one page soiled, occasional trivial smudges, rust spots, or other negligible imperfections elsewhere, but the text still fine, and IN A GORGEOUS BINDING IN PERFECT CONDITION. \$29,500

This first collected edition of Jonson's works—and of any collected dramatic works in English—comes in a very beautiful binding and with distinguished provenance.

Excepting only Shakespeare, Ben Jonson (1572-1637) was the most important literary figure of his age, and in 1616 (the year Shakespeare died), he became England's first (though unofficial) Poet Laureate. In that same year, he became the first playwright to publish his collected dramatic works when he issued the earlier volume in our set (which was also the first printing of English drama in a folio-size book). The second collection here, printed in two separate volumes but almost always bound as one, appeared after Jonson's death, in 1641. For the 21 years that he lived after Shakespeare, Jonson was the unquestioned ruler in all things literary; unlike Shakespeare (who borrowed heavily), he was a fertile source for memorable plots, and nobody before or after him has ever displayed the fascinating characters of London so vividly on the stage. As Pforzheimer tells us (about the 1616 printing), "Jonson began the preparation of this definitive edition in 1612. He used the quarto texts whenever available, but scrupulously and systematically revised them, cutting out many marginal notes, altering the spelling, typography and punctuation in accordance with a consistent . . . plan introducing considerable editorial matter." The playwright's hands-on approach to the printing of this text established it as the authoritative edition. As Pforzheimer notes, this work appears with a number of bibliographic variants due to the fact that it was printed and issued over a number of years. Our set collates as in Pforzheimer with the exception of the bound order of the second and third parts. In part II, which begins

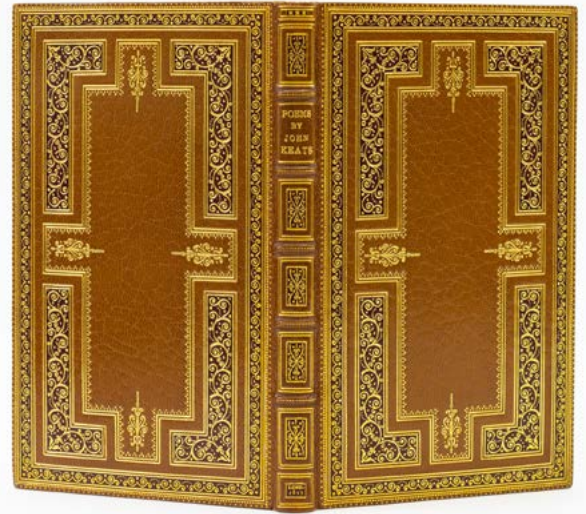


the second volume here, "The Devil is an Ass" is bound between "Bartholomew Fair" and "The Staple of News," rather than after them. Part III leads off with "The Magnetic Lady," "Tale of a Tub," and "The Sad Shepherd," followed by the "Masques" and the "Diverse Poems." Greg notes that "the volume was printed in three sections, the order of which is not altogether certain and differs in different copies." The tasteful binding was executed by the preeminent London workshop of Riviere & Son, which supplied discriminating bibliophiles for more than a century. 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. Our set is in the superior condition typical of the books from the library of Doris Louise Benz (1907-84), who collected fine bindings, the best of the private presses, major English authors, and manuscripts. Dickinson says that because she had acquired things very privately, the book world was shocked at the richness of her collection when it came on the market in 1984. According to the Dartmouth College Library, which was the sole beneficiary of the proceeds from the sale, "Miss Benz was a quiet collector, almost unknown to other collectors and to dealers, except to Col. Marston Drake of the firm of James F. Drake of New York, and to Maggs and Quaritch in London." She wanted her collection broken up and sold so that "others could enjoy the pleasures of identifying, locating, and acquiring books for their own collections," just as she had. (ST18707)

Beverly Chew's Outstanding Copy of Keats' First Book of Poetry, in a Splendid Club Binding

41 KEATS, JOHN. (BINDINGS - CLUB BINDERY). POEMS. (London: C. & J. Ollier, 1817) 165 x 92 mm. (6 1/2 x 3 3/4"). 3 p.l., 121 pp. FIRST EDITION. EXQUISITE CITRON MOROCCO, GILT AND INLAID, BY THE CLUB BINDERY (stamp-signed and dated 1908 on front turn-in), covers with inlaid frame and cornerpieces of chestnut brown morocco outlined with double rules and densely tooled in gilt, central panel with rectangular

extension at center of each side containing a gilt fleuron, raised bands, spine compartments with inlaid panel of chestnut brown morocco tooled with pointillé and small tools, gilt titling, turn-ins with floral roll, marbled endpapers, all edges gilt. In a brown morocco-backed marbled paper chemise. Title page with the bust of a poet in laurel wreath. Front pastedown with armorial Cardiff Castle bookplate of the Marquess of Bute and morocco ex-libris of Beverly Chew. Tail margin of p. 109 with faint annotation in a 19th century hand. Hayward 231; Ashley III:9. ♦Leaves a little yellowed with age, isolated tiny rust spots or minor smudges but A FINE COPY, clean and fresh internally, IN A FLAWLESS BINDING. \$65,000



This is a volume with every desirable quality imaginable: the first edition of the first book of poems by one of the most important Romantic poets, offered in a splendid binding by the first great American workshop, in beautiful condition and with distinguished provenance.

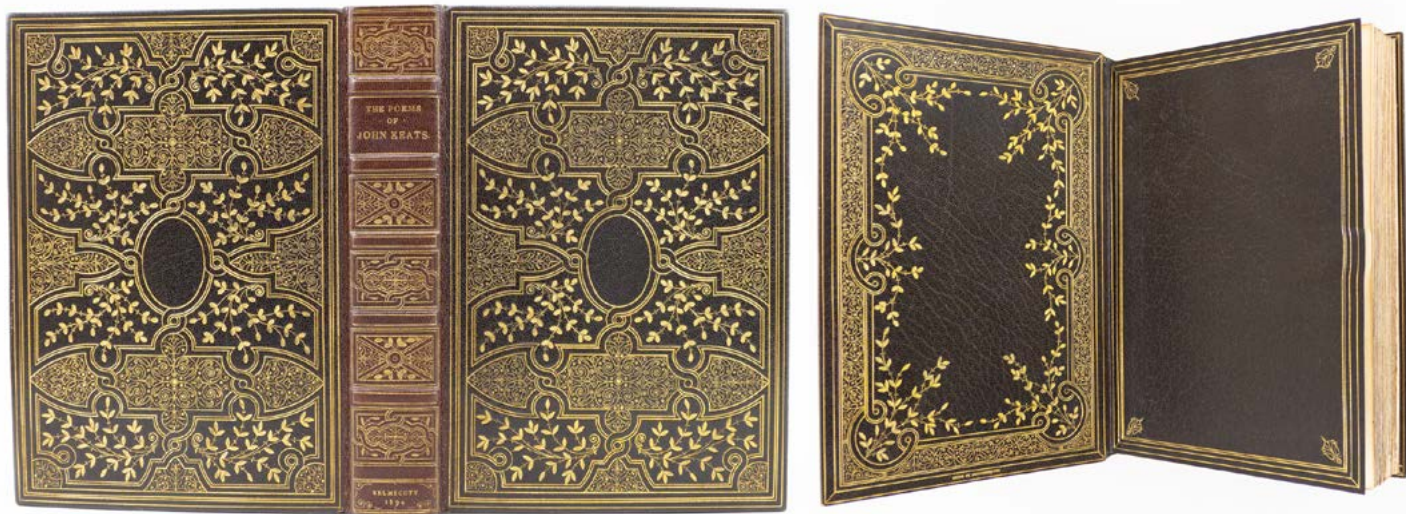
Though the publisher was disappointed in the sales of Keats' "Poems," Day finds the book "filled with youthful enthusiasm for various discoveries," among them poetry, the art and literature of classical Greece, and the beauty of Nature. Among the contents are Keats' first known poem, "Imitation of Spenser"; what Day calls his "first indisputably great poem," "On First Looking into Chapman's Homer"; and his first important longer poem, "Sleep and Poetry." Although he lived but a short time, Keats (1795-1821) left a lasting mark on English literature, and his poetry remains popular to this day.

In the words of the Poetry Foundation, "The urgency of this poetry has always appeared greater to his readers for his intense love of beauty and his tragically short life. Keats approached the relations among experience, imagination, art, and illusion with penetrating thoughtfulness, with neither sentimentality nor cynicism but with a delight in the ways in which beauty, in its own subtle and often surprising ways, reveals the truth." In addition to the importance of the content here, this item is memorable because of its beautiful binding. 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 Leon Maillard, who had worked previously for Cuzin, Gruel, and Marius-Michel, and whose precise and intricate finishing is impressively demonstrated on our binding here. Our binding was commissioned by Grolier Club member Beverly Chew (1850-1924), a successful New York banker who was an extremely discriminating collector, first, of American literature and, subsequently and more importantly, British literature. He bought heavily in 16th and 17th century authors, and sold 2,000 choice titles in this area in one transaction to Henry E. Huntington, probably the most famous of all American book collectors. Dickinson says that Chew was one of the most respected collectors of his time, and that his contributions to the very useful Grolier Club catalogue "Wither to Prior" were invaluable. (ST17787)



An Irresistible Combination: Keats, Kelmscott, Zaehnsdorf Fanfare Binding

42 (KELMSCOTT PRESS). (BINDINGS - ZAEHNSDORF). KEATS, JOHN. THE POEMS OF JOHN KEATS. (Hammersmith: Kelmscott Press, 1894) 210 x 140 mm. (8 1/4 x 5 1/2"). 4 p.l. (one blank), 384 pp., [1] leaf (colophon). Edited by F. S. Ellis. ONE OF 300 COPIES on paper (and seven on vellum.) ESPECIALLY STRIKING DEEP OLIVE GREEN CRUSHED MOROCCO, VERY LAVISHLY GILT, IN THE "FANFARE" STYLE, BY ZAEHNSDORF (stamp-signed and dated 1900 on front doublure and with oval stamp on rear endleaf), covers with strapwork forming multiple compartments, some filled with sprays of foliage, others with intricate stippled filigree, all around central



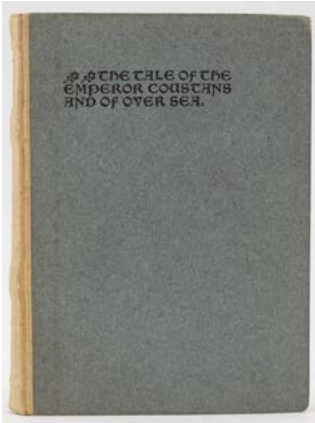
oval; raised bands, spine gilt in similarly decorated compartments, MATCHING MOROCCO DOUBLURES with lovely strapwork and filigree lobed frame with sprays of foliage emanating from the lobes onto the central panel, brown morocco endleaves with mitered gilt frame and stippled gilt fleurons at corners, top edge gilt, other edges gilded on the rough. In a felt-lined green cloth slipcase. Elaborate border on woodcut title and first page of text, decorative woodcut initials, device in colophon. Verso of front free endleaf with bookplate of M. C. D. Borden. Peterson A-24; Sparling 24; Tomkinson, p. 113. ♦ Spine just softly sunned to a lighter brown, light offsetting to flyleaf from bookplate; in all other ways A SUMPTUOUS VOLUME IN VERY FINE CONDITION. \$9,500



This is a wonderfully appealing item that combines a major publication of William Morris' Kelmscott Press with a virtuoso binding from one of England's best workshops. In his brief but intense life, John Keats (1795-1821) produced some of the most popular and most influential Romantic poetry ever printed. DNB notes that "for many, Keats has epitomized a popular conception of the Romantic poet, yearning for escape from the pain and banality of everyday life into a sensuous dream world of the imagination. This underestimates Keats's intellectual toughness, literary professionalism, and humorous good nature. The generosity of his spirit, the influence of the letters, and the significance of his achievement for readers of poetry, have confirmed his stature as one of the greatest English poets." The binding is a modified example of the fanfare style of decoration popular in France from the 1560s to about 1640. The main features of this style, in Glaister's words, "are interlacing

ribbons" that form "compartments of various shapes, with emphasis given to a central compartment." 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 took its name 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." The Zaehnsdorf bindery produced a number of bindings in this genre with their usual expertise. It is generally understood that the Zaehnsdorf firm reserved the use of its oval stamp showing a binder at work for their finest bindings, including those entered in exhibitions. This binding would certainly be a specimen any artisan would want to display as evidence of his taste and skill. The provenance here is distinguished. Matthew Chaloner Durfee Borden (1842-1912) was an American connoisseur who made a fortune as a banker and textile manufacturer and who collected sumptuous bindings as well as finely printed and illustrated works. The bulk of his library was sold by the American Art Association Galleries in 838 lots on 17-18 February 1913. (ST17129-030)

43 (KELMSCOTT PRESS). MORRIS, WILLIAM, Translator. *THE TALE OF THE EMPEROR COUSTANS AND OF OVER SEA*. (Hammersmith: Kelmscott Press, 1894) 150 x 110 mm. (5 3/4 x 4 1/4"). 2 p.l., 130 pp. ONE OF 525 COPIES on paper (and 20 on vellum). Original holland-backed blue-gray paper boards, black lettering on upper cover, untrimmed edges. Borders of twining leaves and grape clusters around each of the two full-page woodcuts as well as on first page of text of both stories, woodcut foliated three-line initials, rubrics on every page. Front pastedown with bookplate of John W. Waterer and with small red round seal(?); front flyleaf with Waterer's smaller ex-libris. Peterson A-26; Sparling 26; Forman 153; Walsdorf Collection 25; Walsdorf "William Morris" 26; Tomkinson, p. 114. ♦Very slightly cocked, a tiny wormhole in lower margin of quires "b" through "e," extending to a half-inch wormtrail in margin of half a dozen leaves, otherwise an extremely fine copy, being one of those now less frequently seen Kelmscott copies with text immaculately clean, with covers unsoiled, and with deep impressions of the type. **\$2,200**



This is a particularly charming little Kelmscott anthology of two Medieval French romances translated by Morris into his special brand of archaic-sounding English. The love stories involve, first, a commoner's marriage to the daughter of the pagan emperor of Byzantium and, second, the adventures that befall French lovers who are taken prisoner by Saracens during a pilgrimage to Jerusalem. Even though the limitation here is a bit larger than with most Kelmscott books, it is still difficult to find a copy that is very well preserved. (ST18394)



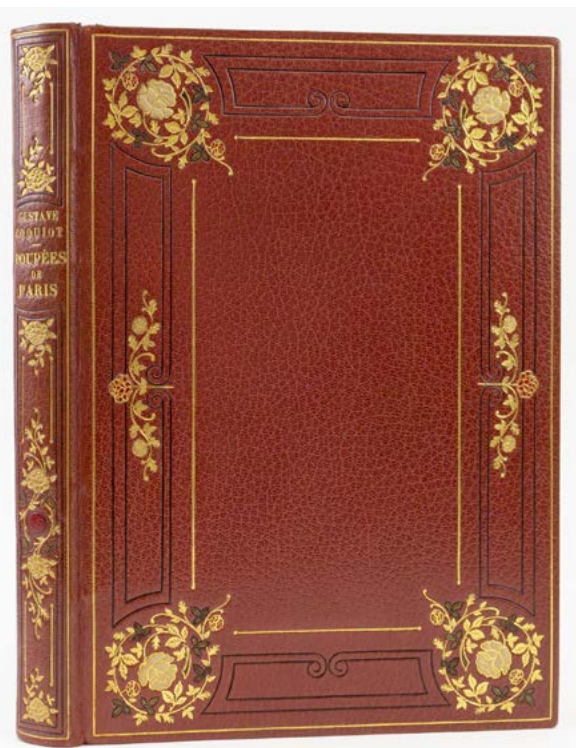
*Our Study of the Kelmscott Chaucer Type,
Each Copy with a Chaucer Leaf and Four Leaves from
Incunabular Printers who Influenced the Design of the Book's Typeface*

44 (LEAF BOOK - INCUNABULA, INFLUENCE OF EARLY GERMAN PRINTERS ON THE KELMSCOTT PRESS). PIRAGES, PHILLIP J. *LETTERS FROM THE 15TH CENTURY: ON THE ORIGINS OF THE KELMSCOTT CHAUCER TYPEFACE. A STUDY, WITH SPECIMEN LEAVES, OF THE INFLUENCE OF THE EARLY GERMAN PRINTERS ON WILLIAM MORRIS' MASTERPIECE*. (McMinnville, Oregon: Phillip J. Pirages, 2019) Text: 244 x 154 mm. (9 1/8 x 6 1/8"); Case: 502 x 372 mm. (19 3/4 x 14 5/8"). ii, 75 pp. LIMITED TO 165 COPIES. In one of three bindings (to reflect the degree of decoration on the accompanying Kelmscott leaf): linen-backed paper boards, floral patterned cloth after a Morris design, or flexible vellum with ties. The book and the leaves (secured behind a hinged cloth mat) housed in an impressive linen case designed, like the bindings, by Amy Borezo. The book printed letterpress on Zerkall Book Laid Vellum paper by Arthur Larson at Horton Tank Graphics. Book layout by Jill Mann. EACH COPY WITH FIVE LEAVES: ONE FROM THE KELMSCOTT CHAUCER AND ONE EACH FROM THE PRESSES OF FOUR GERMAN PRINTERS FROM THE 1470s—PETER SCHOEFFER, JOHANN MENTELIN, GÜNTHER ZAINER, AND ANTON KOBERGER. ♦The incunabular leaves consistently excellent, with only minor defects, and the Kelmscott leaves (which were never part of a bound volume) in entirely fine condition. **\$1,950-\$4,500** depending on binding style and leaf decoration

This is a unique leaf book in the way that it combines three elements: a significant private press production involving people at the top of their craft, a scholarly commentary that contributes to a further understanding of the history of printing, and—most important—five leaves: one from the Kelmscott Press "Works" of Geoffrey Chaucer and four from books issued by German printers at work in the 1470s. The physical object has been set and bound by hand and printed letterpress, all by gifted professionals; the essay addresses a topic of significance to typophiles in a considerably more thoroughgoing way than has been done before; and the assemblage of leaves represents a powerful visual reinforcement of the text, as well as an opportunity to share in the ownership of four important incunabula, along with the extraordinary Kelmscott Chaucer. The story of the production is heavy on serendipity: in the winter of 2012, after purchasing a very incomplete copy of the Kelmscott Chaucer at auction, we considered the possibility of producing a leaf book, but because the Chaucer—universally

considered to be one of the most beautiful books ever printed—had been written about by so many different people in so many different ways, we didn't know what aspect was left for us to explore. The one topic we fastened on as thus far inadequately examined is the origin of the work's typeface. We soon learned that Morris, who is known to have owned more than 500 incunables, most admired—and was, consequently, most likely to have been influenced in his typographic design by—Peter Schoeffer of Mainz, Johann Mentelin of Strassburg, Günther Zainer of Augsburg, and Anton Koberger of Nuremberg. Over the course of the years succeeding the purchase of the defective Chaucer, we were fortunate beyond all expectation to acquire incomplete books from each of these four eminent printers. As a result, the present leaf book will allow the reader not only to read in the accompanying essay about the influence on Morris of his typographic forebears, but also to compare with his or her own eyes the resemblances between the Kelmscott leaf and the leaves from four centuries earlier. (ST15039a-c)

***Celebrating the Beautiful Courtesans of Belle Époque Paris,
Appropriately Bound in Elegant Art Nouveau Style***



45 LOBEL-RICHE, ALMÉRY, Illustrator. (BINDINGS - LOUIS GUÉTANT). COQUIOT, GUSTAVE. *POUPÉES DE PARIS. BIBELOTS DE LUXE*. (Paris: Collection des dix, Romagnol, [1912]) 310 x 215 mm. (12 1/8 x 8 1/2"). 127, [3] pp. No. 243 OF 300 COPIES, this one of 168 on Arches vellum paper, with the finished state of all the illustrations. ELEGANT BURNT SIENA MOROCCO, INLAID AND GILT, BY LOUIS GUÉTANT (stamp-signed on front turn-in), covers with gilt fillet border, blind-tooled frame with inlaid and gilt floral spray at center of vertical sides, corners with curling gilt floral vine sporting inlaid pink and ivory morocco roses and brown leaves, smooth spine, two compartments similarly framed with inlaid ivory morocco blossoms, lower compartment with onlaid circle of red morocco at center, turn-ins framed in gilt and blind with inlaid purple morocco lotus flower at corners and three blue daisies strung along the sides, marbled endpapers and flyleaves, top edge gilt, other edges untrimmed. Original paper wrappers bound in. Housed in matching marbled paper slipcase. WITH 40 SENSUOUS ETCHINGS OF BELLE ÉPOQUE COURTESANS BY LOBEL-RICHE, 39 of them full-page. ♦ Joints faintly rubbed with dye, opening page of text with

overall light browning, one plate with short marginal tear (well away from image), but quite a fine copy—clean, fresh, and bright internally in a refined binding showing almost no wear. **\$2,800**

This work celebrates the beautiful courtesans of Belle Époque Paris, the “grandes horizontales” immortalized in the works of Colette, Proust, and Zola. Illustrator Alméry Lobel-Riche (1877-1950) follows these “Dolls” and “Luxury Trinkets” through their typical day: the careful toilette—bathing, manicure, makeup—in preparation for a walk through the Bois de Boulogne, a fitting with a couturier, a shopping trip to one of the great department stores, an ice-skating lesson, tea with a confidante, dinner at Maxim’s or the Pré Catalan, and erotic rendezvous with the men who financed this luxurious lifestyle. The Swiss-born Lobel-Riche studied at the Écoles des Beaux Arts in Montpellier and Paris, and exhibited paintings at the Salon de Paris before becoming a successful illustrator and engraver. Ray says, “Lobel-Riche’s overwhelming preoccupation was the feminine nude”; the artist’s gift for depicting the female form seductively combined with the aura of decadent sensuality that pervaded his work made him an ideal



illustrator for Baudelaire, de Musset, and the present work. Rather than creating illustrations for an existing text (as is usual), Coquiote's narrative was produced to fit with the voluptuous etchings. As secretary to the sculptor Auguste Rodin, writer and art critic Gustave Coquiote (1865-1926) was immersed in the lively creative scene in turn-of-the-century Paris and was quite familiar with the flourishing demi-monde where artists and writers mingled with wealthy men and their mistresses. Like the couturier-clad courtesans of "Poupées de Paris," our book is fashionably clothed in a lovely Art Nouveau-style binding using a novel shade of mauve; it was executed by Lyon craftsman Louis Guétant, who was active from the turn of the 20th century until about 1950. (ST18296)

46 (RACKHAM, ARTHUR). *L'OEUVRE DE ARTHUR RACKHAM.* (Paris: Hachette et Cie., [1913]) 295 x 225 mm. (11 5/8 x 9"). 38, [2] pp. Introduction by Sir Arthur Quiller-Couch. No. 54 OF 60 SPECIAL COPIES printed on imperial Japon paper, from a total edition of 460. Publisher's full vellum, upper cover with fanciful gilt penguin after a Rackham design, titling above it, smooth spine with gilt lettering and rampant cat ornament, top edge gilt, yellow silk ties detached (one laid in at rear). A few vignettes in the text, and 44 COLOR PLATES mounted on brown paper, all with lettered tissue guards. Front pastedown with bookplate of Jean Couchie. Latimore & Haskell, pp. 41-42; Hudson, p. 169. ♦Boards tending to bow a little, half a dozen (naturally occurring) small yellow spots to vellum on rear board, but a very nearly fine copy—pristine internally, in a binding with few signs of wear. **\$2,200**



This collection of color plates shows Rackham's range of artistry, from the distinctive fairy-tale drawings for which he is best known, through works in the style of the Pre-Raphaelites and the Impressionists. The present illustrations are grouped in six sections: Gnomes & Elves, Classical Mythology, Fairy Tales, Children, Grotesque & Fantastic, and "Various," this latter group including landscapes of a



distinctly impressionistic style. Arthur Rackham (1867-1939) studied art at Lambeth School, where the work of his fellow student Charles Ricketts influenced his development. Houfe tells us that soon after Rackham joined the staff of "The Westminster Budget" in 1892, he "established himself as one of the foremost Edwardian illustrators and was triumphant in the early 1900s when color printing first enabled him to use subtle tints and muted tones to represent age and timelessness." This collection was also published in English in 1913. (ST17023)

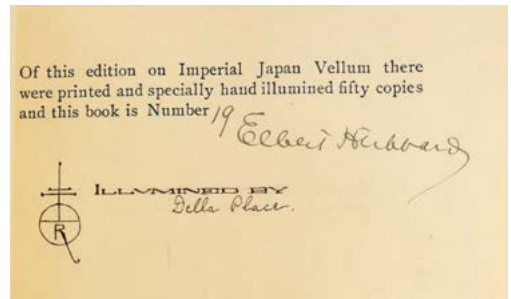
47 (ROYCROFT PRESS). BROWNING, ROBERT. *SO HERE THEN IS THE LAST RIDE.* (East Aurora, New York: Roycroft Press, 1900) 202 x 140 mm. (7 7/8 x 5 1/2"). [12] French fold leaves (first two and last one blank). No. 19 OF 50 COPIES printed on Imperial Japan Vellum and hand illuminated, SIGNED by publisher Elbert Hubbard and illuminator Della Place. Attractive green three-quarter morocco over marbled boards by the Roycroft Bindery, spine with two raised bands, elongated central compartment tooled with gilt fleurons, lancets, volutes, and two small stars surrounded by gilt circlets, gilt lettering in head and tail compartments, marbled endpapers. In the (slightly

worn) original felt-lined green clamshell box with publisher's printed label on tail edge. With printer's device and 11 FULL BORDERS, ALL BEAUTIFULLY ILLUMINATED BY DELLA PLACE. Front pastedown with bookplate of Charlotte Barnwell Elliott. ♦ A trace of foxing to colophon, but A VERY FINE COPY—internally clean, fresh, and bright with lovely coloring, in a virtually unworn binding. \$1,900

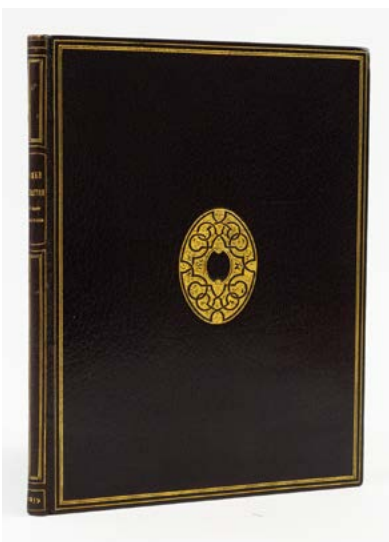


This is one of the loveliest Roycroft productions, each copy in this limited edition with hand-decorated borders by a different illuminator, so no two copies are exactly alike. For this reprint of Browning's poem "The Last Ride Together" (from his 1855 collection "Men and Women"), only very basic outlines of the designs for the borders enclosing pages of text were printed, granting each illuminator considerable artistic license. Most of the artists were women, and each chose her own color palette, with most adhering to soft pastels. Our illuminator, Della Place, favored the soft greens, peach, and pale yellow popular in Art Nouveau illustrations, but also ventured into dramatic teals, purple, and a bright, clear blue. Inspired by a visit to William Morris' Kelmscott Press in 1894, Elbert Hubbard (1856-1915) purchased the struggling Roycroft Printing Shop in East Aurora, New York, and set out to launch an American Arts & Crafts Movement. Under his direction, the

shop began issuing hand-printed books, some decorated with illuminations, in 1897. According to ANB, within five years, the Roycroft organization "had shops for printing and binding and for furniture, metal, and leather work; it also established training schools for the local youth in drawing, watercolor, and bookbinding. . . . Hubbard allowed free experimentation and never questioned the cost throughout the shops. Designers and craftsmen could work out ideas and, if unsuccessful, just start over. There were never deadlines for the books or prohibitions on design motifs." While Roycroft productions did not reach the elevated achievements of the best English private presses, Hubbard nevertheless had an important impact on American book arts: as his friend William Marion Reedy observed, "he makes lovers of books out of people who never knew books before." Someone certainly loved this book: it is marvelously well-preserved in its original folding box. (ST17005)



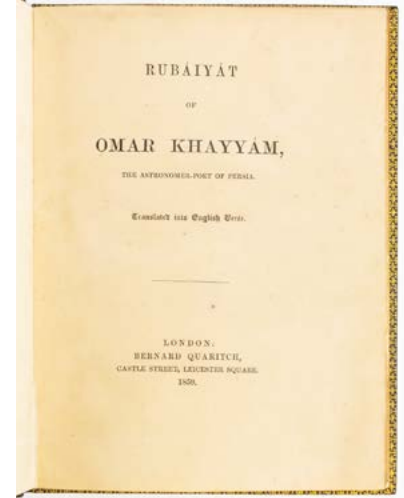
Roderick Terry's Copy of the First Printing of FitzGerald's "Rubáiyát"



48 (RUBÁIYÁT). FITZGERALD, EDWARD, Translator and Editor. (BINDINGS - ZAEHNSDORF). RUBÁIYÁT OF OMAR KHAYYÁM, THE ASTRONOMER-POET OF PERSIA. (London: Bernard Quaritch, 1859) 204 x 152 mm. (8 x 6"). xiii, [1], 21 pp. FIRST EDITION, ONE OF ONLY 250 COPIES PRINTED, with the misprint "Lightning" on p. 4 FINE LATE 19TH CENTURY DARK BROWN CRUSHED MOROCCO, GILT, BY ZAEHNSDORF (with their oval stamp on rear pastedown), covers with French fillet border and arabesque centerpiece, smooth spine in one long and two short compartments framed by double fillets, middle (short) compartment with gilt lettering, turn-ins with intricate gilt tooling, mahogany brown silk pastedowns and endleaves, all edges gilt. In matching brown morocco slipcase. Verso of front free endleaf with engraved ex-libris of Roderick Terry. Potter 1; Grolier "English" 97. ♦ Spine gently sunned, title page with neat repair to small chip at fore edge, leaves a shade less than bright (as usual), occasional trivial smudges or tiny rust spots, but A FINE COPY, generally clean and fresh internally, IN A SPARKLING BINDING. \$55,000

This is a handsomely bound copy, with distinguished provenance, of the first printing of a work generally recognized as the most important poem of the Victorian era.

Son of a wealthy Irish landowner, FitzGerald had enough money to pursue a rather desultory literary career as a "genteel gipsy" (in Terhune's words) before beginning to study languages in middle age. He started his translation of the quatrains ("rubáiyát" in Persian) attributed to "Umar Khayyam" in 1856; according to DNB, about half of FitzGerald's final work paraphrases (rather than directly translates) portions of the 11th century poem, while the rest is original verse inspired by Omar. "The result is generally seen as being in some ways an original English poem, one that is much better known than Omar's poem is in Persian." (DNB) It certainly earned FitzGerald "a prominent place among the immortals of English literature" in Jewett's opinion. In 1858, FitzGerald submitted 25 of the "less wicked" verses to "Fraser's Magazine" only to be rejected. He had 250 copies published, anonymously, at his own expense, but had no luck selling them. Admitting defeat, he gave 200 copies to Quaritch; these sold so poorly that they were relegated to the penny bin, where Potter says they were discovered—and soon celebrated—by Dante Gabriel Rossetti and Algernon Swinburne. Those copies that remained unsold when Quaritch moved to Piccadilly in 1860 were either lost or destroyed, but by 1861, Rossetti and his Pre-Raphaelite brethren, along with Celtic scholar Whitley Stokes, were evangelizing for the work, embracing the lush, lyrical verse that would move English poetry away from Victorian orthodoxy and convention. According to Day, by the end of the 19th century, "a copy of the 'Rubáiyát' upon an Oxford table was a symbol of sophistication. Today . . . it remains the most popular single poem of the Victorian era." Binder Joseph Zaehnsdorf (1816-86) was born in Pest, Hungary, 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 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. The fine binding and condition here are typical of works from the library of Roderick Terry (1849-1933), who collected beautiful and substantial items chosen with considered discrimination. He accumulated items in various fields, but his library was especially strong in English literature: he owned the four folios, and he had strong holdings in Byron, Lamb, Spenser, and Milton. He also collected Americana, assembling a complete set of autographs of the signers of the Declaration of Independence, in addition to many literary items. Dickinson characterizes him as "a connoisseur in the grand old tradition of the 19th century. His library reflected his eclectic tastes and [his] cultivated good judgment." (ST17640-377)

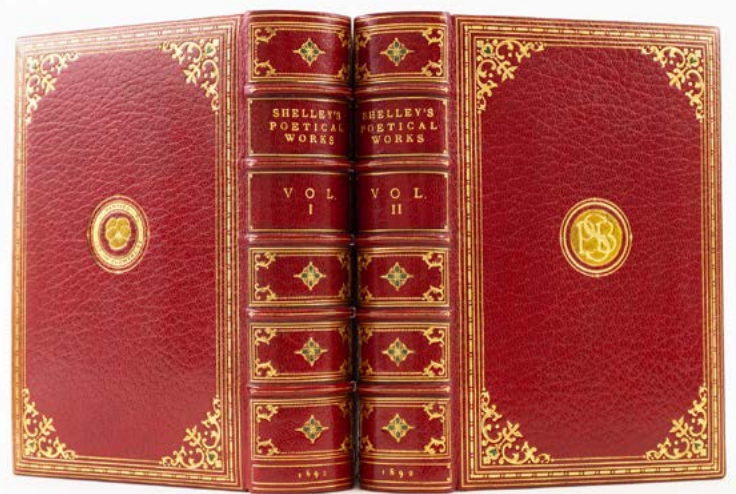


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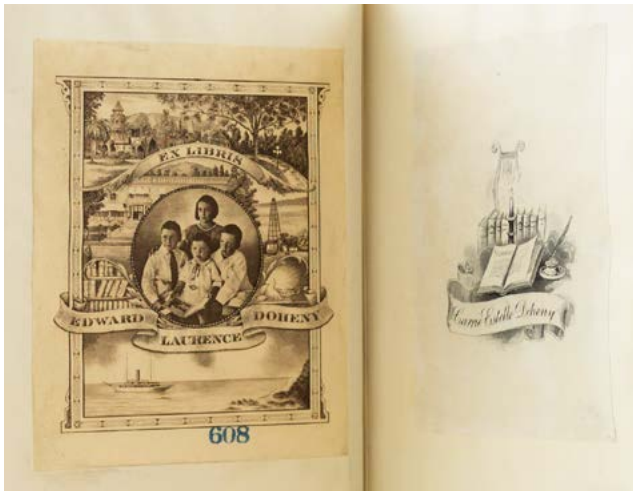
Estelle Doheny's Copy in Gorgeous Sangorski Morocco

49 SHELLEY, PERCY BYSSHE. (BINDINGS - COSWAY-STYLE). THE POETICAL WORKS.

(London: [Printed at the Ballantyne Press for] Reeves & Turner, 1892) 188 x 122 mm. (7 3/8 x 4 3/4"). **Two volumes.** Edited by H. Buxton Forman. Third Edition with the Notes of Mary Wollstonecraft Shelley. PARTICULARLY FINE RED CRUSHED MOROCCO, GILT AND ONLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers framed by multiple plain and decorative rolls, cornerpieces with the gilt torch of liberty extending obliquely from an onlaid green morocco heart bracketed by volutes, front boards with central onlaid citron morocco medallion stamped with the poet's gilt monogram, rear boards with onlaid citron morocco pansy surrounded by a gilt collar with the quote "Pansies let my flowers be" (from "Remembrance"); raised bands, spine compartments with onlaid green morocco quatrefoil at center, volutes at corners, volume I with FRONT DOUBLURE OF BROWN MOROCCO semé with rows of alternating quatrefoils and dots, at center A MINIATURE PORTRAIT OF SHELLEY UNDER GLASS framed by a laurel wreath inlaid with four red morocco cinquefoils, navy blue moiré silk endleaves, all edges gilt and delicately gauffered. Housed together in a fleece-lined red cloth drop-back box. Frontispiece in each volume, vignette title pages. Front flyleaves with engraved



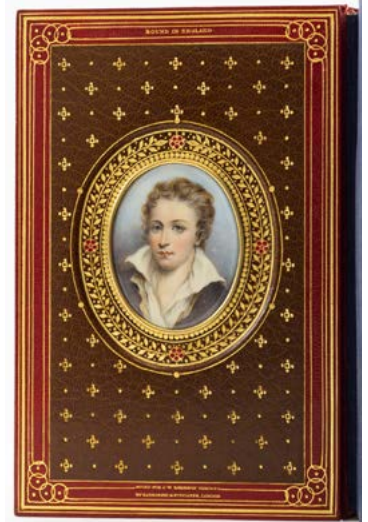
frontispiece in each volume, vignette title pages. Front flyleaves with engraved



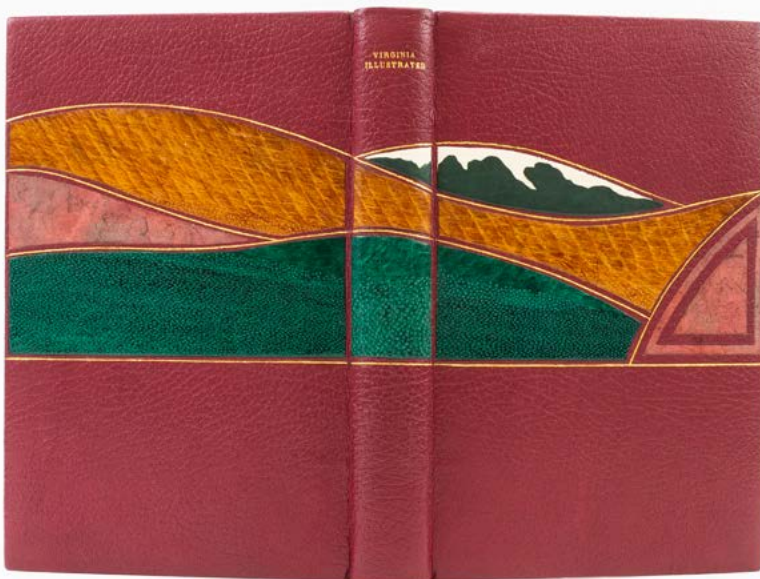
bookplates of Edward Laurence Doheny and Carrie Estelle Doheny. ♦A FLAWLESS AND SPARKLING SET. \$10,000

This is the outstanding Doheny copy, in lovely bindings, of a body of literature graced with a lyricism Day asserts is “unmatched elsewhere in English verse in its ethereal, ideal beauty.” While the notes of Shelley’s wife, appended here, have aroused considerable denigration (she is accused, among other things, of making her husband’s verse less political than it actually was), her editorial work is nevertheless professional and has remained an essential source for the study of Shelley’s work. As Betty T. Bennett explains, “biographers and critics agree that Mary Shelley’s commitment to bring [her husband] the notice she believed his works merited was the single, major force that established Shelley’s reputation during

a period when he almost certainly would have faded from public view.” Thanks to her efforts, Shelley (1792-1822) is one of the best-known English poets and an icon of the Romantic movement. According to DNB, our editor, Henry (Harry) Buxton Forman (1842–1917) “channelled a general enthusiasm into a minute study of textual details, for which his careful and exacting temperament was ideally suited. His patient application produced impressive editions of Shelley,” who was, along with Keats, Forman’s main literary interest. 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, when Francis tragically drowned. Despite this loss, 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 “Cosway” binding, with painted miniatures inlaid in handsome morocco, apparently originated with the London bookselling firm of Henry Sotheran about 1909, the year G. C. Williamson’s book entitled “Richard Cosway” was remaindered by Sotheran and presumably given this special decorative treatment. The name “Cosway”—referring to the British miniature painter, Richard Cosway (1742-1821)—was then used to describe any book so treated, whoever its author. This set was bound by Sangorski & Sutcliffe for book dealer J. W. Robinson of Los Angeles, who supplied many books for the superb collection of Estelle Doheny (1875-1958), one of the most distinguished women book collectors of the 20th century, whose magnificent library was especially rich in fine bindings. Volumes from her collection are sought after for their especially fine condition. (ST18713)



*A Mid-19th Century Book on Virginia,
In a Binding with an Imaginative Depiction of the State*



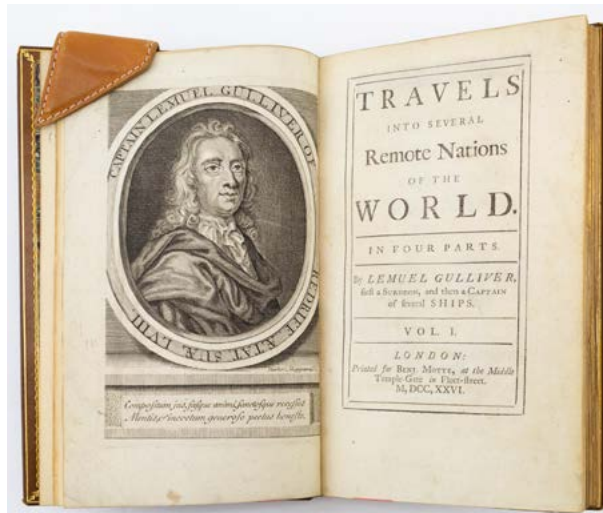
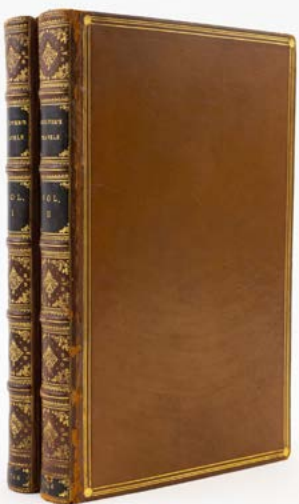
50 [STROTHER, DAVID HUNTER]. “PORTE CRAYON,” Pseudonym. (BINDINGS - MONIQUE LALLIER). VIRGINIA ILLUSTRATED: A VISIT TO THE VIRGINIAN CANAAN, AND THE ADVENTURES OF PORTE CRAYON AND HIS COUSINS. (New York: Harper & Brothers, 1857) 250 x 155 mm. (9 3/4 x 6”). 300, [4] (ads) pp. FIRST EDITION. EXCELLENT MODERN MAROON CRUSHED MOROCCO BY MONIQUE LALLIER (signed on front turn-in), covers and smooth spine with wrap-around inlays of green, tan, ivory, and marbled pink leathers, some textured, in an undulating pattern evocative of Virginia’s Blue Ridge Mountains, gilt lettering at head of spine, pink endpapers, top edge gilt. In a matching maroon morocco-backed

clamshell box. With 138 illustrations by "Porte Crayon" in the text. Front pastedown with bookplate of Daniel Henry Holmes Ingalls; front flyleaf with 19th century ink signature of A. W. Callisen. ♦ Occasional minor marginal stains, smudges, or foxing, one leaf creased, but a very nearly fine copy internally, clean and fresh, and the binding as new. \$4,500

This is a superb example of the work of American binder Monique Lallier, its multi-colored onlays in various leathers subtly referencing the landscape explored in these humorous sketches. As she often does, Lallier created a design here that wraps around from back to front, more fully realizing a depiction of the physical context in which the text is set. Born in 1941, Lallier began her career in the 1960s while studying in Montreal at Cotnoir Cappone School of Fashion and at L'Art de la Reliure bookbinding school with Simone B. Roy. She furthered her craft in Paris with Roger Arnoult; in Ascona, Switzerland, at the Centro del Bel Libro with Edwin Heim; and at Solothurn, Switzerland with Hugo Peller. She has served as director of the American Academy of Bookbinding and president of the Association des Relieurs du Quebec, and her work may be found in major institutions and private collections around the world. Oak Knoll Press published a retrospective of her work in 2018, which Alan Isaacs of the Society of Bookbinders called "a testament to the varied and enduring contribution that Lallier has made to the design and technique of bookbinding." The text here is by writer and illustrator David Hunter Strother (1816-88), one of the most popular contributors to "Harper's Monthly" under his pen name, "Porte Crayon" [French for "Pencil Holder"]. Based on a 500-mile hike he took with his cousins through the Appalachian Mountains of Virginia, it is "a lively, loosely organized mix of entertaining anecdotes and useful information, strewn with touches of satire and philosophical asides." (ANB) A contemporary critic for rival "Graham's Magazine" declared that the stories "form one of the most genial, whole-souled, amusing and descriptive works on local American scenery, manners and customs." Our copy was owned by (and likely bound for) Daniel Henry Holmes Ingalls (1916-99), Wales Professor of Sanskrit at Harvard University, who divided his time between a distinguished scholarly career in Massachusetts and family business interests in his beloved home state of Virginia. (ST17263-24)



51 SWIFT, JONATHAN. TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD. [GULLIVER'S TRAVELS]. (London: Printed for Benj. Motte, 1726) 200 x 127 mm. (7 3/4 x 5"). Usual misnumbered pages in volume I. **Two volumes.** FIRST EDITION, Third Issue (Teerink's "B" Edition). Late 19th or early 20th century calf by Zaehnsdorf (stamp-signed in gilt on front turn-in), front joint of volume I neatly repaired (with joint reinforced), covers with French fillet borders, raised bands, compartments densely gilt, three black morocco labels with gilt lettering, edges gilt on the rough, gilt ruled turn-ins. With frontispiece portrait (in the second state, as usual) and six plates.



Front pastedowns with circular gilt ex-libris of Fred Robinson Heryer. Teerink 291; PMM 185; Rothschild 2108. ♦ Light flaking along joints, boards exposed at just the tips of the corners, spine ends lightly worn, upper cover of volume I with a red stain of no consequence at bottom, but the bindings sound and still very attractive; contents with occasional small stain, smudge, or other minor imperfection, but in excellent condition, being clean and fresh throughout. \$4,800

This is the third distinct issue (all printed within two months of each other) of the first edition of probably the greatest satire in the English language. A book with the special merit of appealing to readers of every age, the work ostensibly mocks the popular travel writings of the day, but "Gulliver" was in fact a subtle but potent attack on the contemporary political situation. While most works that rely on current fashions and politics quickly become dated, this one has transcended its time to give Swift immortality because of what PMM calls his two great gifts: "a sustained logic in invention and a facility for absorbing the reader till fiction becomes reality." When the first run sold out within a week of its October 28 printing, the publisher immediately went to work to satisfy demand, with two more issues appearing before the end of the year, ours being published in December. This decoratively bound set (with its forgivable faults) is meant to be particularly appealing because of its advantageous price. (ST17835)



The First Printing of a Classic Work in the Field of Women's Rights

52 WOLLSTONECRAFT, MARY. A VINDICATION OF THE RIGHTS OF WOMAN. (London: Printed for J. Johnson, 1792) 217 x 137 mm. (8 1/2 x 5 3/8"). xix, [1], 452 pp. FIRST EDITION. In a very pleasing and convincing replica binding of calf-backed marbled boards, flat spine with plain, stippled, and scalloped gilt rules, red morocco label. A few marginal notes and corrections in pen and pencil. PMM 242; Lowndes IV, 2977; Shattock, "Oxford Guide to British Women Writers," pp. 469-71. ♦Four-inch portion of defective fore margin of one leaf expertly renewed (well away from the text), title and another leaf with very small and expert paper repairs at the top, two prefatory leaves with fore edge minimally frayed and trimmed at a slightly oblique angle (the leaves perhaps once taken out and put back in—though original with the book, not supplied), occasional marginal soiling, a handful of leaves lightly foxed or stained, other very minor imperfections, but generally clean and still fresh internally, and in an unworn retrospective binding. A very agreeable copy of a book almost always found in unappealing condition. \$16,000

This is an excellent copy of a landmark in the history of women's rights, called by Shattock "a powerful plea for a change in society's perceptions of the function and potential of women." Wollstonecraft (1759-97) wrote it in just three months, and lamented, "had I allowed myself more time I could have written a better book." It met with some immediate popular success (by 1794 it had been translated into French and German as well as published in America), and it has remained ever since a work of the greatest importance in the field of women's rights. PMM says that Wollstonecraft wrote "that her main argument was 'built on this simple principle that, if woman be not prepared by education to become the companion of man, she will stop the progress of knowledge, for truth must be common to all.' The main part of her book was written in an equally plain and direct style, and it was this, as well as the idea of writing a book on the subject at all, which caused the outcry which ensued. There was indeed nothing specially shocking in her matter. She did not attack the institution of marriage or the practice of religion. Instead, she argued for a rational basis to the relation between the sexes." As the "Feminist Companion to Literature in English notes, "its passion and inclusiveness fully merit its classic status." Our first printing is not particularly rare, but copies that appear are typically in unappealing condition, or worse. (ST18935a)

