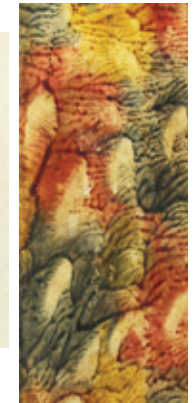
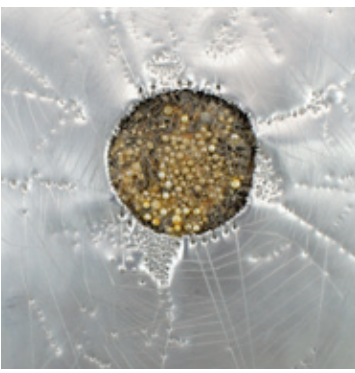
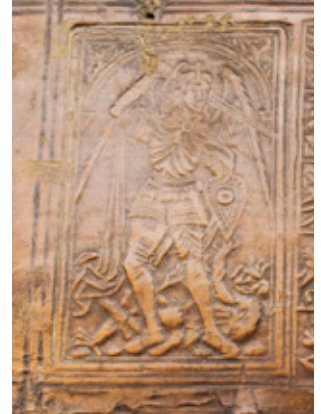
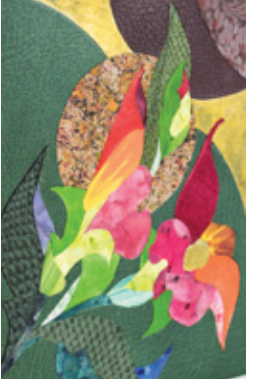




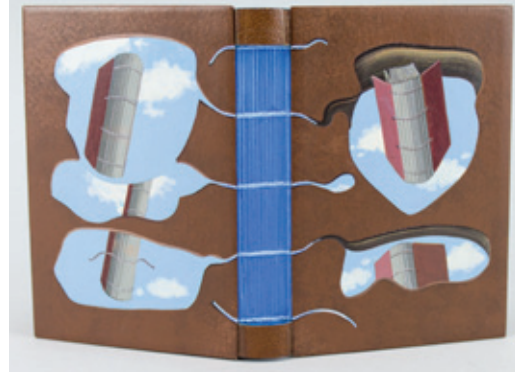
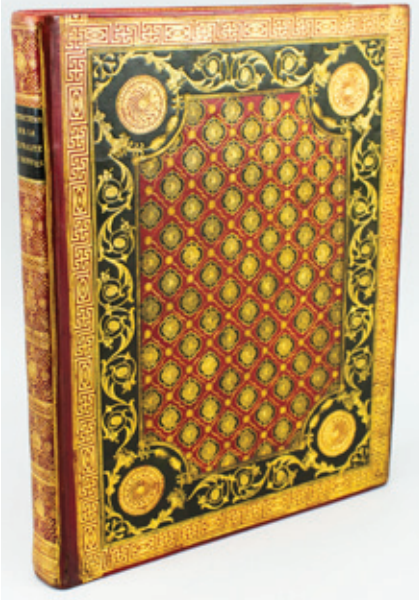
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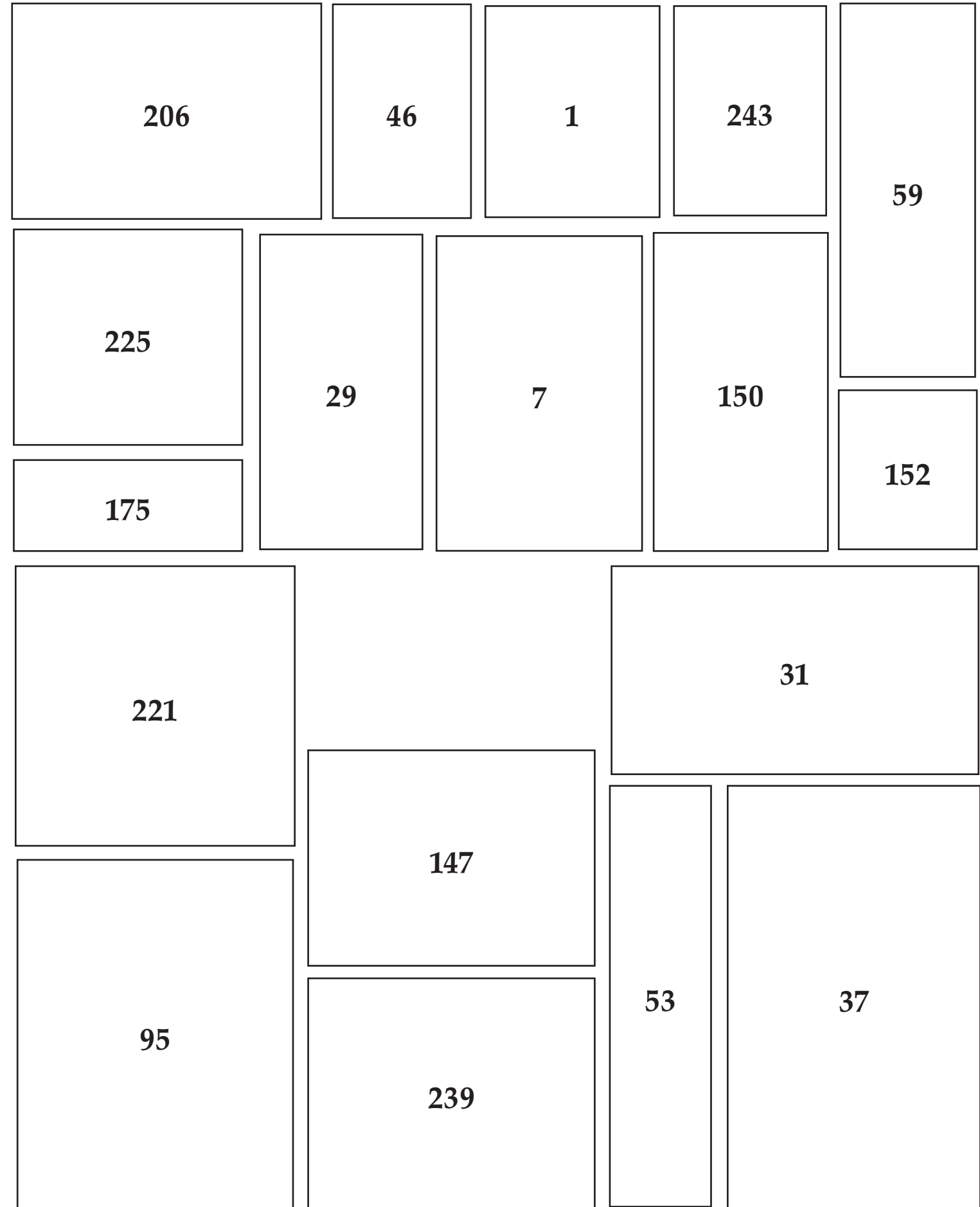
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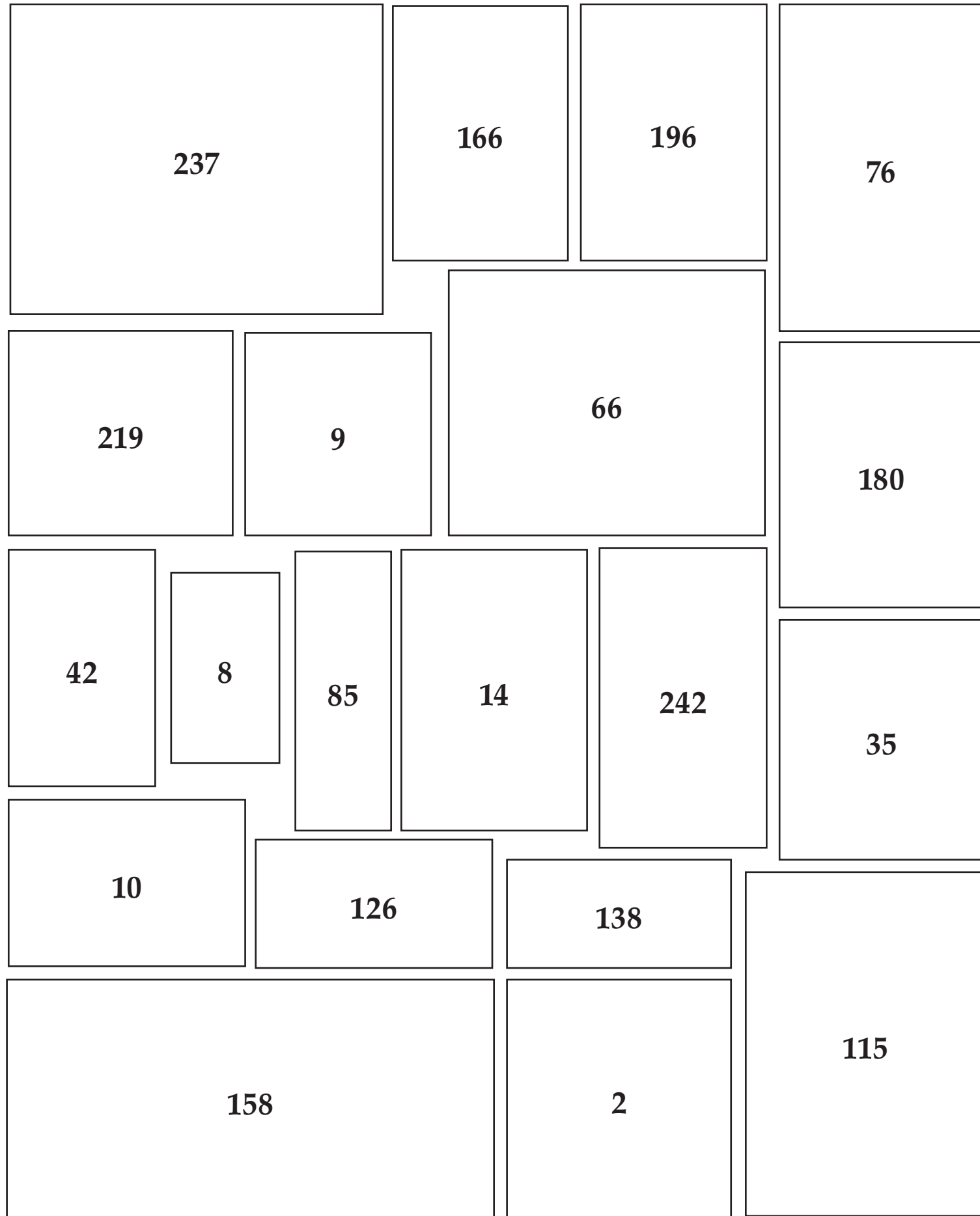
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Most of the text of this catalogue was written by Cokie Anderson and Kaitlin Manning. Kait is also responsible for the photographs and layout. Jill Mann and Sarah Van Gundy assisted with proofreading. Essential administrative support has been provided by Tammy Opheim and Jill Mann.

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

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- 1495 MEDER. *QUADRAGESIMALE NOVUM DE FILIO PRODIGO*. Bound by Robert Joly, ca. 1879; see item #154.
- [1540?] HOMER. *ODYSSEA [and other works]*. Bound ca. 1880; see item #147.
- 1544 VALERIUS MAXIMUS. *DICTORUM FACTORUMQUE MEMORABILIUM EXEMPLA*. Bound by Capé, ca. 1858; see item #127.
- 1555 BOUCHET. *LES TRIUMPHES DE LA NOBLE AMOUREUSE DAME*. Bound by Marius Michel et Fils, ca. 1868; see item #139.
- 1620 RUSCELLI. *KRIEGS UND ARCHELEY KUNST*. Bound ca. 1792; see item #86.
- 1629 (ELZEVIER IMPRINT). HORACE. *[OPERA]*. Bound by Arnaud, ca. 1850; see item #121.
- 1644 FAVORAL. *LES PLAISANTES JOURNÉES DU SR FAVORAL*. Bound ca. 1740; see item #51.
- 1644-5 (ELZEVIER IMPRINT). LIVY. *HISTORIARUM LIBRI EX RECENSIONE J. F. GRONOVII*. Bound ca. 1850; see item #122.
- 1646 SUCKLING. *FRAGMENTA AUREA*. Bound by Riviere & Son, ca. 1890; see item #169.
- 1648 (ELZEVIER IMPRINT). BALZAC. *LETTRES CHOISIES*. Bound by Joly Fils, ca. 1880; see item #153.
- 1651 (ELZEVIER IMPRINT). BALZAC. *LES OEUVRES DIVERSES*. Bound by Joly Fils, ca. 1880; see item # 152.
- 1663 TERENCE. *SIX COMEDIES*. Bound by Philip Dusel, ca. 1990; see item #234.
- 1667 [MAGALOTTI]. *SAGGI DI NATURALI ESPERIENZE*. Bound ca. 1840; see item #117.
- 1669 TEATE. *TER TRIA*. Bound by Philip Dusel, ca. 1990; see item #235.
- 1686 GUNTON. *THE HISTORY OF THE CHURCH OF PETERBURGH*. Bound by Roger Payne, ca. 1780; see item #72.
- 1693-4 ORLÉANS. *HISTOIRE DES REVOLUTIONS D'ANGLETERRE*. Bound ca. 1800; see item #103.
- 1747 STITH. *THE HISTORY . . . OF VIRGINIA*. Bound by Francis Bedford, ca. 1865; see item #133.
- 1766 [GOLDSMITH]. *THE VICAR OF WAKEFIELD*. Bound by Riviere & Son, ca. 1889; see item #163.
- 1789-[1894] (FRENCH ILLUSTRATED BOOKS). *LA SAINTE BIBLE*. Bound by Charles de Samblanx, ca. 1884; see item # 158.
- 1807 WILLIAMSON. *ORIENTAL FIELD SPORTS*. Bound by Courtland Benson, 2014; see item #244.
- [1812], 1820, [1821] ROWLANDSON. *[THREE TOURS OF DR. SYNTAX]*. Bound by Riviere & Son, ca. 1890; see item #168.
- 1815 SCOTT. *THE LORD OF THE ISLES*. Bound by Bennet, ca. 1925; see item #210.
- 1817-18 HASSELL. *PICTURESQUE RIDES AND WALKS*. Bound by Wood, ca. 1886; see item #160.
- 1818 LAMB. *THE WORKS*. Bound by Riviere & Son, ca. 1890; see item #167.
- 1827 DIBDIN. *RARE AND VALUABLE EDITIONS OF THE GREEK AND LATIN CLASSICS*. Bound ca. 1907; see item #199.
- 1827 FORD. *DRAMATIC WORKS*. Bound by Riviere, ca. 1875; see item #144.
- 1827 TENNYSON. *POEMS, BY TWO BROTHERS*. Bound ca. 1894; see item #189.
- 1830 BALZAC. *PHYSIOLOGIE DU MARIAGE*. Bound by Fletcher Battershall, ca. 1900; see item #193.
- 1836 BOURRIENNE. *MEMOIRS OF NAPOLEON BUONAPARTE*. Bound by Sangorski & Sutcliffe, ca. 1924; see item #207.
- 1851 HAWTHORNE. *THE HOUSE OF THE SEVEN GABLES*. Bound by Goodspeed, ca. 1939; see item #216.
- 1897 WALTON and COTTON. *THE COMPLEAT ANGLER*. Bound for Asprey, ca. 1986; see item #231.
- 1909 SWINBURNE. *SONGS BEFORE SUNRISE*. Bound by Kerstin Tini Miura, ca. 1980; see item #229.
- 1926 DORSENNE. *C'ETAIT LE SOIR DES DIEUX*. Bound by Armelle Guegant, ca. 2010; see item #243.
- 1928 (NONESUCH PRESS). DANTE. *LA DIVINA COMMEDIA*. Bound by Lester Capon, ca. 1988; see item #233.

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This is an extremely desirable complete and dated manuscript of Peter Lombard's widely influential treatise, adorned with very appealing illuminated initials, and attractively written out and bound in Bohemia. Born near Novara and educated in Italy and France, Petrus Lombardus (ca. 1100-60) taught theology at Paris, and in 1159 became bishop there. Written between 1155 and 1158, his "Sententiae" is the most important theological work of the 12th century. Topically arranged, the work summarizes past learning about Christian doctrine by quoting authorities (these are the "sentences" that give

the book its name) and attempting to resolve textual disagreement by dialectical analysis. As a source collection, the "Sentences" continued to spark discussion, and it enjoyed great success as a theological textbook until the 17th century, inspiring numerous commentaries, including those of Aquinas and Luther. The mermaid, lily, and star stamps on our binding match tools used at Kyriss workshop 185, a Bohemian bindery that experts call Meerweib [Mermaid] II, in operation from approximately 1470 to 1488. The notable script is distinctive, being thick and curvilinear without being cramped or difficult to read. The initials that open each book here are a lovely addition, composed of and adorned with curling acanthus leaves in shades of blue, gray, green, and pink, with highlights of burnished gold. The style of decoration and especially the palette are typical of manuscripts—and printed books such as the Gutenberg Bible—illuminated in German-speaking areas in the 1450s and 1460s. The use of such decoration, as well as gold, indicates the prestige of this copy, since this kind of splendid embellishment would normally have been reserved only for manuscripts on vellum, rather than paper. In addition to its decoration, the present volume is of special interest for at least four additional



reasons. First, it retains its original unrestored binding, including the metal fittings. Second, it is dated. Apart from Italian humanistic manuscripts, a fair proportion of which are dated in a colophon, it was still very uncommon in the 15th century for scribes to date their work. Our understanding of the development of script and decoration, and of the transmission of texts and ideas, is necessarily based on the foundation of those minority of books that are precisely dated. In this case, the scribe tells us that he finished writing Book I on the feast of Saint Paul (30 June) in the year 1463 (a Thursday). Although a few words are uncertain due to the heavy abbreviations used, it is apparent that the scribe has composed some original rhyming verse to celebrate his accomplishment: "Opus primi libri Sententiarum terminati / Spectantem ma' habens beate terminati / Huius in die t' beati Paulique beati / Tunc Ihesu incarnati Christi voluente anno / Quadringente sexaginti tercioque mileno." Third, the manuscript suggests something about commercial realities in 15th century Eastern Europe. The present text was mandatory for students in the faculty of theology at the University of Paris from the 13th century, with the result that so many copies were produced in the 13th and 14th centuries that there was less need for further copies to be written in the 15th century. This fact makes the present copy unusual, and suggests that it was written at a place outside the heavily travelled channels of commerce, at a location where a second-hand copy could not be obtained (but where an exemplar to copy could). Finally, manuscripts from Bohemia are, simply put, very rare on the market. (ST12928)

BOUND AT THE ABBEY OF SAINT PETER, SALZBURG

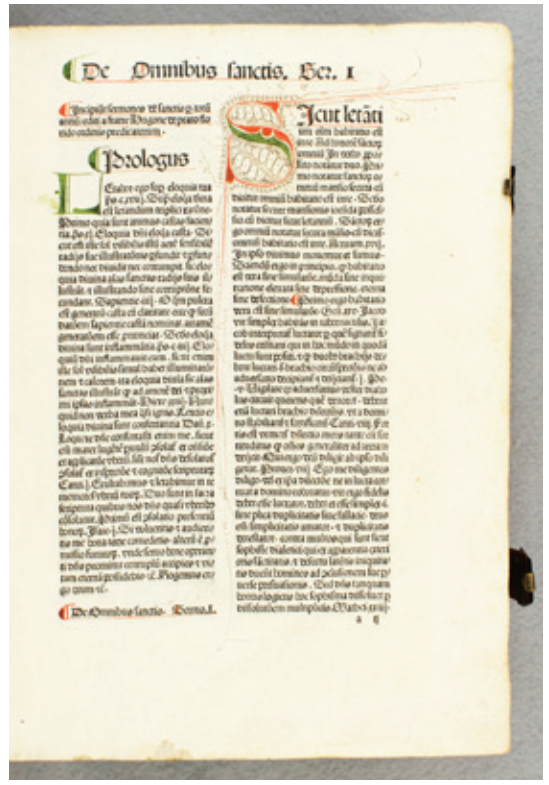
The Broxbourne Library Copy of the First Book Printed in Heidelberg

2 EVRARDUS DE VALLE SCHOLARUM. SERMONES DE SANCTIS. (Heidelberg: [Printer of Lindelbach (Heinrich Knoblochzer or Johann and Conrad Hist)], 21 January, 1485) 305 x 210 mm. (12 x 8 1/2"). 286 unnumbered leaves, including the terminal blank. 46 lines and headline, double column, gothic type. **FIRST PRINTING.** IN A CONTEMPORARY REDDISH-BROWN LEATHER BINDING OVER THICK UNBEVELLED BOARDS, EXECUTED AT SAINT PETER'S ABBEY IN SALZBURG, diapered covers with circular, rhomboid, and peltate stamps of the Paschal Lamb, the attributes of the four Evangelists, rosettes, other floral and vegetal forms, etc. within and at the intersections of the diapers (the stamps on the upper board different from those on the lower), thick raised bands, two clasps (the brass hardware original, the leather portions renewed), vellum liners (made from a substantial fragment of a leaf from an 11th century German Gradual) guarding the first and last gatherings; expertly rebaked to style (and with one corner recovered) by Courtland Benson. In a very sturdy



modern folding cloth box. Paragraph marks and frequent two- to four-line initials painted in red or green, eight-line maiblumen "S" in both colors at beginning of text. Title page with manuscript ownership inscription of the Abbey of St. Peter; bookplate of Albert Ehrman pasted to inside front and rear covers (and with his small stamped cipher inside the back cover). Goff H-513 (under Hugo de Prato Florido); BMC III, 666. ♦Covers a bit marked and dried, some wear along edges, the stamps with varying degrees of clarity, but the very skillfully restored binding entirely solid and retaining much of its original appeal. Intermittent minor foxing, a handful of leaves in the final three gatherings with overall light browning, minor browning (especially at edges, but occasionally more generally) affecting the text elsewhere—though never seriously, a solitary tiny round wormhole in margin of second half of the volume, but still a pleasing, well-margined copy internally, the leaves entirely clean and (except at the very end) consistently fresh. **\$37,500**

This is a distinguished copy, in a binding of very considerable interest, of the first printing of a collection of sermons on the lives of the saints, and, more important, the first book to be printed in Heidelberg. We know from its decoration that



it was bound at the Benedictine abbey of Saint Peter in Salzburg, and it was later in the library of one of the great 20th century collectors of early printing. The text was attributed in the 15th century to the Dominican Hugo de Prato Florido (his name appears in the book's colophon), but the author has since been identified as the French Augustinian Evrardus de Valle Scholarum. In the third quarter of the 13th century, Evrardus studied theology at Paris, where he might have known Aquinas and Bonaventura. He later joined the newly established congregation of the so-called Valley of Scholars, became its Prior probably in the 1260s, and evidently died after 1280. Printing came to Heidelberg surprisingly late, given the fact that nearby Nuremberg was issuing books at the end of the 1460s, and such lesser places as Lauingen, Merseburg, Blaubeuren, and Memmingen had printers at work in the 1470s. And while we can identify without question the present book as the first one printed in Heidelberg, we are not certain just who printed it. These "Sermones" were produced by someone at first identified eponymously as the Printer of Lindelbach, but subsequently the work was attributed to Johann and Conrad Hist. Now, it is thought that the printer was likely to have been Heinrich Knoblochzer, who had issued some three dozen books in Strassburg from 1476-85 before coming to Heidelberg. The connection among, and confusion relating to, these personages stem from the facts that they were all early Heidelberg printers and that the same typefaces appear in books issued by all of them. With the aid of Peter Wind's thorough scholarly monograph "Die Verzierten Einbände der

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

AN UNRESTORED INCUNABULAR BINDING OF CALF-BACKED BOARDS

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

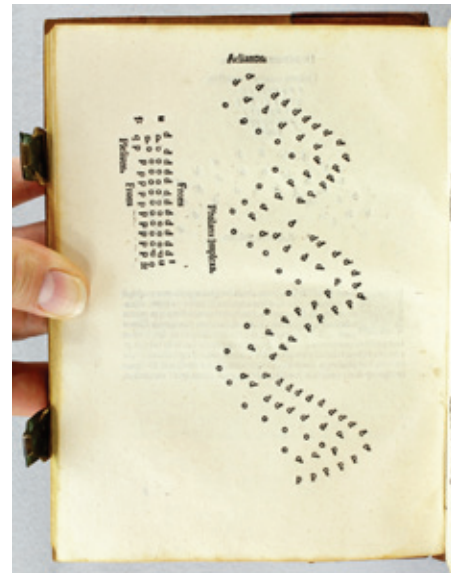
3 VEGETIUS RENATUS, FLAVIUS, et al. SCRIPTORES REI MILITARIS (works by five Roman and Greek military authors). [bound with] **HERODIANUS. HISTORIA DE IMPERIO POST MARCUM.** (Rome: Eucharius Silber, 1494; Bologna: Bazalerius de Bazaleriis, 1493) 225 x 155 mm. (8 3/4 x 6"). [104] leaves, single column, 40 lines in roman type; [64] leaves, single column, 38 lines in roman type. **Two separately published works bound in one volume.** The first work edited by Johannes Sulpitius Verulanus; Herodianus translated into Latin by Angelus Politianus. **FIRST EDITION** of the first work. Excellent contemporary calf-backed wooden boards, contemporary ink titling on upper board, leather on boards tooled with vine of rosettes, raised bands, original brass and leather clasps. In a new cloth clamshell box. First work with decorative woodcut initials throughout and several typographical diagrams of troop formations in the text. Front pastedown with book label of Kenneth Rapoport; title page of first



work with two heraldic shields drawn in red ink by an early hand, final page with outline drawing of one of the eschutcheons. Goff S-344; BMC IV, 116; Goff H-87; BMC VI, 834. ♦Half-inch chip from head of spine, small chip from tail, light dampstain to leather, other minor external imperfections, but the original binding quite solid and generally very pleasing. Minor worming to pastedowns, to margins of first three leaves, and to last two leaves (affecting a half dozen words in all), four gatherings with unobtrusive small brown stains at gutter, titles faintly dusty, other trivial imperfections, but A VERY FINE, EXTREMELY FRESH COPY, the contents quite clean and crisp, with deep impressions of the type. \$22,500

Offered in an unrestored contemporary binding of considerable appeal, this is the first printing of a famous collection of works on the Roman military system and methods, usually listed under “Vegetius,” the 4th century imperial bureaucrat whose “De re Militari” is the chief treatise in the group. The text also includes the “Strategemata” of Sextus Julius Frontinus (30-104 A.D.), Roman magistrate and governor of Britain from 74-78; “De Instruendis,” a work on tactics by Aelianus (2nd c. Greek); the “De Vocabulis rei Militaris” of Julius Modestus, a Roman grammarian in the time of Augustus; and “De Optimo Imperatore,” the Latin

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



A RECYCLED LIMP VELLUM POST-INCUNABULAR BINDING

An Analysis of Early 16th Century Society

4 RODERICUS ZAMORENSIS. [SÁNCHEZ DE ARÉVALO, RODRIGO]. SPECULUM VITAE HUMANAЕ. (Strassburg: J. Prüss, 1507) 285 x 200 mm. (11 1/4 x 8”). 14 p.l., 91, [1] leaves (the last blank). Contemporary limp vellum, a single piece of recycled parchment (with faded ink writing on the covers) stitched to the text block through two brown leather squares on the flat spine, ink titling, bound without pastedowns (allowing a very good view into the binding structure). With large foliated and historiated woodcut initials throughout. Inner front cover with bookplate of the James V. Brown Library; front flyleaf with faded early ink library inscription in Latin and a number of calligraphic flourishes; head of title with heavily struck through early ownership inscription and still legible location markings, the iron gall ink used causing three small holes in the leaf. Adams R-646; Proctor 9981. ♦Vellum somewhat stained and rumped, two small tears to spine, but the original binding sound and pleasing

as an unlikely survival. Very faint browning throughout, more noticeable in three or four quires, occasional light dampstain to tail margin, intermittent minor foxing or smudges, last (blank) leaf trimmed an inch or so along fore edge, but still an excellent copy, the thick, textured leaves generally clean and crisp. \$2,400

One of the most popular books in the early years of printing, this “mirror of the human condition” offers an intriguing sociological look at that period by examining the joys and consolations as well as the perils and adversities of every personal station and occupation. The first part of the book deals with laymen, from emperors to common folk, and the second discusses the various hierarchies of the Church, from pope to lowly monk. In perhaps the most interesting sections of the book, Sánchez discusses such varied occupations as soldier, judge, farmer, lawyer, notary, cloth maker, armorer, hunter, shepherd, physician, merchant, mathematician, astronomer, musician, and actor, presenting a fascinating analysis of contemporary society. Coming at his subject a different way, he also covers marriage, praising the institution in one chapter, but following this with another “On the Miseries of Spouses.” In a piece of eternal wisdom, Sánchez observes that every station in life has its vicissitudes, suggesting that no one is completely happy, and everyone would be best off accepting whatever fate has bestowed. Rodrigo Sánchez de Arevalo (1404-70) was a lawyer in Salamanca before entering the church, a successful career move that culminated in a number of important positions at the papal curia. He became one of the first living authors to have a book published when Sweynheym and Pannartz printed “Speculum Vitae Humanae” in 1468. Our

edition of the work is of particular interest because it was prepared by two friends of Erasmus, Johann von Blotzheim and Jakob Wimpfeling, and enjoyed the support of the local Strassburg humanists. In an early version of the promotional blurbs that appear on today’s book jackets, this work contains recommendations in verse from such prominent humanists as Sebastian Brant and Beatus Rhenanus, apparently solicited by the enterprising publisher. The simple, utilitarian binding here—perhaps done at the library whose faded Latin inscription and ink shelf number appear on the opening leaves—is similar to examples described in Monica Langwe’s “Limp Vellum Bindings in the Vatican Library”: a recycled piece of parchment is wrapped around the text block and attached to the bands with stitching that was exposed on the spine. Often, as here, small pieces of leather would be used to keep the stitches from tearing through the thinner parchment. Despite being designed for use rather than beauty, these bindings have their own visual appeal, and are even imitated by modern book artists. While one would probably consider this a modest book in terms of aesthetic values, its pleasing typeface—with unusually large, rounded, even elegant letters—and the liberal use of woodcut initials make it an attractive volume. Ours seems to be the first post-incunabular printing of this text and is rarely encountered. (CEH1307)



ELABORATELY BLIND-TOOLED AND PANEL-STAMPED CALF BY ANDRÉ BOULE

A Froben Imprint that is 4,000 Errors Better than Previous Editions

5 SENECA, LUCIUS ANNAEUS. [OPERA PHILOSOPHICA]. (Basel: J. Froben, 1515) 320 x 215 mm. (12 1/2 x 8 1/2"). 643, [23] pp. Edited by Desiderius Erasmus. First Erasmus Edition. SUPERB CONTEMPORARY BLIND-STAMPED CALF OVER WOODEN BOARDS BY ANDRÉ BOULE (signed below panel stamps), front cover framed by multiple concentric rolls of floral patterns or bees (with their wings spread), BOTH BOARDS WITH FINE CENTRAL PANEL STAMPS, the one on the upper cover depicting the martyrdom of Saint Sebastian, the one on the lower cover showing the Crucified Christ flanked by Saint Thomas Aquinas and Saint Catherine of Siena, the latter scene with various frames containing grape vines, oak limbs with acorns, wyverns, and then more of the flowers and bees seen on the front board, raised bands, spine panels with diagonal hatching (the joints and clasps renewed with considerable skill), catchplates probably original, clasps newer but expertly restored) brass and leather clasps and catches, newer (but not displeasing) endpapers. Woodcut initials, title page and dedication with allegorical frames. Front pastedown with modern hexagonal cipher book label; title page with several early signatures partially erased or marked through, later signature of Berauld; first 15 pages with neat underlinings and marginal annotations in a lovely humanist hand. Adams S-883; Dibdin II, 395; Moss II, 577. For the binding: Goldschmidt 56; Gruel I, 58-59; Foot, Henry Davis Gift II, 5. ♦Minor scratches to boards, light stain



to lower cover, the decoration on the lower back board just a bit muted, but the enormously appealing binding solid, lustrous, and altogether pleasing. Repairs to a couple of short marginal tears on m4 (affecting one word in the last line of text), s5 with repaired meandering tear, with minor discoloration, extending the width of the page (several letters in the text slightly displaced, but nothing lost), isolated marginal stains, a tiny wormhole in the fore margin of most leaves, otherwise a very fine copy, the text unusually clean and fresh, and with wide margins. \$14,000



This is a beautifully preserved blind-stamped volume produced by André Boule (fl. 1500-30), a talented and prolific purveyor of bindings created using pressed plates and rolls, and one of the few 16th century binders to sign his work in full. According to Gruel and Goldschmidt, the Saint Sebastian and Crucifixion plates used here were the most frequently encountered, and the most beautiful, of French panel stamps of the early 16th century. Both the rolls and the plates have a distinctive artistry and charm, certainly worthy of being boldly signed. Boule bindings are represented in a number of institutions—the British Library Database of Bookbindings records 37 specimens, mostly in French libraries—but they are infrequently seen in the marketplace. ABPC does not record another example since at least 1975, and Rare Book Hub locates just three others, the most recent in 1951. The contents here are a collection of the philosophical writings of the first century Stoic, and this printing was the first to be edited by Erasmus (1466-1536), who claimed to have corrected 4,000 mistakes from earlier editions. The Roman statesman,

philosopher, and dramatist Seneca (ca. 1 B.C. - 65 A.D.) has the unusual distinction of being popular with both the Medieval church—which believed him to be a Roman converted to Christianity, perhaps by Saint Paul himself—and with Renaissance humanists like Erasmus. He appears as a character in Dante's "Divine Comedy," where he resides in Limbo with other "virtuous pagans," and his works greatly influenced Petrarch, who adopted Seneca's rhetorical style in his own essays. He is also one of the few Roman philosophers whose works are still read today. (ST12967)

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

6 MANTUANUS, BAPTISTA. AD MORTALIUM OBLECTATIONEM . . . ULTIMA PARS OPERIS. (Lugduni: Bernard Lescuyer, 1516) 170 x 100 mm. (6 5/8 x 4"). [248] leaves **lacking the "Agelariorum Libri Sex" often found in this volume. Volume I of II.** FINE CONTEMPORARY ELABORATELY BLIND-STAMPED CALF over pasteboards, covers with frame of rosettes in a curling vine enclosing a central panel with three vertical rolls of bees; raised bands, front joint and spine ends very expertly renewed (corners also probably with some tiny restoration). Front pastedown with book label of George Dunn of Woolley Hall near Maidenhead. Baudrier II, 7-10. For the binding: Goldschmidt 48. ♦Short crack to leather on lower board, other minor wear to binding, title page a bit soiled and a little frayed at edges, other occasional insignificant stains or short tears from paper flaws, but an excellent copy, generally extremely clean and fresh internally, and the binding sound and with well-preserved decoration. \$1,750

This is an excellent example of a Parisian trade binding of the early 16th century, a category of volumes that Goldschmidt points out have sometimes unjustifiably been "called 'specimens from the Library of Louis XII of France' merely on account of the[ir] very frequent [use of the] . . . roll of bees," a motif that sometimes adorned his bindings. (In any case, the present volume would not have been bound for that monarch, who died the year before the date of publication.) These trade bindings were rarely signed, so we can only say that the present binding was crafted by a Parisian atelier according to the prevailing fashion of the day. The contents here represent several minor works by Baptista Mantuanus (1447-1516), one of the most prolific poets of the Renaissance and someone whose verse became enormously popular and influential in the early modern period, particularly after his eclogues were translated into English. Shakespeare adopted some of his poetry, and both Milton and Spenser also found inspiration in his work. There has been considerable confusion over the collation of this book, based primarily on the lack of page numbers, the presence of more than one colophon, and errors by both Panzer and Brunet. Baudrier gives the most in-depth study of this work, listing two separate volumes and proposing an order of the minor works therein; but he also notes that they are so often jumbled that one can only have a "moderate confidence in the order they represent." This copy is no exception, and it is likely that the missing signatures were relegated to the second volume (not present here). Several copies on OCLC have similarly discordant foliation. On the other hand, ours does include a brief work by the 4th century Christian poetess Proba which is not present in some other copies. The distinguished previous owner of this volume, George Dunn (1865-1912), was a keen collector of early manuscripts, printed books, and bindings, as well as English law books. His impressive library was sold by Sotheby's in 1913, following his untimely death. (ST13536)



16TH CENTURY PARISIAN BLIND-TOOLED CALF WITH CLASPS ON ALL THREE EDGES

7 A PRINTED BOOK OF HOURS ON VELLUM IN LATIN AND FRENCH. USE OF ROME. (Paris: Gillet Hardouin, 1516 [calendar covering the years 1516-27]) 197 x 120 mm. (7 3/4 x 4 1/2"). 104 leaves. FINE CONTEMPORARY BLIND-TOOLED CALF, covers with multiple rules and floral rolls, raised bands, gilt lettering in two compartments, skillfully rebaced in the style of period, four brass clasps and catch plates (possibly renewed), original vellum endleaves. With 23 vignettes and 16 full-page metal cuts within architectural borders, BEAUTIFULLY ILLUMINATED IN COLORS AND GOLD BY A CONTEMPORARY HAND. Front pastedown with engraved bookplate of "J. R. P.," rear endleaves with genealogical information in an early hand. The coloring



of one of the vignettes left unfinished. ♦Extremities and raised bands with minor rubbing, minor (and very well done) repairs to a few places at the corners and edges, but the extremely attractive binding completely sound and pleasing. One miniature with faint creasing (mostly touching the robes of two figures), a few miniatures with insignificant paint erosion, the occasional marginal blemish, otherwise IN VERY FINE CONDITION THROUGHOUT, the text and decoration fresh and bright, and the margins wide and very clean. \$42,000



The popularity of the "Medieval bestseller" did not wane after the invention of print; in fact, the advent of movable type made Books of Hours more affordable and widely available than ever. Still, the present example stands out because of its beautiful and well-preserved contemporary coloring, which is uniformly bright and rich throughout the volume. The painter was clearly a talented illuminator, with a high degree of sensitivity for color and detail. His deft use of shadow to create contours and mold faces and musculature gives each scene a strong sense of vitality. The detail work in particular speaks to the quality of this production: one can distinguish the individual hairs on the hoary beard of David, tiny droplets of blood trickling down the body of Christ, and the carefully rendered facial expressions of most figures. The present

work is not only a tantalizing reminder of the power of a good illuminator, but a particularly fortunate survival. Because devotional books like this were normally subjected to frequent use, they are often found in a lamentable state. Although the coat of arms on the title page remains unfinished, the numerous 16th and 17th century genealogical annotations on the rear endpapers, noting births, deaths, and marriages, tell us that it was in the possession of (and possibly commissioned by) the Mechtild family of Guelders (a duchy that occupied parts of present day Netherlands and Germany). The palpably bright, unsoiled miniatures would suggest that this book was rarely opened, but it is equally possible that it was just handled with extraordinary care; in fact, the careful annotations suggest that it was treasured by the family that owned it, acting as both an object of devotion and a repository for the most important events of their collective lives. (ST13118)

IN EARLY GERMAN BLIND-STAMPED CALF

A Very Fine Copy, with More than 1,000 Woodcuts, Most of them Colored

8 (HORTUS SANITATIS). ORTUS SANITATIS. (Strassburg: Reinhard Beck, 1517) 322 x 213 mm. (12 1/4 x 8"). 356 leaves. EXCELLENT CONTEMPORARY BAVARIAN BLIND-STAMPED CALF over bevelled wooden boards, covers decorated in blind, vellum manuscript-lettered tabs, early handwritten paper label on

the spine (lacking clasps, catches, and corner and central bosses). Housed in a very fine new black morocco box. Title printed in red and black within woodcut border, full-page woodcut of skeleton on k1v, four small woodcuts on K1r, small cut of a woman with a physician holding a flask on GG1r, and 1,066 WOODCUT ILLUSTRATIONS IN THE TEXT, THE MAJORITY OF THEM (that is, all of those appearing within the botanical section) IN CONTEMPORARY COLOR. Title page with early inscription of the Bamberg Augustinians; note in ink on pastedown that this is a Royal Library duplicate; early marginal notes in ink on a few leaves. Adams H-1019; Fairfax Murray German 195; Hunt 18; Nissen BBI 2366; Durling 2469; Cushing H-463; Klebs 50; Schuh 2137. ♦A little wear to the joints, spine ends chipped, other signs of use externally, but the original attractive binding solid and with very considerable appeal. A half dozen small, round wormholes in the first few leaves, other trivial defects in the text, but AN EXTRAORDINARILY FINE COPY INTERNALLY, THE PAPER FRESH, BRIGHT, AND CLEAN, and with strong impressions of the woodcuts. \$60,000



This is a remarkably well-preserved copy of the largest herbal and illustrated medical book that had been published to date, a work Hunt calls "the most important medical woodcut book" from the incunabular era, offered here with contemporary coloring that is almost never seen in copies of this edition. An encyclopedia of the plant, animal, and mineral kingdoms and the medical applications of their products, the "Hortus Sanitatis" is an herbal of the greatest importance, offering a comprehensive view of the Medieval understanding of the natural world. Hunt says that "though based in part on the 'Gart der Gesundheit,' [the 'Hortus'] was almost entirely rewritten and elaborated upon, especially in the parts on animals, birds, fishes, stones, and minerals (all of which were less well represented in the earlier work), and in the treatise on urines; the text on herbs too is quite different, each chapter beginning with a description of the plant, its synonyms, and often something about its geographical origin, and ending with a list of the plant's medicinal virtues in a separate section headed 'Operationes.'" The present edition is the sixth overall and fourth Strassburg edition, and it is the first to separate the chapters on animals, stones, and metals from the chapters on plants. The design of the title page is variously attributed to Urs Graf, Hans Wechtlin, or Hans Baldung Grün. A few of the woodcuts are new to this edition, but most are reversed versions of the Prüss blocks,



▲ (detail)

first published in 1491. According to Klebs, "the most interesting of the new cuts are some of the genre pictures (especially those to the parts on zoology and mineralogy), for the draughtsman worked on these more individually with regard to the costumes, which represent those in use in Alsace at that time. . . . A large section of the book is devoted to zoology[.] 164 chapters concern land animals, 122 birds and 106 fishes. Camels are portrayed and described in chapters xxvii, xviii and xxix of the section concerning land animals[.] they are among the earliest portrayals of these animals. The section on birds shows woodcuts of a falconer with several falcons, as well as several birds of prey. . . . These woodcuts belong to the

earliest portrayal of these animals in a printed book." The woodcut illustrating the human skeleton is considered the best such depiction before Vesalius. Copies of this work with period hand coloring are extremely rare. The only other one we could locate in North America is at the Yale University Medical Library. The last copy at auction was from the Giancarlo Beltrame library (contemporary calf, but internally repaired and noticeably affected by damp and worming), which sold in 2016 for the equivalent of \$68,618. Early herbals are notoriously afflicted with the signs of heavy use, and it is remarkable to find one as fresh and clean as the present one. (ST12895)

A FINE PANEL-STAMPED BINDING FROM CA. 1530

9 THEOPHYLACTUS. IN QUATUOR EVANGELIA. (Tiguri [Zurich]: Iacobus Mazochius, 1527) 177 x 110 mm. (7 x 4 3/8"). 14 p.l., 380, [2] leaves. CONTEMPORARY BLIND-STAMPED CALF over wooden boards, covers with blind-ruled frames, center panel divided into three sections, those on the upper cover containing, on the left, a panel stamp of Saint Michael the Archangel; in the middle, two zoomorphic rolls featuring dragons and birds; and, on the right, a panel containing twin rolls of interwoven branches inhabited by various creatures, these rolls within a mottoed frame; lower cover with similar decoration, but the scenic panel stamp showing Saint John the Baptist; four raised bands, remnants of brass clasps, pastedowns lifted, revealing pigskin cords secured in their channels with wooden pegs (small, neat repairs to head and tail of spine and perhaps to the joints). Printer's "Janus" device in colophon. Inside front cover with bookplate of Henry Gough and signature of the same name dated 1754; front flyleaf and title page with several early ownership inscriptions in ink. For the binding: Weale 419; Fogelmark, R. 91, Pl. XXXIX. ♦Leather on spine a little crackled, joints rather worn (but not cracked, and with no looseness), blind decoration on back cover somewhat muted (though that on the front cover still very sharp), other minor wear to the leather, but the binding sound and generally pleasing. Occasional faint marginal dampstains, small rust spots, smudges, or other insignificant defects in the text, but an excellent copy internally, especially fresh and clean. \$3,500

This commentary on the four Gospels was likely bound in Flanders, possibly in Ghent, based on the triple panel design and the stamps of Saint Michael and Saint John the Baptist, common elements in Flemish bindings of the period. The stamps here are very similar in size and composition to those described by Weale in "Bookbindings and Rubbings of Bindings in the National Art Library" (see his #419, a Flanders binding on a volume of tracts printed in 1529). Fogelmark identifies Pieter de Keyser of Ghent as one of the binders who used stamps of Saints Michael and John the Baptist (see R. 91, Plate XXXIX, showing stamps of the two saints that are extremely similar, if not identical to, the ones on our binding, used as part of a triple panel design). Here, Michael the Archangel is seen standing over the struggling Devil, his sword upraised to deliver a final blow, while John the Baptist stands at a makeshift pulpit formed by two poles and a crossbar, his listeners—including an attentive dog—seated on the ground around him. The rolls that form the other decorative panels are inhabited by a number of fanciful or stylized creatures, among them birds, dragons, deer, hedgehogs, and a monkey (these animal panels are also mentioned by Fogelmark as common features in Ghent bindings). The text here is the work of Theophylactus (ca. 1050-1126), a scholar of high repute who became the tutor of Constantine Porphyrogenitus, son of the Emperor Michael VII, for whom he wrote "The Education of Princes." According to Britannica, his writings "deserve the considerable place they hold in exegetical literature for their appositeness, sobriety, accuracy and judiciousness." Our early owner would appear to be Sir Henry Gough (1709-74), first baronet, whose very advantageous second marriage to heiress Barbara Calthorpe brought him money, lands, and quite likely this volume, her bachelor elder brother having bequeathed to her a library that included important Tudor manuscripts, among other items. The lifted pastedowns, rather than being a defect, can be seen as a plus here, as they allow us a clear view of the physical structure of the binding. (ST13537)



16TH CENTURY GERMAN BLIND-STAMPED CALF WITH A FRONT COVER EMPLOYING TITLED VELLUM UNDER HORN

10 HAYMO. PROPHETAS MINORES ENARRATIO : EIUSDEM IN CANTICA CANTICORUM COMMENTARIUS. [bound with] **BASIL, SAINT.** IN HOC LIBELLO HAEC INSUNT: EUCHERII LUGDUNENSIS . . . INTELLIGENTIAE SPIRITALIS FORMULAE . . . (Coloniae: Eucharius Ceruicornus, 1529) 180 x 105 mm. (7 x 4"). [276] leaves; 6 p.l., CVII, [1] leaves. **Two separately published works bound in one volume.** CONTEMPORARY BLIND-STAMPED CALF over wooden boards, covers with blind-ruled frame, central panel with floral roll enclosing two vertical rows of medallion stamps separated by lettering, LOWER COVER WITH LARGE VELLUM SQUARE BEARING THE TITLE SECURED UNDER TRANSPARENT HORN, the vellum held in place by a thin brass strip and nine substantial brass brads; three raised bands, two period clasps (but of different design), brass catchplates (leather component of clasps probably newer), WITH TWO APPARENTLY ORIGINAL RAWHIDE PLACEMARKERS attached to headband, presumably some very discreet restoration (though difficult to see). With eight neatly lettered contemporary fore-edge vellum tabs as place finders. Front inside cover with ex libris of Thore Virgin. Adams H-107; VD16 B 3836. ♦Leather a bit dry and rubbed, with some dulling of stamps, a little wear to joints and corners, two small chips to horn title cover, but the binding entirely solid; title page slightly soiled, light dampstains to first and last quires, otherwise a fine copy internally, clean and fresh with comfortable margins. \$5,500

The text here collects writings from two revered bishops, and the contents are covered by a contemporary binding with most appealing elements. The exegesis on the minor prophets comes from the indefatigable biblical commentator, Haymo (d. 853), a monk at the great Germanic Benedictine monastery of Fulda and eventually Bishop of Halberstadt. Haymo was a lifelong friend of fellow scholar Raban Maur, and in his youth studied at Tours under the learned Englishman Alcuin. One of the most respected Doctors of the Church, Saint Basil (329-79) was the beloved Bishop of Caesarea and great proponent of monasticism. This volume contains his letters which, in addition to commenting on theological controversies and heresies, offer a revealing glimpse of the man's character and his times. An especially satisfying survival, the horn-covered title plate on this volume takes us back to a fine scholarly Renaissance library with volumes expertly identified and arranged, bound both for beauty and for use. The horn employed here—the antiquarian equivalent of clear plastic—is of the sort used for horn books 250 years later. One does from time to time see small metal frames (or traces of one) on a volume from the 15th and 16th centuries, but the label and its horn protector are usually gone (ST13559c)



◀ (detail)



ELABORATELY GILT 16TH CENTURY VENETIAN CALF

11 AUGUSTINUS, AURELIUS. MEDITATIONUM SIVE PRAECATIONUM SECRETARUM LIBELLUS . . . INSUPER EIUSDEM SOLILOQUIA, & MANUALE. (Venetiis: Ioannem Patauinum & Venturinum de Ruffinellis, 1534) 115 x 73 mm. (4 1/2 x 3"). 160 unnumbered leaves. CONTEMPORARY BROWN MOROCCO, ELABORATELY GILT, over pasteboards, covers with double-rule frame enclosing a panel filled with exuberantly twining vines, raised bands, spine panels with six-point star formed by intersecting rules, two panels of each star containing anular dots, tiny holes from fore-edge ties, all edges gilt and intricately gauffered. USTC 802671; EDIT 16 27880. ♦Thin fissures in spine, small, expert repairs to title page without loss, three quires with large but extremely faint



dampstain, other isolated trivial defects internally, but an excellent copy, the glittery binding scarcely worn and extraordinarily lustrous, and the text clean and fresh with comfortable margins. \$3,750

Replete with swirling gilt, this is a very attractively bound pocket edition of "Meditations," "Prayers," and a "Manual" of sayings from the Church Fathers, all works of piety not directly authored by St. Augustine, but compiled by unknown scholars from the sentiments in the saint's voluminous writings. The first printed edition appeared ca. 1480, and the work was frequently reprinted in the 16th century, though the present edition is very scarce outside of Italy. Such a portable edition of these works could well be imagined as the property of an impoverished cleric, but this exuberantly decorated binding was obviously commissioned by someone of much more substantial means. (ST12923)

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

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

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



A "SPES" BINDING BY JACOB BATHEN

13 CICERO, MARCUS TULLIUS. RHETORICORUM LIBRI QUATUOR AD HERENNIUM [and] DE INVENTIONE. (Paris: Simon Colines, 1539) 175 x 110 mm. (7 x 4 1/4"). 156 leaves. A CONTEMPORARY CALF BINDING BY JACOB BATHEN OF LOUVAIN, WITH BATHEN'S ELABORATELY BLIND-STAMPED "SPES" PANEL ON BOTH COVERS featuring a full-length figure of a walking woman, her arms folded, her face



looking up at a cross above the clouds, near which are the words "Meritum Christi," with the word "Spes" behind her head, "Charitas" below her to the right, and "Fides" on the pedestal beneath her feet, the binder's device and initials "I. B." in the lower left, the opening verses in Latin of Psalm 70 in front of the woman, and a Latin legend taken from Psalm 90 around the perimeter of the panel; raised bands, spine with simple blind ruling, pastedowns made of vellum pieces taken from a 13th century canon law manuscript, first and last gatherings protected by strips from a 13th(?) century vellum manuscript (top spine panel renewed, other very small and expert restoration likely to corners and perhaps elsewhere). Printer's woodcut device on title page. Front flyleaf with four-line Latin inscription in a neat humanist hand; occasional neat marginalia in the same or very similar hand. Renouard, p. 304. For the binding: Fogelmark "Flemish and Related Panel-Stamped Bindings," pp. 157-59; Goldschmidt 179-81; Fairfax Murray French 159; Schmidt "Bucheinbaende in Darmstadt," plate XXVII, fig. 35.; Foot, "Davis Gift" II, 302. ♦ Very slight muting to the panel stamps, a couple of bands a bit rubbed, isolated rust spots, otherwise A FINE COPY, the text clean, crisp, and bright, the margins more than ample, and the binding solid and lustrous. \$4,900

Featuring a charming full-figured Renaissance image of Hope, this is one of the famous "Spes" bindings, the present one being confidently attributable to publisher and bookseller Jacob Bathen (ca. 1516-58), whose initials and cipher appear on both covers. The "Spes" panel stamp was introduced in the 1520s by a binder with the initials "I. P.," tentatively identified as Jacob Pandelaer, and was especially popular during the three decades beginning with the 1530s. There were two variants, one with the word "Charitas" (as here) and one without, available as a response to customer demand. Fogelmark and Verheyden attribute this variant to the religious divisions of the time. The allegorical design celebrates the miracle of man's salvation, through the "Meritum Christi" ("Merit of Christ"), with Spes, Fides, and Charitas (Hope, Faith, and Charity) being the three theological virtues associated with salvation. Because Lutherans believed man was saved by faith alone, while Catholic saw charity as a requirement, Fogelmark logically asserts that the "Charitas" design was favored by Catholics, while the version without it was embraced by Lutherans. We know that when the young Marcus Fugger visited Louvain in 1546, he ordered a binding featuring a "Spes" panel with "Charitas," though it is not clear whether he actually had a choice at that moment, because at some time during the Counter-Reformation and the persecution of Protestants by Charles V, the panel without "Charitas" ceased to be used. The contents here represent one of the most popular textbooks on rhetoric of the Middle Ages, outlining the styles of oral rhetoric and the standard format for arguments. The first work was long attributed to Cicero, but is now believed to have been written by an unknown scholar dating from ca. 80 B.C. The second work in our volume, "De Inventione," is a guide to developing and refining arguments, written when Cicero (106-43 B.C.) was still a young man. (ST13150)



▲ (detail)

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

14 VALLA, LORENZO. DE LINGVAE LATINAE ELEGANTIA LIBRI SEX JAM NOVISSIME DE INTEGRO BONA FIDE EMACULATI. . . . UNA CUM EPITOMIS JODOCI BADI AXENSII. (Parisiis: Apud Fran. Gryphium, 1539) 240 x 175 mm. (9 1/2 x 6 7/8"). 16 p.l., 2-249 leaves. FINE CONTEMPORARY CALF, BOTH



COVERS WITH TWO PANEL STAMPS, EACH DEPICTING SAINT JEROME AND HIS LION STANDING BEFORE THE CRUCIFIED CHRIST, the saint's signature cardinal's hat hanging from a tree branch behind him, raised bands, endpapers lifting to reveal 13th century manuscript fragments, front joint expertly repaired. Publisher's woodcut device on title page. Front pastedown with engraved bookplate of the Macclesfield North Library; front flyleaf with contemporary ink inscription identifying the owner of the book as Gerardus Albertus, with a checkerboard grill and a bearded man in a hat sketched below it. Sandys II, 68. Binding not in Fogelmark or Goldschmidt. ♦Leather at corners worn through, otherwise an especially pleasing binding, the covers quite lustrous, and the panel stamps still in sharp relief, scarcely perceptible

dampstain to fore-edge margin of three quires, occasional minor marginal smudges, tiny wormhole to margin of a handful of gatherings at beginning and end, but a remarkably fine copy internally, the leaves especially fresh and clean, and with vast margins. \$16,000

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

BOUND BY CLAES VAN DOERSMAELE OF ANTWERP

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

15 **BOCCACCIO, GIOVANNI.** AMOROSA VISIONE. [bound with] **BOCCACCIO, GIOVANNI,** attributed to. **URBANO.** (Milan: Zanotti Castiglione per Andrea Calvo, 10 February 1521; Bologna: Franciscus Plato de Benedictis, ca., 1492-93) 210 x 133 mm. (8 1/4 x 5 1/4”). [110] leaves, including final blank; [34] leaves, single column, 26 lines in roman type. **Two separately published works bound in one volume.** FIRST PRINTING OF BOTH WORKS. HANDSOME RENAISSANCE INTRICATELY DECORATED BLIND-STAMPED CALF BY CLAES VAN DOERMAELE, covers with outer frame of medallion and foliate roll, inner frame of long-stemmed lilies and scrolling vines, large central panel containing a medallion with three-quarter portrait of Holy Roman Emperor Charles V, a sword in one hand, an orb in the other, the collar of the medallion with the inscription “Carolus V Roma. Imp. Semper August. Etat Sue XLII,” a large escutcheon containing a double-headed eagle above the medallion, a banner with Charles V’s motto “Plus Ultra” suspended between two columns below it, binder’s small “CvD” escutcheon stamp below the central panel; raised bands, early ink-titled paper label, small paper shelf number of a private library at foot of spine, unobtrusive expert repairs to head of front joint, tail of both joints, and upper corners, lacking ties. In a (slightly worn) linen clamshell box. Front free endpaper with 16th century ink ownership inscription of Johannes Hoyel; rear pastedown with inscription of A. Fletcher (i.e.,

Andrew Fletcher of Saltoun—see below). For provenance: Willems “Bibliotheca Fletcheriana,” p. 34; First work: Brunet I, 994 (“edition rare”); Second work: Goff B-762; BMC VI, 826; for the binding: Goldschmidt 184; Weale 94; Fogelmark, p. 125. ♦Title page just slightly soiled, two leaves with minor browning to lower corners, two tiny marginal stains, otherwise A FINE, FRESH COPY IN A VERY WELL-PRESERVED BINDING, the leather lustrous, and the blind-stamped details remarkably sharp. \$35,000

This is a happy combination of two Boccaccio first editions in a wonderful Renaissance binding by a known binder, and with distinguished provenance.

“Amorosa” tells of a dream of love in 50 cantos of terza rima, the text here with Boccaccio’s own revisions, as well as with additional work by the humanist editor Claricio, who includes a defense of Boccaccio’s poetry. The tale follows a dreamer led by a female guide through a castle to the garden where his beloved awaits, plot elements that are clearly reminiscent of Dante, and modern critics now see “Amorosa” as having exerted influence on Petrarch. The bound-in incunabular text here, the novel “Urbano,” was represented originally as a newly discovered work by Boccaccio, but it is now known to be a spurious work variously attributed to Giovanni Buonsignori, Buonaccorsi da Ginestrata, or Cambio de Stefano. The hero, Urbano, is the son of Emperor Frederick I Barbarossa and a peasant girl whom Barbarossa raped. Urbano bears a strong resemblance to the emperor’s legitimate heir, Speculo, and is tricked by unscrupulous Florentine merchants into marrying the daughter of a sultan who believes him to be the emperor’s heir. After numerous dramatic twists that include the death of Speculo, the plot is resolved when Frederick acknowledges Urbano as his heir. The first dated work by our Bolognese printer Franciscus de Benedictis (known by the nickname “Plato”) appeared in 1482, and he began printing regularly in 1487, mostly for publisher Benedictus Hectoris. He issued several undated works in Venice, but continued printing in Bologna until six months before his death in August of 1496. BMC notes that he was known as a “Printer of mark” and was respected by his patrons as “a man of probity as well as of some cultivation.” Binder Claes (Nicholas) van Doersmaele (or Claus Duermale) was active in Antwerp beginning in 1533. Goldschmidt notes that he was “appointed ‘Stadsboekbinder’ for the town of Antwerp” after the death of Willem Vorsterman in 1543, and that “the account books in the Antwerp archives after that date are bound by him.” His name continues to appear in the archives as a binder until 1549. Our binding was probably executed around the time van Doersmaele became the city bookbinder, as the panel gives the age of Charles V (b. 1500) as 42. This particular panel stamp is celebrated: in his “Flemish and Related Panel-Stamped Bindings,” Staffan Fogelmark says that, among cast panels, “it has been acclaimed a masterpiece never to have been surpassed.” Our volume was once owned by Scottish patriot, political theorist, and book collector Andrew Fletcher of Saltoun (1653?-1716), who amassed a library of more than 6,000 volumes, the largest private library in Scotland. (ST12543)



BY THE PECKING CROW BINDER

*Phony “Ancient” Authors Fabricated by the Writer
And Corroborated by Unearthed Fake Artifacts*

16 **BEROSUS THE CHALDEAN,** Attributed to, but by **GIOVANNI NANNI.** **BEROSI SACERDOTIS CHALDAICI, ANTIQUITATUM LIBRI QUINQUE: CUM COMMENTARIIS IOANNIS ANNII VITERBENSIS.** (Antwerp: [Printed by Johannes Grapheus for] Heirs of Joannes Steels, 1545) 171 x 114 mm. (6 3/4 x 4 1/2”). [8], 300 leaves. Contemporary calf by the Pecking Crow Binder, covers with blind-ruled frame, oblique gilt fleur-de-lilies cornerpieces, and the binder’s signature gilt stamps—a hand clutching a spray of flowers, with a bird perched on top—at the center; raised bands, later but well-chosen endpapers, ink titling to fore edge (expertly rebaced in the style of the period, with simple blind and gilt decoration; corners neatly restored). In a modern brown cloth clamshell box. Printer’s device on title page. Front pastedown with later pasted-on manuscript note regarding the forgery; title page with contemporary ownership inscription of Fr[ater] Augustinus [illegible]; first and last page with shallow (and scarcely visible) blind stamp of the (now defunct) Theological Institute of Connecticut. Adams B-788. For the binding: Nixon, “Sixteenth Century Gold Tooled Bindings” 17; Foot, “The Henry Davis Gift,” I, 129-38; Miner, “History of Bookbinding, 525-1950 A.D.” 258-60. ♦Covers a little marked and with

minor staining (a narrow inner strip of upper board somewhat darkened and crackled because of rebacking), text printed on inferior stock (and so with overall faint browning), otherwise an excellent example with only insignificant defects, the carefully restored binding sound and pleasing, and the text fresh and clean. \$7,800

This is an early printing of an elaborate and influential literary forgery, offered here in a binding by the celebrated Parisian Pecking Crow Binder, favored by some of the greatest bibliophiles of the period. The Italian Dominican Giovanni Nanni, generally known as Annius Viterbiensis (ca. 1432-1502), came to prominence after preaching and then publishing a series of sermons in which he interpreted the Book of Revelation to predict a Christian victory over the threatening Turks. But the work that brought Nanni his greatest fame—and infamy—was the present book, first published in 1498. Produced at a time when scholars were becoming heroes for discovering and publishing unknown ancient manuscripts, the collection purports to be translations of lost works of several ancient writers, with commentary by Nanni. However, these “ancient” works were composed by Nanni himself, who went so far as to fake stone inscriptions in ancient languages and to bury them near his hometown of Viterbo, to be excavated and “discovered.” He was intent on proving that Viterbo and the surrounding region of Etruria had been founded by Noah himself after the flood, and that the area’s Etruscan civilization was thus more ancient and influential than Greece or Rome.



He ascribed his fraudulent works to real authors, and Nanni’s fake history ironically had great influence on the methods of later scholars: reliance on chronology, contemporary inscriptions, and official records superseded unquestioning acceptance of the accounts of ancient authors. According to Foot, the Pecking Crow workshop was active in Paris during the first half of the 16th century, though most bindings with this particular decoration were done between 1535 and 1550. The “bird pecking at grain” tool was first noted by Dorothy Miner in the exhibition catalogue she prepared for the Walker Art Gallery in 1957, and is heraldic in origin. The bird is combined with a tool called a dextrocherium, because its floral spray is held by a right hand (from the Latin “dexter” [right] and the Greek “cheiros” [hand]). The tools appear singly in other, more elaborate, bindings from the workshop (e.g., Miner 258 and 259), but are most famously seen together, as here. The patrons of our Pecking Crow Binder could hardly have been more illustrious, as they included Jean Grolier, Thomas Wotton, Marcus Fugger, and the French king François I. (ST12429b)



AN EARLY WALLET BINDING

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

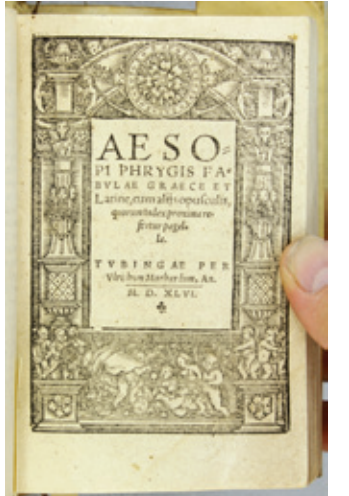
17 XENOPHON. [In Greek:] DEMEGORIAI. [then in Latin] HOC EST, CONCIONES ALIQUOT EX LIBRIS XENOPHONTIS EDE PÆDIA CYRI [i.e., CYROPAEDIA]. [bound with] **AESOP.** AESOPI PHRYGIS FABULAE GRAECE ET LATINE: CUM ALIIS OPUSCULIS. [bound with] **CEBES** (Supposed Author). [In Greek:] KEBETOS THEBAIOU PINAX. [then in Latin] CEBETIS THEBANI TABULA. (Basileae: Ex Officina Ioannis Oporini, March 1552; Tubingae: Per Ulrichum Morhardum, 1546; Parisiis: Apud Joannem Lodo[v]icum Tiletanum, 1545) 171 x 102 mm. (6 3/4 x 4”). 137 (i.e., 134), [2] pp.; 451, [5] pp.; 51, [3] pp. **Three separately published works bound in one volume.** EXCELLENT PERIOD FLEXIBLE VELLUM WALLET-STYLE BINDING composed of a single sheet of vellum folded around spine and fore edge, the edges overlapping on the front cover and held together with the original brass clasp and catch, flat spine with two apparently original exposed cords, vellum fragments of old (12th century?) manuscript leaves used as sewing guards, modern repair (approximately two inches square) to upper corner of left flap. In a fine recent folding cloth box with thick plush lining. Title page



of Aesop with decorative woodcut border by Holbein; title page of Cebes with woodcut printer’s device. Front flyleaf with modern armorial bookplate of Hermann Kunst. Rear flyleaves with six pages of notes in Greek and Latin in an attractive 16th century hand. First work: VD16 X 31; not in Adams, Schweiger, or Hoffmann. Second work: Hoffmann I, 64; Schweiger I, 13; VD16 A 420; not in Adams. Third work: not in Adams or Hoffmann; Schweiger I, 77 (citing a 1562 Paris edition translated by Theodore Adams). ♦Front cover with very small tear in vellum flanked by a total of five holes (as a vestige of an early sewed repair), front flyleaves a little dusty, curled, and with a two-inch slit near the top (one slit with old, neat paper repair), first title page a little soiled, some of the text with very faint overall yellowing, but almost entirely quite fresh and clean internally, and the binding markedly well preserved. \$11,000

Containing three Greek classics with their Latin translations, mostly on facing pages, this is an unusually well-preserved specimen of a seldom-seen early binding style.

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



— TWO LYONNAISE ENTRELAC BINDINGS —

A Charming Manifestation of French Renaissance Refinement

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



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

19 BIBLE IN FRENCH AND LATIN - NEW TESTAMENT. LE NOUVEAU TESTAMENT DE NOSTRE SEIGNEUR JESUS CHRIST. (Lyon: Guillaume Rouille, 1554) 127 x 83 mm. (5 x 3 1/4"). 540, [4] leaves. PLEASING CONTEMPORARY CALF DECORATED IN AN ENTRELAC DESIGN, the boards ornamented in the Lyonnaise style with intricate interlacing strapwork and foliage in painted in black and gray and outlined in gilt on a background of tiny gilt dots, flat spine with similar decoration (these 16th century designs expertly laid down onto modern calf), all edges gilt. Elaborate historiated woodcut frame enclosing each of the two title pages, some decorative and historiated woodcut initials and headpieces in the text. With parallel columns of Latin (in roman typeface) and French (in italic). Front pastedown with embossed armorial bookplate of Daniel Sickles. Baudrier IX, 216; Fairfax Murray / French 532. ♦The covers with trivial marks and worm traces, the text printed on inexpensive (and consequently yellowed) paper, first few leaves and last leaf a little thumbed, isolated minor soiling, but an excellent example, the carefully restored binding entirely solid and quite bright, and the text smooth and fresh. \$7,500



From a distinguished collection, this, like the previous item, is a delightful specimen of 16th century Lyonnaise book production, bound in an elegant style strongly identified with that city. It is a surprisingly early Latin-French printing of the Scriptures, predating both Brunet and Darlowe & Moule: the earliest such edition in Brunet was produced by our publisher in 1557, and the first Latin-French Bible listed by Darlowe & Moule was printed in 1566. A major book production center in the 16th century, Lyon hosted one of the two great annual book fairs of Europe, and the thriving publishing industry made it the only French city to rival Paris in its number of bookbinding ateliers. A close friend of H. P. Kraus, our former owner, Daniel Sickles of Paris, was a major

collector of fine books from the 15th century onwards, with a special interest in modern illustrated volumes and early bindings. (For much more on entrelac bindings, see previous entry.) (ST12518)

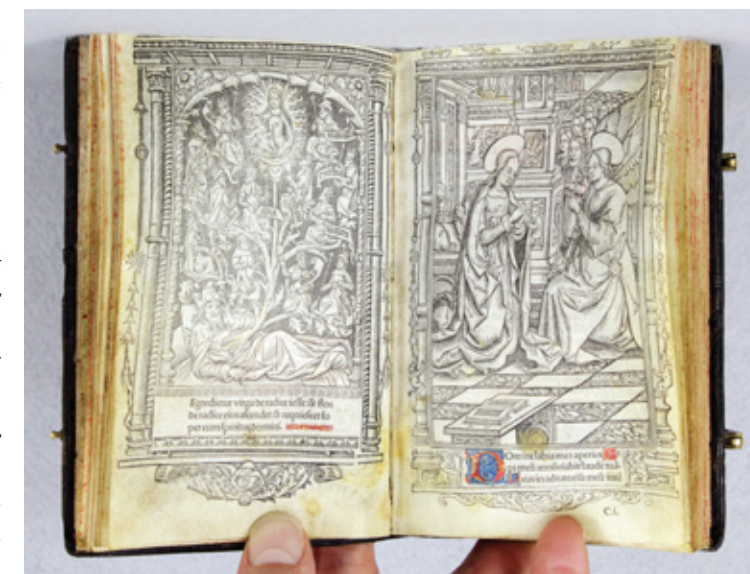
EARLY 16TH CENTURY CALF WITH LATER CURIOUS METAL STRAPS

20 A PRINTED BOOK OF HOURS ON VELLUM IN LATIN AND FRENCH. USE OF ROME. (Paris: Thielman Kerver, 29 May, 1510 [calendar covering the years 1506-30]) 171 x 108 mm. (6 3/4 x 4 1/4"). [108] leaves; **title page (A1) in very good paper facsimile (though blank on the verso, so lacking the Anatomical Man engraving that should appear there).** Pleasant mid-16th century dark calf, gilt, covers framed by multiple



blind rules, central panel formed by a gilt fillet with acorn tools extending obliquely from outer corners, gilt vegetal tools at inner corners, central gilt arabesque, raised bands, expertly rebaced preserving original backstrip (as well as recornered?), spine in blind-ruled compartments with saltire, unusual later (17th century?) brass clasps and catches, the hardware extending some 90 mm. (or three-quarters of the way) across each board, the extensions held in place by small brass nails. Numerous one- and two-line initials painted in colors and gold, each page with decorative and/or historiated frames featuring charming and sometimes fascinating scenic metal-cut border panels at bottom and fore edge, 34 small miniatures (measuring approximately 33 x 27 mm), and 18 RICHLY DETAILED FULL-PAGE CUTS—including the Martyrdom of St. John, the Betrayal of Christ, the Tree of Jesse, the Annunciation, the Visitation, the Nativity, the Annunciation to the Shepherds, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, the Coronation of the Virgin, the Anointing of David, the Raising of Lazarus, the Crucifixion, Pentecost, the Virgin Mary with her symbols, a diagram explaining the concept of the Trinity, and Christ with the symbols of the Passion (Arma Christi). A 17th century engraved and hand-painted holy card on vellum by Cornelius Galle tipped in at front. Front pastedown with early engraved heraldic bookplate; ink stamp of "Kön. Kupferstich Cabinet Stuttgart" on verso of holy card and of last leaf; last (blank) page with early ink ownership signatures and pen trials, and the date 1679. Bohatta 900; Brunet V, 1621, #186; Graesse VII, 375; Fairfax Murray / French 267 (1511 edition). ♦Spine slightly cocked, backstrip a little roughened, but the carefully restored binding quite lustrous, with very little wear, and generally well preserved. Trimmed close at the top (with decorative border just touched on several of the leaves containing full-page miniatures), a half dozen leaves (including the Crucifixion miniature) with faint but noticeable brown stains, minor signs of use, the vellum generally not very bright, other trivial imperfections, but still a reasonable copy internally, with many pages quite pleasing, and with no fatal condition issues. \$16,000

Apparently put to use by at least one devout person and in a binding that was remodeled in a peculiar way by a later owner, this is a deluxe edition of a Book of Hours from a leading Paris publisher, with a new and expanded series of engravings. Based on those created by the printer Pigouchet for his 1496 edition, the illustrations here are "distinguished by [their] greater freedom from convention in the treatment of the designs, there being an appearance of relief or modelling in comparison with the older cut, [and with] cross-hatching and other forms of shading introduced." (Fairfax Murray) In both borders and miniatures, Kerver introduces new elements to familiar scenes. For example, in the Annunciation, the Archangel Gabriel, usually arriving as a solo flight, is here accompanied by a large crowd, perhaps the heavenly host, come to pay homage to the Mother of God; the cow in the Nativity sheds a prominent (and foreshadowing) tear; two world-weary angels watch over the Holy Family on the Flight into Egypt; the Visitation is observed by two beautifully dressed handmaids, one looking on smugly with arms crossed while the other seems to be making a snide remark. The historiated borders contain scenes from the Creation, the life of the Virgin Mary, the life of Christ (with Old Testament parallels), and the 17 Signs of Judgment (all of which appeared in the 1505 Kerver printing), along with the addition for the present edition of 42 vignettes of the Apocalypse and 66 Dance of Death miniatures. Printer Thielman Kerver the elder (d. 1522) came from Koblenz to Paris around 1497, and began printing works for the foremost Parisian publisher, Jean Petit, who was preeminent in the Paris book world for some 35 years, beginning about 1495. ISTC lists Kerver as the printer of 70 works, nearly half of them Books of Hours. Kerver's son Jacques married Petit's daughter and became a prominent printer in his own right. The covers of our binding are decorated in a style typical



of the middle of the 16th century, but their mysterious, strikingly supererogatory clasps clearly have been added at a later date (in the following century?), perhaps as someone's nod to an idea of current fashion, or simply as robust prevention against splaying, to which volumes containing vellum leaves are highly susceptible. We were unable to find anything like these restrictive appliances in any of the usual bibliographies, and none of the prominent experts in binding history whom we consulted could say anything definite about them. (ST12626)

A PIGSKIN BINDING BY FROBENIUS HEMPEL

21 EURIPIDES. [In Greek:] TRAGODIAI OKTOKAIDEKA. [then:] TRAGOEDIAE OCTODECIM. (Basileae: Ioannem Heruagium, 1551) 203 x 130 mm. (8 x 5 1/8"). [464] leaves. Edited by Joannes Oporinus. Second Edition in the original Greek. VERY FINE CONTEMPORARY BLIND-STAMPED PIGSKIN over bevelled wooden boards BY FROBENIUS HEMPEL FOR JOHANN VON EXTER (panel stamps signed with initials "F H"), covers framed by multiple rules and Spes-Fides-Charitas roll, upper cover with central panel stamp showing David and Bathsheba, with the initials "IE" in a space above the stamp and the date "1557" below it, lower cover with panel depicting Judith and her maid with Holofernes' head; raised bands, spine panels decorated with foliate rolls, ink titling in head panel and on fore edge of text block, two original brass clasps and catches. Front pastedown with modern ink owner's signature of A. Stanley [illegible]; title page with neat ink inscription and ink stamp of M. Ioannes ab Exter, verso of title with an ink stamp of Exter's seal of office, with the motto "Disce mori, disce vivere" ["Learn to die, learn to live"] and the date 1567 (see below); verso of front free endpaper with early Latin inscription regarding the merits of Euripides and Sophocles; occasional early ink marginalia in Latin. Adams E-1033; Dibdin I, 536; Hoffmann II, 68. For the binding: Haebler I, 173 #II; I, 21 #I; I, 173 #IV. ♦ Spine and edges somewhat darkened, extremities and joints a little rubbed, a short worm trail to front pastedown, leaves lightly browned, with isolated smudges or rust spots, but still A REALLY EXCELLENT COPY, the leaves clean, fresh, and well-margined, and the binding very well preserved, with the panel stamps in sharp relief. \$15,000

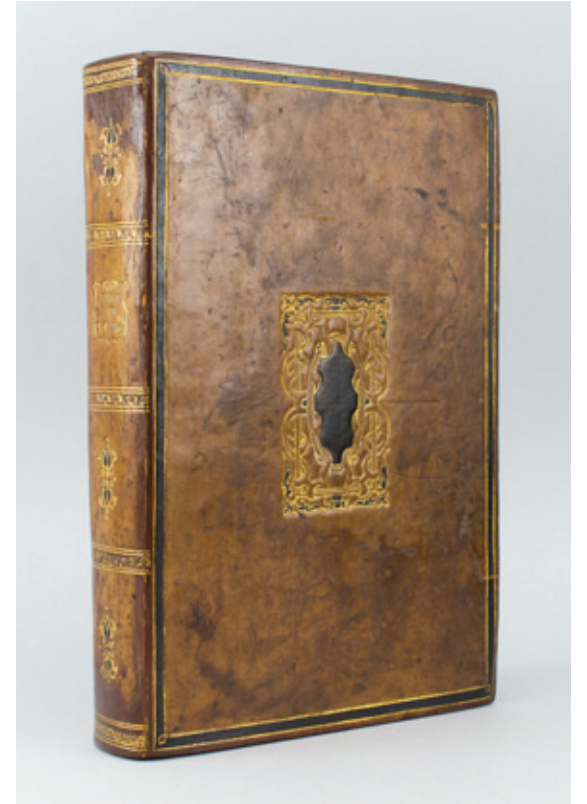
This is the second collected edition of Euripides in the original language, and the combination here of text, annotations, provenance, and binding presents us with a wonderful relic of 16th century humanism, scholarship, and aesthetics. Our edition follows the Aldine printing in 1503, and it is the first of a series of at least five editions of Euripides issued in Basel by Hervagius and/or Johannes Oporinus between 1537 and 1562. The present edition was adjudged to be "very correct" in Edward Harwood's "Biographia Classica" and is called by Dibdin "the most valuable of all the ancient editions of Euripides." Influenced by the new philosophy of Anaxagoras, Euripides (ca. 480-406 B.C.) was a sophisticated thinker who questioned traditional beliefs about the gods, and who as a consequence ended up changing the course of Greek tragedy from that charted by Aeschylus and Sophocles. In the world of Euripides, the gods are not always just, and crime sometimes pays. His characters strike moderns and even post-moderns as painfully true to life. Some of his dramas, such as the "Bacchae" and "Medea," end with shocking bloodshed, while others, such as "Helen" and "Alcestis," have happy endings, and point the way to the New Comedy of Menander. Our copy was bound in pigskin by Frobenius Hempel, identified by the Bavarian State Library's bookbinding database EBDB as the so-called "Wittenberg Master," known to have worked from 1549 until his death in 1575. The Protestant Reformation had made Wittenberg a center of book production as well as the home of Lutheranism, so it is no surprise that a learned Lutheran theologian like Joannes ab (or Johann von) Exter would have his books bound there. Exter was the spiritual leader of the Church of Lippe as well as General Superintendent of Detmold from 1566 to 1599. He must have been an erudite and well-to-do man: he read Greek well, as he has not only commented on the text here, but also corrected the printed Greek text in a couple of places. The Lippe Landesbibliothek in Detmold still holds 13 incunabula from his collection (mostly theological texts), all finely bound in blind-stamped calf or pigskin. Our volume is remarkably well preserved, the binding with its original hardware and with the intricate details in the panel stamps clearly visible. We can see a partially-clothed Bathsheba bathing with the assistance of her maid, while the lustful



David watches from a tower, pointing to a map of the battle that will send Uriah to his death. On the lower cover, Judith triumphantly deposits the head of Holofernes into a sack held open by her smirking maid. (ST12884)

MID-16TH CENTURY FRENCH CALF

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



This is a large-format illustrated printing of the "Comedies," bound in a more restrained version of the painted entrelac bindings in vogue in 16th century, a binding tall and dignified enough to suit its contents. Dibdin describes this as "a most excellent edition" that contains "almost all the valuable treatises upon the author up to the period of its publication" and notes that "it is of rare occurrence." (There were two issues of this 1552 edition; our colophon, dated to 17 Calendas Decembris, Anno 1551, indicates that we have the first.) Terence's six extant plays, the ancestors of drawing room and modern situation comedies, feature crusty fathers, rebellious sons, and impertinent slaves whose machinations solve the playwright's intricate complications of plot. The plays were popular throughout the Middle Ages and the Renaissance, and still retain their appeal. The text of the plays, in large and attractive italic type, is surrounded here by the commentary (in smaller italic) of Donatus (fourth century A.D.) and others. Each scene is preceded by a woodcut depicting the actors on a curtained stage. While very simple in composition, these are animated and frequently amusing. According to Mortimer, our text and scholarly apparatus are mostly reprinted from Girolamo Scoto's Venice edition of 1545, and the scene cuts "are extremely close copies of the Italian blocks used by Scoto." (ST12878)

EARLY CALF FOR A SCHOLAR'S LIBRARY

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

23 (ESTIENNE IMPRINT). STEPHANUS, CAROLUS [ESTIENNE, CHARLES]. PRAEDIUM RUSTICUM. (Lutetiae: Apud Carolum Stephanum, 1554) 178 x 114 mm. (7 x 4 1/2"). 648 pp., [24] leaves. FIRST EDITION of this Collection. FINE PERIOD FRENCH CALF, covers with blind-ruled borders and attractive gilt chain roll frame with fleuron cornerpieces pointing obliquely outward, ornate central arabesque, raised bands flanked by plain gilt rules, spine panels with small gilt fleuron, apparently original green morocco label. Title

page with printer's device. Front pastedown with bookplate of the Cholmondeley Library. Schreiber 134; Hunt 69; Renouard 106, #5; Pritzel 2746; Simon 223; STC French, p. 155. ♦A little wear to joints and extremities (three corners rubbed, one of them with loss of its leather tip, half-inch cracks at head of the joints, shallow chip out of top of backstrip), title page with a hint of soiling, isolated minor marginal spots or smudges elsewhere in the text, but still AN EXCELLENT CONTEMPORARY COPY with ample margins, the binding solid and without any serious condition problems, and VERY FINE INTERNALLY, the text unusually fresh, clean, smooth, and bright. **\$7,500**



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

who wanted attractive books sturdily bound. The fact that the volume's structural integrity and visual appeal are so well retained 450 years after the book's original use is a lucky bonus for us. (ST12027)

A MID-16TH CENTURY PIGSKIN BINDING ENTIRELY COVERED IN GILT

Apparently Owned by Someone Intimately Connected to Melanchthon, Erasmus, and Bembo

24 BEMBO, PIETRO, and others. CARMINA QUINQUE ILLUSTRIVM POETARVM. (Venetiis: Hieronymus Lilius, et socij excudebant, 1558) 160 x 100 mm. (6 1/2 x 4"). 1-72, 81-112, 105-174, 375, 276, 177, 378, 179-183, [1] leaves (pagination erratic, but text complete). OPULENT BLIND-STAMPED PIGSKIN BINDING, upper cover with large panel stamp of Justitia above a three-line text, monogrammed "G.K.", above the panel the abbreviated book title "Illust. Poe." and below it the initials "M.B."; lower cover with central panel stamp of Lucretia above a three-line text, both stamps surrounded by roll stamps with the figures of Justitia and Lucretia, monogrammed "M.I." and dated 1553, raised bands, THE PIGSKIN ENTIRELY COVERED IN GILT. With old owner's name on the title and aphorism from the "Aeneid" on the free endpaper written and dated 1560 by Georgius Sabinus (see below). ♦Gilding a bit rubbed, especially on the spine, occasional small wormholes, minor dampstains, or light foxing, otherwise a fresh, clean copy with comfortable margins, in A REMARKABLY WELL-PRESERVED BINDING THAT RETAINS MUCH OF ITS ORIGINAL GOLDEN LUSTER. **SOLD**



This is an especially intriguing volume for its texts, its provenance, and especially its singular golden binding. The book is divided into five parts, four of which are quite short, with the largest being a paraphrase of the Psalms by Antonius

Flaminus. Of the other four authors here, by far the two most famous are Bembo (1470-1547) and Baldassare Castiglione (1478-1529), the latter celebrated for his famous book "The Courtier." A major figure in the history of Italian literature, Bembo, whose section begins the book, was convinced that his vernacular was the equal of Latin as a literary language, and that he was able, through the example of his own writings, to rescue Italian from the disordered stylistic eclecticism of his day and raise it again to the exalted levels of his models: Dante, Petrarch, and Boccaccio. At the front of this volume, our original owner quotes Virgil and testifies that he is doing so with his own hand ("Georgius Sabinus sua manu scribebat anno M.D.LX"). A person of considerable importance, Sabinus, born Georg Schuler (1508-60), was a Neo-Latin poet, diplomat, scientist, scholar, and academician. He studied under Melanchthon and then accompanied him to the Diet of Augsburg (and later married his daughter). According to "Contemporaries of Erasmus," Bembo "came to take an interest in him and his work," and so did Erasmus. So what resides inside the present volume is of more than a little interest, but it's the binding that is most remarkable. And puzzling. In 40 years of bookselling, we have never seen anything comparable. We cannot provide an explanation for the surfeit of gold here; all we can say is that we have no reason to suspect that any part of it was added after the original binding was made. (ST13609)

A DATED PIGSKIN POCKET VOLUME WITH ORIGINAL HARDWARE Charming for its Size and in Especially Appealing Original Condition

25 BIBLE IN GREEK. BIBLIA GRAECA. [In Greek:] TES KAINES DIATHEKES APANTA. [NEW TESTAMENT]. (Geneva: Jean Crispin, 1564) 130 x 80 mm. (5 1/8 x 3"). 8 p.l., 359, [1] leaves. Second Crispin Edition. VERY APPEALING CONTEMPORARY BLIND-STAMPED PIGSKIN over bevelled wooden boards, covers with medallion-roll frame enclosing central panel tooled with palmettes, upper cover with the date "1566" below the central panel, original brass corner guards, centerpieces, and clasps, raised bands, lacking front pastedown. Woodcut printer's device on title page, woodcut head- and tailpieces. Front flyleaf with early ink ownership inscription of "Phillipus Jacobus"; title page with later owner's inscription dated 1759. Darlow & Moule 4631; Graesse VI (2), 76. ♦Pigskin a bit soiled, small chip at foot of rear joint, tiny crack at foot of front joint, leaves a little yellowed (due to paper quality), y4 with two-inch closed tear into text, occasional minor stains, but an excellent copy, generally clean and fresh in a well-preserved original binding. **\$3,000**



This 16th century pocket Greek New Testament is extremely charming for its size and extremely appealing for its original condition. This edition is described by Graesse as "very pretty . . . [and] printed with characters just as beautiful as those of Rob[ert] Estienne" (our second Crispin edition reproduces the text of Estienne's 1551 fourth edition). The graceful Greek text is encased by a miniature version of the stately bindings that appeared on folio Bibles of the period; this design is uncommonly seen in 16th century small format books, which typically do not appear, as here, with a full complement of brass hardware. Dated just two years after the year of publication, the binding is likely German in origin. The antique patina of the pigskin gives it the appearance of carved ivory, and the sturdy little volume fits very comfortably in the reader's hand, making it convenient for personal devotion or for scriptural study. (ST13020)

A FANFARE BINDING OF LIMP VELLUM

26 ECK, JOHANN MAIER VON. ENCHIRIDION LOCORUM COMMUNIVM, ADVERSUS LUTHERVM, & ALIOS HOSTES ECCLESIAE. (Parisiis: Apud Nicolas Chesneau, via Jacobaea, sub scuto Frobeniano, & quercu viride, 1565) 117 x 83 mm. (4 3/8 x 3 1/4"). 230, [2] leaves. LOVELY CONTEMPORARY LIMP VELLUM FANFARE BINDING IN THE STYLE OF NICOLAS EVE, covers laced through, each cover with two frames, one of palms, the other flowers, enclosing a field of 15 ovals, the central oval with monogram "M M" surrounded by four closed "S's," remains of ties; smooth spine tooled with a palm branch frame and six smaller ovals containing a flower, faint ink titling near head. In a sympathetic modern vellum box. Front free endpaper with bookplate of Michel Wittock; each page of text within ink-ruled frame. Hobson & Culot 69 (this copy). ♦A few creases

to covers, small chip to tail of spine, the gilt just a little muted or eroded, occasional light foxing, other trivial defects, but still A LOVELY COPY, the binding completely solid and very clean, and the text with only the most minor defects. \$15,000



Full of elegance, beauty, and charm, this is a fine early example of what has come to be called a fanfare binding, and this particular volume has occasioned the attention of more than one eminent commentator.

The main features of the fanfare style, in Glaister's words, "are interlacing ribbons" that form "compartments of various shapes, with emphasis given to a central compartment. This interlacing ribbon is bounded by a double line on one side and a single one on the other." Ornaments made with small hand tools "fill all the compartments except the central one and almost completely cover the sides." The fanfare style is perhaps most frequently associated with the work of Nicolas and Clovis Eve, court binders and booksellers to successive kings of France from about 1578 to 1634. It is generally believed that the term "fanfare" actually 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." Of the present binding, Hobson & Culot point out similarities in design and tooling to those on a binding likened by Gumuchian to the work of Nicolas Eve (see XII, 119 and Plate XLIV). Hobson & Culot also note the binding's similarity to those done for Pietro Duodo, with its repeating ovals and myriad small tools; but conclude, in the end, that it comes from the same workshop as the binding shown in Gumuchian, and not the workshop employed by Duodo. If this binding were not done by Eve himself, it was likely produced by someone who trained with or worked for him. The delicate tooling emerges here as even more lacy and perhaps more sophisticated and lovely against its ivory vellum background than it would against the darker morocco used in the Gumuchian binding and in others of the period. The contents here, the famous anti-Lutheran tract "Enchiridion" (first printed in Cologne in 1525), is probably the most important work by Johann Eck (1486-1543), a leading force of the Counter Reformation and the person largely responsible for procuring Luther's excommunication via the bull "Exsurge Domine" in 1520. This work is primarily a collection of theological arguments directed against Luther and other "enemies of the Church," but Eck also includes proposals for reform within the Church, such as improving the training of priests and addressing the abuse of indulgences. Our volume was recently part of the wonderful library of Michel Wittcock, whose collection of European bindings was one of the grandest ever assembled (see item #29). (ST13053)



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

27 VALERIANO, GIOVAN PIERIO. HIEROGLYPHICA SIVE DE SACRIS AEGYPTIORVM LITERIS COMMENTARII . . . A CAELIO AUGUSTINO CURIONE DUOBUS LIBRIS AUCTI ET MULTIS IMAGINIBUS ILLUSTRATI. (Basileae: Per Thomam Guarinum, 1567) 362 x 235 mm. (14 1/4 x 9 1/4"). 6 p.l., 15, [1] pp., 15-441, [25] leaves. Second Edition. Excellent contemporary blind-stamped pigskin, covers with multiple frames of palmettes, rosettes, floral rolls, and an allegorical roll depicting Fides, Justitia, Caritas, and Spes; raised bands, traces of ink titling to spine, intact original brass clasps, small hole at head of rear board where a chain was once attached. Woodcut printer's device on title and last page, frontispiece portrait, 12 charts in the text, and 265 MOSTLY EMBLEMATIC ILLUSTRATIONS in the text. Front pastedown with (18th century?) engraved armorial bookplate and 19th century woodcut bookplate of William Schott; title page with two early (probably 17th century) inscriptions from the monastery library at Kaisersheim. Praz, p. 521; Caillet 10978; Adams V-51. ♦Very minor soiling to pigskin, small area of discoloration at top of back board (where chain hasp had been



located), front hinge beginning to open at the top, final few leaves with minor faint traces of mildew, barely perceptible diagonal dampstain at upper corner on a number of text leaves, other trivial imperfections, but A NEARLY FINE CONTEMPORARY COPY, the unrestored binding showing almost no signs of use, and the text bright, clean, fresh, and with very spacious margins. \$7,500

This is a well-preserved copy of a curious compendium of ancient and Medieval lore that was once anchored in a monastic library. First published in 1556, it is the work of Valeriano (1477-1558), a native of Belluno, whom Pope Leo X de Medici made the educator of the younger generation of the Medici family. Valeriano rose to such fame as a scholar that Venice erected a statue of him outside the Frari church. Despite its title, this work will tell the reader very little about the hieroglyphs of Egypt, but it is full of information on natural history, culled from Medieval bestiaries, lapidaries, and the "Physiologus," an ancient book of Alexandrian origin. More important, the work was widely used as a source in the 16th and 17th centuries for art, literature, and emblem books. Mortimer calls the book "a major contribution to emblem literature," and Moseley calls it "the great encyclopedia of symbol for the period." The author arranges his information in a series of entries, each illustrating a "hieroglyph," accompanied by woodcuts ranging from an eagle with young to a sailing ship, to mystic triangles, to a man in a brimmed hat. Our second edition is enlarged with 20 additional woodcuts, and with two books written by Celio Agostino Curione as a supplement to Valeriano's work. This volume was once in the library of the Imperial Abbey of Kaisersheim ("Caesarea" in Latin), a Cistercian monastery in the diocese of Augsburg, and its attractive blindstamped binding may have been executed for that abbey. Its Fides roll (identified in the German bindings database as EBDB r003201) seems to be identical to one used by Daniel Wachtler, also called the Werdenstein Binder, known to have been active in Augsburg ca. 1578. In recognition of its value as a reference tool, our volume had been clearly designated by its 16th century keepers as a non-circulating book, having been chained to a rod to prevent its removal. (ST12544)

A MONOGRAMMED BINDING FROM A FINE EARLY LIBRARY

28 VERRIUS FLACCUS, MARCUS and SEXTUS POMPEI FESTUS. *M. VERRII FLACCI QUÆ EXTANT. ET SEX. POMPEI FESTI DE VERBORUM SIGNIFICATIONE.* (Paris: Arnold Sittart, 1584; [Heidelberg]: Peter Santandrea, 1583) 178 x 111 mm. (7 x 4 3/8»). 14 p.l., cccix pp., [13] leaves (last blank); lxxv, [10], ccxvi, [22] pp.; [2] leaves, 84 pp.; [1], 1-196, [18] pp.; 62 pp. **Two works, in several parts, bound in one volume.** With annotations and commentary by Antonio Augustin, Joseph Scaliger, and Fulvio Orsini. Pleasing contemporary calf, covers with central gilt wreath of olive branches, raised bands, spine panels gilt with cipher "D C G" at center flanked by a palmette and a vegetal trefoil, gilt titling, bottom panel with "OD" and "I8" on either side of the cipher. Printers' devices on the title pages, decorative woodcut initials and headpieces. Front pastedown with what appear to be early library shelf markings; one page with neat early marginalia. Adams V-590 and F-390. ♦Covers slightly marked, spine with a bit of superficial crackling (and with one short crack in the middle of bottom panel), the text with faint browning and isolated minor soiling, a few leaves with long, shallow creases (not affecting legibility), otherwise in excellent condition, the binding solid and without significant wear, and the leaves clean, fresh, and smooth. **\$2,250**



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

and a first version of Paul was published by Zarotus in Milan in 1471. Later scholars published Festus, and the great French classicist Joseph Scaliger (1540-1609) was largely responsible for bringing definitive order out of chaos. His scholarly edition reconstructs the work of Festus as far as one can, filling in the gaps caused by missing pages in the manuscript with conjectures and rectified material from Paul. (ST12667)

A 16TH CENTURY INLAID MOSAIC BINDING

Apparently One of Just Four Known Bindings of the Period with this Kind of Decoration

29 CICERO, MARCUS TULLIUS. *AD Q[UINTUM] FRATREM, DIALOGI TRES DE ORATORE. [PART II OF OPERA OMNIS QUÆ EXTANT].* (Lyon: [Pierre Roussin] for Jean Pillehotte, 1588) 152 x 88 mm. (6 x 3 1/2»). 575, [1] pp. (lacking B6 & B7). **Volume II, only (of two).** Edited by Denis Lambin with notes by Alexander Scot. **SPLENDID ORIGINAL FRENCH BURGUNDY MOROCCO WITH INLAID MOSAICS** of olive and citron morocco forming numerous compartments of various geometrical designs on covers and (flat) spine, the whole sparkling with a riot of gilt tooling (spine ends perhaps renewed, but if so, the repair done with great skill). In a cloth clamshell box. Title page with seal of Pillehotte, bookseller to the Society of Jesus. Front pastedown with bookplates of Michel Wittock and Edmée Maus and label of Charles Fairfax Murray; rear pastedown with

pencil inventory inscription of Charles Gillet; occasional contemporary annotations in ink; each page of text within ink-ruled frame. Fairfax Murray / French 94 (this copy); Hobson & Culot 72 (this copy). ♦Title page reinforced and with small inscription neatly cut out, one page with ink stain obscuring parts of a few words, slight overall browning (due to poor paper quality), other trivial defects in the text, but a perfectly acceptable work internally, the imperfections forgivable especially because of what is **A REMARKABLY BEAUTIFUL BINDING IN EXCEPTIONALLY FINE CONDITION. \$15,000**

This is a rare and elegant example of a 16th century French mosaic binding in amazing condition and with outstanding provenance.

Because it lacks a volume (as well as two further leaves), this book has value that is expressed not as a text so much as a bibliopegic object—which, because of the beauty and rarity of its decoration, is of compelling interest. Fairfax Murray, who once owned this copy, said that the binding "is a true inlay," as compared to others so designated "which are really over-lays, the patterns [of the others] being pressed into the surface of the ground." By contrast, "in the present example the method is the same as used in marquetry." Hobson & Culot confirm not only the method, but also the rarity of the technique in the late 16th century. Although they do not name a workshop, they explain that this specimen belongs to a small group of four known bindings made using the same technique and the same ornate tools, and all



on classical works. Cicero's "On the Orator," a work of central importance for the study of Roman rhetoric and pleading, takes the form of a dialogue between Mucius Scaevola (the learned jurist who in extreme old age had been Cicero's mentor) and two famous barristers of the previous generation. Through their conversation, we hear Cicero's opinion that a successful pleader must know more than the law; he must be able to discourse on philosophy, and speak with passion as well as reason. This is the second half ("tomus secundus") of a two-volume collection of Cicero's extant works, but the two parts appear to have been printed and sold separately; OCLC finds just one library (in Italy) that holds both volumes as a set. Our copy has travelled on its own for at least a century, and has passed through a series of notable hands. Charles Fairfax Murray (1849-1919) started his career as an artist in the style of the Pre-Raphaelites, but came to be best known as a collector, dealer, and buyer for both public institutions and private collectors; he formed one of the finest libraries of European books in the Victorian Age. Edmée Maus (1905-71) was a prominent Swiss collector who assembled her collection with the help of Arthur Rau and Georges Heilbrun. Charles Gillet (1879-1972) was a French textile magnate and collector of books and antiquities. And, finally, Michel Wittock has been one of the great collectors of bindings in the 20th and 21st centuries. Wittock founded the Bibliotheca Wittockiana in his native Belgium in 1983 as a museum and research center, where exhibitions from his extensive collection are open to the public. (ST13052)

PERHAPS AN ENGLISH ROYAL BINDING, CA. 1590

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

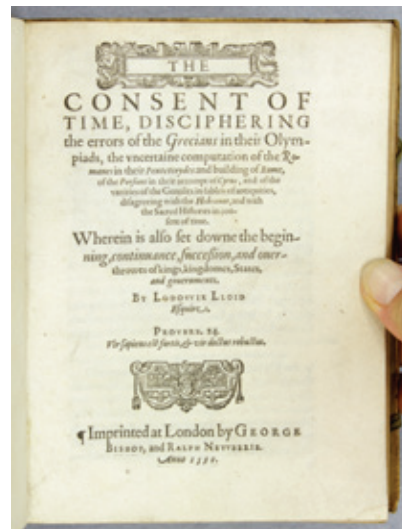
30 LLOYD, LODOWICK. *THE CONSENT OF TIME, DISCIPHERING THE ERRORS OF THE GRECIANS IN THEIR OLYMPIADS, THE UNCERTAIN COMPUTATION OF THE ROMANES IN THEIR PENTETERYDES AND BUILDING OF ROME, OF THE PERSIANS IN THEIR ACCOMPT OF CYRUS, AND OF THE VANITIES OF THE GENTILES IN FABLES OF ANTIQUITIES, DISAGREEING WITH THE HEBREWES, AND WITH THE SACRED HISTORIES IN CONSENT OF TIME.* (London: George Bishop, and Ralph Nevverberie, 1590) 213 x 162 mm. (8 3/8 x 6 3/8»). 8 p.l., 722 pp. **FIRST EDITION. VERY IMPORTANT CONTEMPORARY FLEXIBLE VELLUM EMBLAZONED WITH THE ROYAL ARMS OF ENGLAND** at the center of both covers within a double frame of gilt rules and decorative cornerpieces, flat spine with gilt bands and titling, wallet edges, **ORIGINAL SILK TIES.** Publisher's device on title page, historiated headpieces, tailpieces, and initials. Front pastedown with the bookplates of John Hely-Hutchinson and Cornelius J. Hauck, shelfmark indicating ownership of Christie-Miller at Britwell Court (see below). Britwell Handlist, p. 599 (this copy); STC 16619; Lowndes II, 1377. ♦Vellum a little

rumpled, slightly soiled, and with some of its gilt muted, very small loss of vellum at bottom of front wallet edge, diminished top margin in last nine gatherings (a small handful of headlines just touched), other trivial imperfections, but still AN EXCEPTIONALLY FINE CONTEMPORARY COPY, the special binding solid and lustrous, and the leaves extraordinarily clean and fresh. \$15,000



This is a greatly desirable copy of a rare 16th century secular work in English. The author aims to establish a correct chronology for all of history, which he commences with the creation of the world and Adam, explaining in his preface that the Bible is an infallible source of correct chronology, and the Gentiles, such as Greek historian Thucydides, were hopelessly at fault. Although the method would not commend itself to a modern scholar, this survey of the history of the Holy Land, Greece, Rome, Persia, early Medieval Spain and France, and Turkey is an interesting reflection of the knowledge of history which a bookish Elizabethan possessed. Lodowick (or Ludovic) Lloyd (d. ca. 1610) was a Welsh courtier who held the position of sergeant at arms under both Elizabeth I and James I. Lloyd dabbled in poetry and produced historical compilations, the most important of which is "The Pilgrimage of Princes" (1573). His friend John Lane alleged (although this has been questioned) that Lloyd paid for the funeral of Spenser, who died in poverty. A less pleasant allegation is that Lloyd falsified a royal grant to him to make it more favorable, a peccadillo which the queen is conjectured to have overlooked because of her fondness for Lloyd. While we cannot say with certainty that the present copy was ever in the queen's possession, it is obviously a point of great interest to note the close relationship between our

author and Elizabeth and, at the same time, to ponder the presence of the royal arms on the covers of our book. Whatever the case in the Elizabethan period, the later provenance of this volume is certainly distinguished. De Ricci says that the Britwell Court library was simply the most outstanding collection of English books ever assembled. The voracious book collector William Henry Miller (1789-1848) was a bibliophile who, in de Ricci's words, "literally bought by the cartload." The books were kept at Miller's Britwell Court estate in Buckinghamshire, where they were added to substantially by successors Samuel Christy (d. 1889) and Wakefield Christy (d. 1898), both of whom took the name Christie-Miller. Their immense library was sold between 1916 and 1927 at Sotheby's, bringing in more than £500,000 (the present copy sold on 23 March 1926 for £19). The work is exceptionally rare: ABPC lists no other complete copy at auction since at least 1975. It is difficult to convey how well preserved this copy is; perhaps it is sufficient to note the survival of the original silk ties—something one could never hope for—and to say that the leaves are fresher than one could imagine in a 16th century English book. (CTS1205)



LATE 16TH CENTURY VENETIAN RED MOROCCO DONE FOR A NOBLE FAMILY

*Apparently Bound for a Nun from the Celebrated House of Balbi,
And Later Owned by Baron Landau*

31 **MARCOS DE LISBOA.** CRONICHE DE GLI ORDINI INSTITVITI DAL P.S. FRANCESCO. . . .PARTE PRIMA; DELLE CRONICHE. . . .PARTE SECONDA; DELLE CRONICHE. . . .PARTE TERZA. (Venice: Paulo Ugolino, 1597; Giolito, 1598; Erasmo Viotti, 1597) Vol. I: 205 x 147 mm. (8 x 5 3/4"); Vols. II & III: 215 x 153 mm. (8 1/2 x 6"). **Three volumes.** FIRST EDITIONS. BEAUTIFUL CONTEMPORARY VENETIAN RED MOROCCO, all boards heavily gilt with intricate acanthus leaves surrounding a central oval inscribed "S. BERNARDA" on the upper and "BALBI" on the lower covers, the larger two volumes incorporating bee and vase tools into the design; raised bands with densely gilt compartments, all edges gilt and gauffered. Each volume with a few woodcut initials and headpieces, title pages with printers' devices, volumes II & III with full page woodcuts following preliminary leaves.

Front pastedown of each volume with the bookplates of the Vicomte de Cossette and Baron Horace de Landau. ♦Volume II with one-inch crack to the lower joints, other trivial signs of use to the leather, the text with occasional negligible blemishes, light dampstaining to the lower corners of each volume (darker on the preliminary and final leaves and affecting a little more of the page in volume I); not perfect, but all of the defects minor, and in general A FINE SET, the elaborately gilt bindings remarkably lustrous, and quite clean throughout. \$12,500

While the highly ornate and animated decoration of these volumes is an instant source of delight for the eye, we are also fortunate to find here a very good state of preservation and a distinguished provenance, along with a text that provides a significant monastic history. Almost certainly executed in Venice at the end of the 16th century, the bindings obviously make up a three-volume set, but the decoration is slightly different from one volume to the next. The central, unifying oval on each cover marks them as having belonged to an "S. Bernarda Balbi." Since the "S" quite possibly stands for "Suora," the Italian word for a religious "sister," we are presented with the intriguing possibility that this set may have originally belonged to a nun. Although we could find no record of a Sister Bernarda, the Balbi name is instantly recognizable as belonging to an ancient and very wealthy Venetian family (the Palazzo Balbi was erected on the Canal Grande of Venice in 1582 and still stands today). The text consists of three separately published works that together form a three-volume history of the Franciscan Order by the Portuguese Bishop and historian, Marcos de Lisboa. In the third volume, gathering Nn has been incorrectly imposed, and there seems to be a page that was never printed, but other copies, like the one examined at the Biblioteca Classense in Ravenna, have the same problem. The favorable condition of the bindings suggests that these volumes have been well looked after over the years. Other than the Balbis, we know that they have passed through the collections of at least two other distinguished owners, most notably the famous bibliophile and representative of the Rothschild banking house, Baron Horace de Landau (1824-1903). Baron Landau had an outstanding collection, featuring much early printing as well as many important illustrated works and luxurious illuminated manuscripts; his library was disposed of through a number of sales in the late 1940s. (ST13559a)



A "SEDE VACANTE" BINDING

32 **ISOCRATES.** ORATIONES TRES CUM INTERPRETATIONE LATINA. (Rome: Iacobus Mascardus, 1617) 111 x 70 mm. (4 1/2 x 2 7/8"). 127, [1] pp. FINE CONTEMPORARY ITALIAN BROWN MOROCCO, ORNATELY GILT, covers framed by plain rules and cresting roll, central panel with multiple leafy spirals and small tools surrounding a center oval containing THE "SEDE VACANTE" ARMS OF THE HOLY SEE, comprising crossed keys beneath an umbraculum (i.e., a papal umbrella), this symbol flanked here by the letters "S" and "R," raised bands, spine panels with repeating gilt palmette tools, two leather ties, new but sympathetic endpapers, all edges gilt (recased, preserving most of original backstrip). Front free endpaper with ex-libris of Podestà. ♦Upper corners a bit bumped, joints faintly rubbed, boards tending to splay just a little, title page slightly soiled (and with neat repairs), occasional minor foxing or small stains, but a very pleasing copy, generally clean and fresh with comfortable margins and a binding bright with gilt. \$2,250

This small volume contains three of the great rhetorician's orations in parallel Greek and Latin text, in a lavishly decorated binding that has connections to the papacy or an important Italian family that enjoyed papal favor. The symbol at the center of the boards here, showing the crossed keys and umbraculum, suggests that this might be a



“sede vacante” binding: such an insignia was used by the Holy See when there was no sitting pope (“sede vacante” meaning “the seat being empty”). This symbol could also indicate possession by a family that had received a special grant from the pope to use the crossed keys and umbraculum. Among those so honored would have been the great lords who were invested with papal fiefs (for example, the Este, Farnese, and Montefeltro families). The absence of a coat of arms here might suggest that the present binding was not done for one of the great ducal houses, but rather for some other distinguished family. Whoever owned it—and the “S R” initials on the covers are probably those of the original owner—the decoration of our volume is certainly ornate enough to qualify it for distinguished shelves. The celebrated Attic orator and rhetorician Isocrates (436-338 B.C.) presided over a school of rhetoric in Athens for many decades. A shy man, he seldom spoke in public, but aired his political views in published speeches. He deplored the quarrelsomeness of the Greeks, and appealed to Philip of Macedon to lead them in a conquest of the Persian Empire, an undertaking

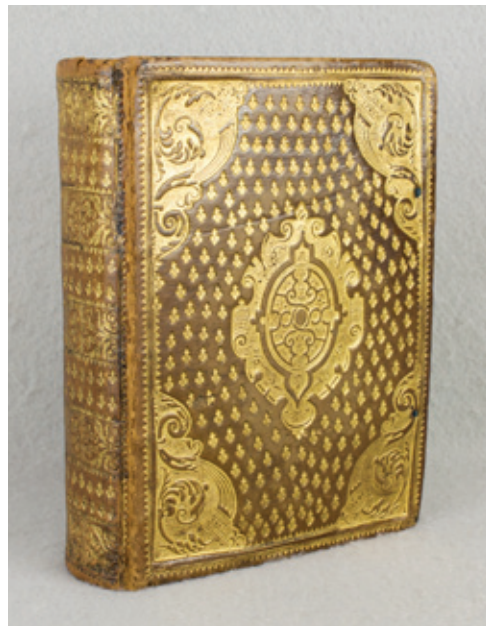
realized by Philip’s son Alexander. The first oration here is “To Demonicus,” a moral treatise on good character addressed to a young man of that name. The other two orations are addressed to Nicocles, heir to the Cyprian throne, and outline the qualities of the ideal king. (ST13559b)

ELABORATELY DECORATED ENGLISH CALF BY JOHN OR ABRAHAM BATEMAN

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

33 HAYWARD, JOHN. *THE SANCTUARIE OF A TROUBLED SOULE. [and] DAVID’S TEARES.* (London: Printed by George Purslow, 1623) 195 x 145 mm. (7 3/4 x 5 3/4”). 20 p.l., 193, [17], 250, [4] pp. (including blank); 4 p.l., 344 pp. (second work without title page and frontispiece). **Two works in one volume, the first work in two parts.** **SPLENDID 17TH CENTURY ENGLISH CALF, HEAVILY GILT, PROBABLY BY JOHN OR ABRAHAM BATEMAN,** covers with a field of many florettes surrounding a large gilt arabesque centerpiece and enclosed by azured cornucopia cornerpieces; flat spine divided into nine panels featuring alternating floral bands and florette rows, marbled endpapers, edges gilt and elaborately gauffered and painted, traces of two pairs of ties. Elaborately allegorical title page engraved by John Payne. Verso of front flyleaf with bookplate of Maurice Burrus dated 1937; recto of rear flyleaf with small “Bibliotheca Heberiana” ink stamp of Richard Heber (see below for both). STC 13008, 12992. ♦ Joints and extremities a little rubbed, title page mounted, occasional minor soiling, stains, or light foxing, primarily affecting margins, but still a really excellent copy, the interior generally clean and crisp despite the occasional imperfection, and **THE UNRESTORED BINDING ENTIRELY SOLID, SHOWING ONLY MINOR WEAR, AND BRIGHT WITH GILT.** **\$22,500**

Featuring deeply impressed and vigorously gilt decoration, this superb early 17th century binding houses two of the more popular devotional works of the period, written by a man who experienced both sides of royal preferment. Best known to posterity as an historian, Sir John Hayward (1564?-1627) found himself imprisoned after his first work, “The First Part of the Life and Raigne of King Henrie III” (1599), offended Queen Elizabeth, as it was dedicated to (and seemed to support) Robert Devereux, 2nd Earl Essex, executed for treason in 1601. While in prison until the queen died in 1603, Hayward seemed to experience a kind of spiritual awakening, the fruits of which were the present “Sanctuarie of a Troubled Soule,” first published in 1601 and frequently reprinted. After James I’s accession, Hayward worked with William Camden and Sir Robert Cotton under Arundel’s patronage; he became master of the chancery in 1616; and he was admitted to Gray’s Inn and knighted in 1619. His additional devotional work, “David’s Teares” (1622, the 1623 edition is found here), also went through numerous editions. The present immensely handsome English binding, the various surfaces of which could hardly be more lavishly decorated, seems in the particulars of its



design and in its abundance and density of ornamentation likely to be the work of John Bateman (d. 1635) or possibly his son and successor Abraham, both of whom apparently occupied the position of bookbinder to the king. According to Maggs Bros. Catalogue 1075 (see their item #29), the elder Bateman “seems to have run a large bindery” that produced “many bindings with the arms of James I, Henry Prince of Wales, and his brother Charles.” In addition, “his blocks are to be found on earlier bindings produced for Queen Elizabeth, Archbishop Matthew Parker, Robert Dudley Earl of Leicester, William Cecil Lord Burghley, Sir Christopher Hatton, and others, [these earlier bindings being] attributed to the shop of the [so-called] MacDurnan Gospels Binder, whose tools Bateman acquired and possibly for whom he worked.” (For further examples of the style and tools of the Batemans and the “MacDurnan Gospels Binder,” see, for example, the cornerpieces and gauffering in items #48-50 and the centerpiece in item #68 in Foot’s “Henry Davis Gift.”) The provenance here is as illustrious as the binding is striking. One of the most famous bibliophiles in history, Richard Heber (1773-1833) had perhaps the largest private library ever assembled, encompassing between 200,000 and 300,000 volumes at his death. Although he bought with avidity, Heber was nevertheless discriminating in terms of condition. According to the note on the front flyleaf, Heber likely acquired this item at the sale of Thomas Lloyd’s library by Sotheby’s on 8 July 1819. Our other known owner, Maurice Burrus (1882-1959), was a tobacco magnate whose worldwide stamp collection was of great renown. (ST12879)



A TALL, SLENDER COMMERCIAL LEDGER-STYLE BINDING

A Very Fine Copy of a Scarce, Oddly-Shaped Book

With More than 3,000 Woodcuts of Coins, for the 17th Century Dutch Merchant

34 (COMMERCIAL TRADING - CURRENCY). *ORDONNANCIE ENDE INSTRUCTIE NAER DE WELCKE VOORT-AEN HEN MOETEN REGULEREN DIE GHESWOREN WISSELAERS OFTE COLLECTEURS VANDE GOUDE ENDE SILVEREN PENNINGEN WESENDE VERBODEN, GHESCHROYT, TE LICHT OF TE SEER VERSLETEN.* (Antwerp: Hieronymus Verdussen, 1633) 308 x 98 mm. (12 1/8 x 3 7/8”). [126] leaves. Contemporary



sprinkled sheep, raised bands, spine attractively gilt in compartments with floral lozenge centerpiece and volute cornerpieces, maroon morocco label. **WITH 3,370 WOODCUTS** depicting both sides of 1,685 coins in their actual size. ♦ Minor rubbing to joints and extremities, faint stains to pastedowns (from glue?), other trivial defects internally, but **AN UNUSUALLY FINE COPY,** the binding with only negligible wear, and the text quite clean and fresh. **\$5,500**

Printed on thick, high quality paper, this compendium of the coins in use in Europe during the 17th century is an excellent artifact of commerce in the Dutch Golden Age, when the Netherlands dominated trade in Europe as the most prosperous nation of the era. Our volume was printed in Antwerp, a major commercial center, and was intended for use by merchants, bankers, and money changers, all of whom needed to

determine the legitimacy and value of the multitude of currencies then in circulation. Cities, duchies, principalities, dioceses, and other bodies issued their own coinage in addition to that minted by heads of state and the Holy Roman Emperor, and as leaders of these governments changed, so did the money. In short, it was nightmarishly complex for anyone conducting commerce that went beyond bartering, and the multinational trade of the Dutch presented a particular challenge. The present guide illustrates both sides of each coin, depicted in its actual size and sometimes accompanied by notations of weight and metallic content. The unusual dimensions of the book—which make the volume of interest even apart from its content—represent the size and shape of a ledger, which would have been carried by a merchant or banker in the pocket of a robe. While it seems unlikely that the present volume is unique in its content, this kind of book seems not to have been widely printed. In any case, ours appears to be the only edition under this or any similar title. It is uncommonly seen in the marketplace, and as a heavily consulted book, it is almost always found in poor condition. (ST12933)

**A RESTORATION BINDING DONE FOR CHARLES II,
PROBABLY BY SAMUEL MEARNE**

35 HAMMOND, HENRY. SERMONS PREACHED BY THAT EMINENT, FAMOUS & GREAT DIVINE HENRY HAMMOND, D.D. (London: Printed for Timothy Garthwait, 1664) 325 x 210 mm (12 3/4 x 8 1/4"). [4], 108, 113-320 pp. (complete). FIRST EDITION. FINE CONTEMPORARY CRIMSON MOROCCO, HANDSOMELY GILT IN THE STYLE OF SAMUEL MEARNE, covers panelled with plain rules and floral roll and featuring oblique fleurons at corners, GILT SUPRALIBROS OF CHARLES II on each board, spine intricately gilt in compartments with central fleuron within a lacy frame, lacking fore-edge ties, all edges gilt. Frontispiece "portrait in death" blackened by Edward Marshal after Wenceslas Hollar. Front pastedown with bookplate of Robert S. Pirie and with pencilled notation that this is the Large Paper dedication copy presented to King Charles II. Wing H-600. ♦A few trivial stains to morocco, front joint beginning to show wear (but still a minor defect), one leaf faintly discolored where tear repaired just beneath final line of text (no letters lost or displaced); AN EXTREMELY FINE COPY, the text bright, smooth, fresh, and clean, and the impressive binding lustrous and altogether pleasing. **\$3,750**



This is a regal copy in both condition and provenance, almost certainly untouched by the Merry Monarch for whom it was bound. The present binding is very similar to those produced by Samuel Mearne (1624–1683) and his workshop for Charles II. Beginning as an apprentice to London binders in 1637, Mearne had his own London bindery by at least 1653. Shortly after the fall of the Commonwealth in 1660, he was appointed Bookbinder to Charles II, and in 1675, Mearne and his son Charles were granted the life-long offices of Bookbinder, Bookseller, and Stationer to the King. Davenport says simply that "Mearne was one of the greatest bookbinders of any time, and apart from the splendid work he did for Charles II, he executed numbers of other bindings, many of which are inlaid and have the leather stained and painted." The present one is simpler, but it is nevertheless a binding well executed by an adroit craftsman. Henry Hammond (1605-60) was a key figure in the Church of England during the interregnum—forming future clergymen at Oxford, caring for his parishioners, and producing theological pamphlets defending the Church from both Puritans and papists. According to DNB, "The new-found confidence of the Restoration church owed much to the theology developed in his writings and to the exemplary character of his life." In addition to gracing a royal library, our copy was later owned by Robert S. Pirie (1934-2015), a lawyer and investment banker who amassed the finest library of 16th and 17th century English literature in private hands during his lifetime. In 1984, he was elected one of the 40 members of the Roxburghe Club, the world's oldest society of bibliophiles. (ST13042)

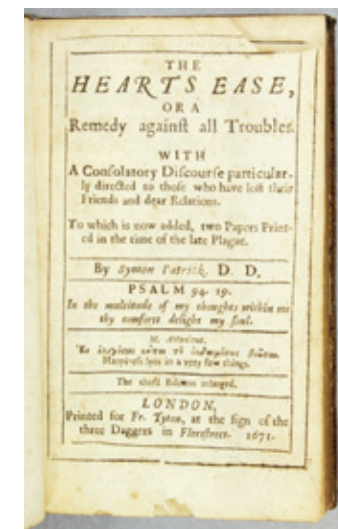
APPARENTLY BOUND BY WILLIAM NOTT (QUEENS' BINDER "A")

36 PATRICK, SYMON. THE HEARTS EASE, OR A REMEDY AGAINST ALL TROUBLES. WITH A CONSOLATORY DISCOURSE PARTICULARLY DIRECTED TO THOSE WHO HAVE LOST THEIR FRIENDS AND DEAR RELATIONS. TO WHICH IS NOW ADDED, TWO PAPERS PRINTED IN THE TIME OF THE LATE PLAGUE. (London: Printed for Fr. Tyton, 1671) 165 x 102 mm. (6 1/2 x 4"). 16 p.l., 244 pp., [2] leaves, 23 pp., [1] leaf, 44 pp. Third Edition. ANIMATED CONTEMPORARY RED MOROCCO, ELABORATELY GILT AND INLAID, PROBABLY BY THE QUEENS' BINDER A, covers with frame of small tools, central panel with alternating rows of floral and paisley ornaments, once heightened with silver (now oxydized), these ornaments enclosed by black drawer handle tools; raised bands, spine compartments with gilt and black flowers, marbled endpapers, all edges gilt (a short portion of the rear joint possibly with an early, very expert repair). Front pastedown with armorial bookplate of William Lorange Rogers; previous owners' inscriptions in ink on front endpaper. Wing P-810. For the binding: Nixon, "English Restoration Bindings" 61; Foote, "Henry Davis Giff" 118. ♦Spine rather sunned, its gilt faded, and with a faint dark streak to head compartment, hairline crack to top of front joint, extremities a little rubbed, leaves in the first work a bit browned and foxed (though never offensive), short marginal tears, other trivial defects, but generally an excellent copy, mostly clean and fresh, in an entirely sound binding with vibrant gold covers. **\$2,900**

This collection of popular devotional writings by an influential Anglican cleric is offered here in a binding similar in design and tooling to one attributed by Nixon and Davis to the celebrated Queens' Binder A (the artisans known collectively as the "Queens' Binders" produced finely decorated volumes for Catherine of Braganza and Mary of Modena, the queens consort of Charles II and James I). Giving the feeling of great swirling animation, our binding contains a floral roll border, a four-petaled flower with elongated top petal, and an eight-petaled flower on the spine—all of which appear on a 1675 edition of Allestree's "Government of the Tongue" attributed to Queens' Binder A. Nixon has tentatively identified "A" as William Nott, an identification based on a passage in Pepys' diary which recounts a visit to that famous binder, during which Pepys purchased a book "only that [he] might have one of [Nott's] bindings" (i.e., entirely for the binding, no matter the contents of the book). The only elaborately bound volume in the Pepys library at Cambridge that is not either a book of great personal value or a book dedicated to Pepys is a work on



the succession to the Crown of England, which bears the tools of Queens' Binder A. Nott, like Samuel Mearne, was a publisher and bookseller in addition to his work as a binder. After his shop in Saint Paul's Churchyard was destroyed in the Great Fire, he moved his premises to Westminster—soon to be the location of choice for the leading binders—where he was active until about 1689. In 1660 Patrick produced "The Heart's Ease" and its companion piece, "A Consolatory Discourse to Prevent Immoderate Grief for the Death of Our Friends," for Lady St. John, the wife of his patron. The other two works here, "A Brief Exhortation to Those Who Are Shut Up from Our Society" and "A Consolatory Discourse, Perswading to a Cheerful Trust in God in These Times of Trouble and Danger," were produced during the plague year of 1665, when Patrick earned the enduring respect and affection of his parishioners at Saint Paul's, Covent Garden by remaining in the city with them throughout the ordeal. Although he wrote a number of scholarly exegetical works and polemics on church politics, he is best remembered for his devotional writings for the layperson and for what DNB admiringly calls "his indefatigable practical ministry." For another binding attributable to Queens' Binder A, see item #42, below. (ST12608)



ELABORATELY TOOLED MOROCCO BY THE NAVAL BINDER

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



Along with the binding done for Elkanah Settle (see item #46, below), this is the most splendid early English binding in this catalogue, and of the two, the present one is more elegant, with beautiful and intricate ornamentation realized by a very skilled decorator. Our artisan was dubbed the Naval Binder by H. M. Nixon because most of his work was done for the Navy Office. According to Maggs Catalogue 1075 (item #91), "the bindery was active in the 1670s and 1680s, producing well proportioned and carefully tooled bindings," and their style and prestige were esteemed sufficiently to spawn imitators. Specimens of their work can be found in the British Library (Davis Gift), the Wormsley Library, in Nixon, and elsewhere, all with designs and decoration similar to ours. Many have the central black oval seen here, and multiple examples have floral fore-edge paintings. More specifically and crucially, the flowers on the Maggs volume seem to match exactly the prominent floral tools on our Bible. Called by Milton "the chief of learned men [in England]," Selden (1584-1654) amassed a fortune from a lucrative law practice, but he is better known as a legal antiquary and oriental scholar, and he is known best of

all as the central figure in the famous "Table Talk," published in 1689, which recorded his conversation as full of wit, shrewd analysis, memorable anecdote, and common sense. In the present exhaustive work, he discusses in close detail the history of titles and dignities of kings and emperors and then of lesser orders of nobility, as well as the laws relating to ceremonial preference. First published in 1614, the present work, in the words of Britannica, "has remained [down to the 20th century] the most comprehensive and trustworthy work of its kind that we possess." Because this is the kind of book that would be subjected to repeated use, it is seldom found in good condition in today's marketplace. (ST13539)

BY THE "DEVOTIONAL BINDER"?

38 BIBLE IN ENGLISH. THE HOLY BIBLE. [bound with] *THE WHOLE BOOK OF PSALMS, COLLECTED INTO ENGLISH METRE.* (London: Printed by the Assigns of J. Bill, T. Newcombe and Hen. Hills, 1684, 1683; Printed for the Company of Stationers, 1683) 127 x 64 mm. (5 x 2 1/2"). Two leaves (Eee3 and 4) bound in reverse order. **Two separately published works bound in one volume.** **VERY APPEALING CONTEMPORARY RED MOROCCO, ELABORATELY GILT AND PAINTED,** covers with an ornate design of drawer handle tools and flowers, most of these painted black or gray, raised bands, spine densely gilt in compartments, each with semi-circle at head and tail and wedge tool at side, both shapes filled with floral tools, the top spine end raised higher than the board edges in a stylized à la grecque design, marbled endpapers, all edges gilt. In a velvet-lined modern maroon clamshell box with black morocco label. Engraved title page with architectural frame. Front pastedown with engraved bookplate of Gaspard Ernest Stroehlin showing Calvin preaching, with motto "Mente Libera" ("Free Mind"); early (binder's?) pin inserted behind the upper headband. Herbert 794; Wing B-2337; Wing B-2551B. ♦Extremities a bit rubbed, spine a little crackled and with a tiny split at bottom, paint faded in several spots, gilt on front cover just slightly dulled, but the binding still extremely pleasing, with no significant wear. Title page with minor soil and corner crease, head margin trimmed a little close (no loss), otherwise fine internally, the text especially smooth, fresh, and clean. **\$3,250**



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

LAVISHLY GILT AND PAINTED 17TH CENTURY KIDSKIN

Featuring Distinguished Provenance, Beginning with the Mother of Louis XV

39 (PRINTED BOOK OF HOURS). *L'OFFITIO DELLA SANTA VERGINE IN ITALIANO.* (Pariggi [Paris]: Stefano Loyson, 1689) 108 x 68 mm. (4 1/4 x 2 3/4"). 9 p.l., 26, 276 pp., [2] leaves. Translated by M. Angelo Pronetti. Very pretty contemporary white kidskin, lavishly gilt and painted, covers with elaborate frame and centerpiece stamped in gold and highlighted with green, red, blue, and brown paint, raised bands, spine compartments gilt with small floral tools at center and corners, gilt titling, turn-ins with gilt floral roll, light blue watered silk endleaves, all edges gilt. Front flyleaf with a list of past owners, beginning with Marie-Adelaide de Savoie, mother of Louis XV, penned in an elegant 19th century hand; note on provenance in



the hand of former owner Morel de Campennelle laid in at front. ♦A little wear to joints and extremities, spine a bit abraded, paint rubbed or faded in spots (especially on backstrip), isolated small rust spots or faint foxing, otherwise an excellent specimen, the text quite clean and fresh, and in a sound, generally well-preserved binding with gilt that is still bright. \$1,950

This charming little Office of the Virgin in Italian was the pious accessory for a succession of royal ladies, beginning with the mother of Louis XV and descending through the daughter and granddaughter of Louis XVI to writer and collector Morel de Campennelle and Sophie Morel d'Arleux. The binding is quite feminine, and must have been jewel-like when the colors were new and bright. It shows very little wear, and was clearly treasured as an object of beauty rather than used as a tool of devotion. (ST12964)



--- TWO LATE 17TH CENTURY ENGLISH RED MOROCCO BINDINGS, ---
ATTRACTIVELY GILT

40 COWLEY, ABRAHAM. *THE THIRD PART OF THE WORKS OF MR ABRAHAM COWLEY, BEING HIS SIX BOOKS OF PLANTS, NEVER BEFORE PRINTED IN ENGLISH.* (London: Printed for Charles Harper, 1689) 297 x 192 mm. (11 5/8 x 7 1/2"). [20], 166 (148-9 misnumbered 140-1), [2] pp. FIRST EDITION. VERY PLEASING CONTEMPORARY RED MOROCCO, ELABORATELY PANELLED IN GILT, covers with mitered frames composed of gilt rules, decorative rolls, pointillé tooling and floral sprays, raised bands, spine intricately gilt in compartments with central star-like design and scrolling cornerpieces, marbled endpapers, all edges gilt, possible (very expert)



repair to top spine compartment. Frontispiece engraving of Cowley's tomb. Front pastedown with the bookplate of Robert S. Pirie. Wing C-6665; ESTC R21164. ♦Spine and head of rear board sunned, a bit of wear to joints and extremities, boards tending to splay slightly, faint flecking to leather, text with isolated spots and browning, but an excellent copy, the binding solid and only minimally worn, and internally very fresh and clean. \$2,250

From a distinguished collection, in extremely pleasing condition, and in a fine contemporaneous binding, this is the first appearance of the botanical writings of one of the most precocious poets in the annals of English literature.

Cowley (1616-67) was producing poetic works of inexplicable sophistication before he had settled into puberty; he published his first volume of verse at 15 and went on to become one of the most popular poets of his day. A staunch royalist who served in the exiled court of Charles I's queen, Henrietta Maria, he helped to encode and decipher messages sent between the monarchy's supporters, including the royal couple themselves. Despite having been arrested and imprisoned as a royalist agent at one point, Cowley escaped the Cromwell years largely unscathed and retired to the countryside in 1663. Upon his death, Cowley was not only given the extraordinary honor of burial in Westminster Abbey (noted by the DNB as "the most lavish funeral which had ever been given to a mere man of letters in England"), but was also afforded a privileged spot next to the graves of Spenser and Chaucer. Cowley's

influence on contemporary poetry was demonstrably deep; his funerary monument, pictured in our frontispiece, refers to him as "the English Virgil," and Perkin asserts that his "fame as a poet exceeded even that of Milton" during the waning years of the Restoration. For our owner Pirie, see item #35, above. (ST13039g)

41 (EDWARD II, RICHARD II). HOWARD, SIR ROBERT. *THE HISTORY OF THE REIGNS OF EDWARD AND RICHARD II.* (London: F. Collins for Thomas Fox, 1690) 187 x 119 mm. (7 3/8 x 4 3/4"). 3 p.l., xli, [1], 183, [1] pp. FIRST EDITION. Contemporary red goatskin, intricately gilt, elongated filigree panel on front and back cover, raised bands, heavily gilt spine, marbled pastedowns, all edges gilt. A Large Paper Copy printed on special thick paper. Front pastedown with bookplate of Robert S. Pirie. Wing H-2999. ♦Color of leather

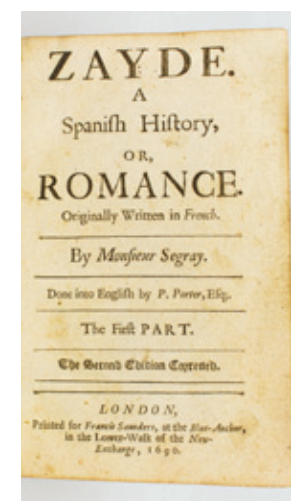


slightly variable, corners a bit bumped and rubbed, trivial wear elsewhere, but the unrestored binding solid and certainly pleasing, and AN EXCEPTIONALLY FINE COPY INTERNALLY, the text as bright, clean, and fresh as one could hope for, with particularly ample margins. \$950

Although its text is of some interest to the understanding of English history, this work does not typically command great antiquarian value, but when a copy like the present one—in contemporary red morocco and in excellent condition—turns up, the book is considerably more desirable than usual. Best known as a playwright and politician (and brother-in-law to Dryden), Howard sets out in this work a formal defense of the legality of the Glorious Revolution and explains how James II had effectively deposed himself. Countering the theory of the absolute divine right of kings, Howard writes, "a King has a Divine Right, which is affixt to all Contracts. Now if there were no Contract . . . in what can he have a Divine Right?" He goes on to argue for the limited monarchy of William and Mary and that "Naturally every Man has alike a Divine Right to his Life, Freedom, and Estate." This book is uncommonly seen on the market as a contemporary copy, in anything approaching the attractive condition seen here. For our recent previous owner, Pirie, see item #35. (ST13043g)

BOUND BY WILLIAM NOTT (QUEENS' BINDER "A")?
A Rare Copy of an Early Novel by a French Female Author

42 LA FAYETTE. MARIE-MADELEINE, COMTESSE DE. *"MONSIEUR SEGRAY," Pseudonym. ZAYDE. A SPANISH HISTORY, OR, ROMANCE.* (London: Printed for Francis Saunders, 1690) 175 x 107 mm. (6 7/8 x 4 1/8"). 4 p.l., 136, 129-271, [1] (ads) pp. Translated from the French by P. Porter. Second Edition, Corrected. CONTEMPORARY RED MOROCCO BY QUEENS' BINDER A, covers with gilt central quatrefoil and interlacing ribbon design incorporating trefoil shapes and embellished with delicate floral tooling, raised bands, spine compartments with gilt knotwork or "V" shaped pattern, a few older and very inconspicuous repairs to the corners and head and tail of spine. Wing L-173. For similar bindings see: Maggs Catalogue 1212, no. 56; and BL Davis 189. ♦Corners a little bumped, binding slightly splayed, boards with a few light touches of wear, leaves lightly browned and offset throughout, but still a perfectly good copy internally, and the elaborately gilt binding, still lustrous and altogether pleasing. \$4,500



This uncommonly seen work is considered to be one of the earliest novels written by a woman, and we offer it here in a lovely contemporaneous binding apparently by Queens' Binder "A" or some close imitator. First published in French under the name of poet and novelist Jean Regnaud de Segrais, our novel was actually written by the Comtesse de La Fayette (1634-93), one of "that set of distinguished ladies known as 'Les Précieuses,' whose influence was so great on the manners and language of the young Court of Louis XIV" (as noted by the Catholic Encyclopedia). "Zayde" centers on the experiences of two young noblemen who have been disappointed by love. As they exchange their tales of woe we learn that one has lost his lover to a friend's betrayal while the other is unhappily in love with a shipwrecked woman (Zayde) who speaks an entirely different language—he speaks Spanish and she speaks what he later discovers to be Greek. The majority of the novel consists of inserted stories told by the characters themselves, weaving a complex plot that pits perceptions and assumptions against true knowledge and love. The design of this binding is very similar to several bindings attributed to

Queens' Binder "A," and the present example is particularly notable for its use of the distinctive ribbon-like strapwork, which was normally reserved for books of a larger size. According to Nixon, "octavos from this bindery usually have an all-over design with 'drawer-handle' tools, but its larger volumes show a partiality for the interlacing ribbon of the fanfare pattern." (*Five Centuries of English Bookbinding*, p. 94) For more information about Queen's Binder A, see item #36 above. (ST13569)

IN DENSELY GILT EARLY 18TH CENTURY BLACK MOROCCO, WITH ITS ORIGINAL PULL-OFF ROAN BOX

The First Pearl Bible in English

43 BIBLE IN ENGLISH. *THE HOLY BIBLE CONTAINING THE OLD AND NEW TESTAMENTS.* (London: Printed by John Field, Printer to the Parliament, 1653) 116 x 58 mm. (4 1/2 x 2 1/4"). [1,198] pp. VERY PRETTY EARLY 18TH CENTURY DARK BLUE MOROCCO, VERY RICHLY GILT, covers with chain roll frame enclosing a central panel of densely diapered compartments, each compartment containing a tiny star; flat spine lavishly gilt in stippled compartments separated by a Greek key roll, each compartment with a row of three circlets with a flower at the center, gilt titling, turn-ins gilt-rolled, charming red watered silk endleaves with gilt bead frame and floral sprigs at corners, all edges gilt. In a contemporary black roan pull-off box. Engraved title page with figures of Moses, King David, and the four Evangelists. Final page with traces of ink inscription to verso, now obscured by backing. Herbert 635; Wing B-496. ♦Faint creases to spine, extremities a little rubbed, light scratch to lower cover, but the binding well-preserved and shimmering with gold. Margins trimmed close with occasional trivial loss to running titles, isolated small stains or rust spots, but an excellent copy internally, clean and fresh, with few signs of use. \$3,600



This is a very attractively bound contemporary copy of the first Pearl Bible in English to appear in print. This designation comes from the tiny "pearl" typeface, which itself derives from the so-called pearl script used in manuscript Bibles from the 13th century, volumes whose combination of completeness and portability depended upon the use of microscopic scribal hands. It is also known as the "Wicked Bible" for a series of unfortunate misprints like the promise in I Corinthians 6:9 that the "unrighteous shall inherit the Kingdom of God." According to Temperley in "History of Printing," "Field was a great forger and it is said that he received a present of £1,500 from 'independents' to corrupt a text in Acts vi 3 to sanction the right of the people to appoint their own pastors. The corruption was the easiest possible; it was only to put a 'ye' instead of 'we.'" The lovely binding here, featuring dense gilt and satiny doublures, has happily been well preserved over the years by its original pull-off case. (ST13311)

A SOMBER BINDING Seriously Serious

44 BIBLE IN GREEK. *TESTAMENTUM NOVUM.* (London: A. & J. Churchil, 1701) 145 x 80 mm. (5 3/4 x 3 1/4"). 2 p.l., 419 pp. Excellent contemporary dark brown "somber" binding, covers blind-tooled in a cottage roof design with floral accents, the sides and corners densely azured, initials "J. H. H." in center panel of upper cover, front joint possibly very expertly renewed, raised bands, spine compartments with blind-tooled floral centerpiece, newer endpapers, all edges silver. Front free endpaper with ink stamp of Bibliotheca Ovarnforslana; title page with ink inscription of "Will Worth / his book / ye 11 of July 1708" and with the inscription of Tho. John [G or B—] dated September 28th, 1809. Darlow & Moule 4720. ♦A hint of rubbing to joints and extremities, otherwise a fine copy—clean, fresh, and bright internally, and in a virtually unworn binding, so little used as to resist opening. \$950

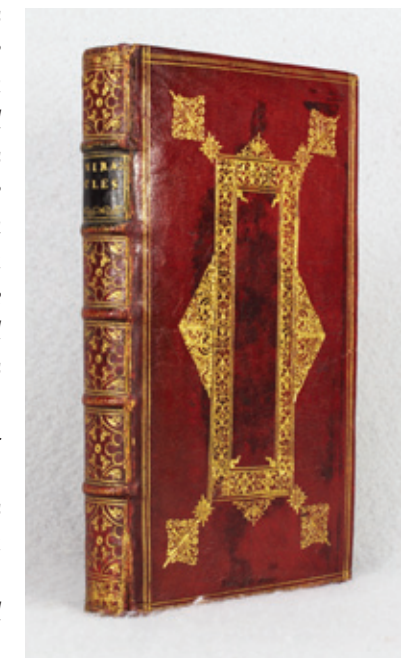


This is a particularly well-preserved example of a so-called "somber" binding, an appropriately restrained design meant to match the content of the text and used for books relating to the death of Charles I and more generally for religious books of the 17th and 18th centuries. The initials on the cover and the inscriptions inside indicate a series of owners (one of whom, William Worth, bears the same name as an Anglican cleric and classical scholar of the day), but the book itself shows virtually no signs of use. (ST12670)

BOUND BY ROBERT STEEL

45 FLEETWOOD, WILLIAM. *AN ESSAY UPON MIRACLES. IN TWO DISCOURSES.* (London: Printed for Charles Harper, 1701) 203 x 146 mm. (8 x 5 3/4"). 8 p.l., 277, [3] pp. FIRST EDITION. FINE CONTEMPORARY CRIMSON MOROCCO, GILT, BY ROBERT STEEL, covers with French fillet border, central floral frame with triangular filigree sidepieces and oblique fleuron cornerpieces, raised bands, spine heavily gilt in compartments adorned with curls and small tools, black morocco label, gilt-rolled turn-ins, marbled endpapers, all edges gilt. A Large Paper Copy. ESTC T83611. ♦Front joint a bit rubbed and with three very short cracks (spine ends and rear joint minimally worn), darkened areas on front board, but the binding entirely solid, with shining gilt, and AN EXTRAORDINARILY FINE COPY INTERNALLY, almost preternaturally clean, fresh, and bright. \$1,750

From the beginning of the 18th century, but typical of earlier examples from the Restoration period, this pleasing binding is characteristic of the work of Robert Steel (sometimes spelled "Steele"), regarded as one of the best binders of his day. The floral roll employed in the cover frame here is the same as that which is used on the Steel bindings appearing as item #70 in Maggs Catalogue 1212, item #25 in Maggs Catalogue 861, item #118 in Maggs Catalogue 1075, and item #98 in Breslauer Catalogue 106. From 1668-75 Steel was an apprentice to Samuel Mearne (1624-83), described by Davenport as simply "one of the greatest bookbinders of any time" (see item #35, above). Steel is thought to have taken over the tools of the Mearne bindery shortly after the death of Charles Mearne in 1686, and he may even have taken over the Mearne premises in London's Little Britain. In 1705, English bookseller and author John Dunton (1659-1733) said that when he "met with a Nice [i.e., discerning] Customer, no binding wou'd serve him but Mr. Steele's," celebrated as they were for their "Fineness and Goodness." Steel died ca. 1710, and the business was continued by his widow (or, as Nixon argues, his daughter) Jane, until 1718. Ranked among the most eloquent preachers of his time, William Fleetwood (1656-1723) regularly addressed audiences including the mayor and corporation of London, the king, both houses of Parliament, and other august public organizations. He was later named chaplain to William III and Mary II. Fleetwood defines a miracle to be "an extraordinary operation of God, against the known course and settled laws of nature, appealing to the senses." Although our binding is historically significant and well preserved, it is the amazing condition of the text here that is especially memorable. (ST12725c)



A FLAMBOYANT ONLAID MOROCCO PRESENTATION BINDING FROM ELKANAH SETTLE

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



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

This magnificent binding, exhibiting probably the most self-consciously vigorous design in the present catalogue, was commissioned by the author, who was known both for visually impressive stage productions and for currying favor by presenting beautifully bound copies of his works to important figures. (One likely recipient of such a gift was the man to whom this work is dedicated, wealthy financier Sir Charles Duncombe, ca. 1648-1711.) A prolific playwright who tumbled easily into controversy, Elkanah Settle (1648-1724) aroused the ire of Dryden and Pope,



and is castigated in the "Dunciad." His competitors may have been too harsh, because DNB asserts that "Settle was undoubtedly a central figure in the Restoration theatre, his talent for producing spectacular and elaborately staged plays being particularly well suited to the contemporary vogue for heroic and operatic drama." The present tragic opera tells of the siege of Troy, focusing on the Trojan princess and prophetess Cassandra, whose warnings fell on deaf ears. DNB notes that its 1701 production was a "highly extravagant visual display" that "maximized its location with a series of spectacular scenes involving prospects of Troy in flames." The extravagance of decoration on our binding would suggest that Settle's taste for display extended to book coverings. Even apart from the sensational binding, this is a luxurious copy, printed damp on thick paper with immense margins. (ST13047)

--- TWO EXTREMELY ATTRACTIVE "COUNTRY HOUSE" SETS ---

47 POPE, ALEXANDER. THE WORKS OF ALEXANDER POPE ESQ. . . . WITH HIS LAST CORRECTIONS, ADDITIONS, AND IMPROVEMENTS; TOGETHER WITH THE COMMENTARY AND NOTES OF HIS EDITOR. (London: Printed for C. Bathurst et al., 1770) 229 x 146 mm. (9 x 5 3/4"). **Nine volumes.** Edited by William Warburton. VERY DECORATIVE CONTEMPORARY SPECKLED CALF, covers with delicate gilt leaf border, flat spines lavishly gilt in compartments separated by metope and pentaglyph roll and filled with repeating rows of hatched ovals and floral tools, each spine with one green and one red label, marbled endpapers. With 24 engraved plates (including the frontispiece). Armorial bookplate of the library of the Duc de Luynes at Chateau Dampierre on front pastedown. Alston & Jannetta t005450. ♦ Mild offsetting from plates, consistent (though not offensive) faint yellowing, occasional minor foxing, but very clean and fresh internally. Two joints with three-inch cracks at top (a half dozen other joints with very short, thin cracks), corners a little worn, other minor external imperfections, but the very pretty bindings quite lustrous and generally showing little use. \$1,500

This is a handsomely bound set with noble provenance of an early reprint during the editor's lifetime of Warburton's collected edition of Pope's works. Although an early detractor of Pope, Warburton (1698-1779) became an intimate friend of the poet in 1739 after he defended in a series of letters Pope's "Essay on Man," the orthodoxy of which had been attacked. When Pope died in 1744, he bequeathed to Warburton half his library and the copyrights of all his works, material valued by Johnson at the whopping sum of £4,000. Having been given Pope's final corrections and additions to his works shortly before the poet died, Warburton published the first collected edition, in nine volumes, in



1751. At the same time, Warburton added a considerable amount of his own philosophical and theological commentary to the voluminous notes, and it is generally thought that these additions effectively Christianized works that otherwise would have reflected the Deism embraced by Bolingbroke, the close friend of Pope whom Warburton supplanted. Given its excellent state of preservation, it is no surprise that this appealing comes from the grand library of the dukes de Luynes at the Chateau Dampierre, begun in the 17th century by the courtier and political schemer Marie de Rohan Montbazon (1600-79), Duchesse de Luynes and de Chevreuse, immortalized in Dumas' "Musketeers" novels as a calculating lady-in-waiting to Queen Anne. The Dampierre books in this catalogue were probably purchased by the 6th duc de Luynes, whose circle included the philosophes and physiocrats, and who managed to protect the library during the French Revolution (he was arrested in 1793, but released upon the supplication of his chateau's occupants). (ST12579-11)

Spenser in Contemporary Finery as Fine as Fine Can Be

48 SPENSER, EDMUND. THE WORKS. (London: Printed for Jacob Tonson, 1715) 191 x 121 mm. (7 1/2 x 4 3/4"). **Six volumes.** First Printing of the edition prepared by John Hughes. EXCEPTIONALLY FINE CONTEMPORARY RED MOROCCO, covers bordered by plain gilt rule and dogtooth roll, raised bands, spines heavily gilt in compartments with large central fleuron, feather cornerpieces, each spine with a green morocco



label, gilt turn-ins, marbled endpapers, all edges gilt. Woodcut headpieces, tailpieces, and initials, and 19 engraved plates (including frontispieces). Intermittent neat pencil marks in the margins. Lowndes III, 2477. ♦ Tiny dent to one board, light offsetting from engraved material, one opening with (tea?) stain, a couple of dozen leaves moderately browned, but all of these imperfections minor, the set being otherwise IN EXTRAORDINARILY FINE CONTEMPORARY CONDITION, the text especially fresh and clean, and the bindings lustrous and showing no significant signs of use. \$4,800

This is a splendid copy of a new edition of Spenser's works, complete with a life of the poet and a glossary of obscure words; it is also apparently the first illustrated edition. Spenser (1552?-99) was the first modern English poet to achieve major stature, and Day points out that those "influenced by Spenser are virtually a roster of the great English poets since his time," among them Milton, Wordsworth, Keats, Rossetti, and Tennyson. The editor here, John Hughes (1677-1720), was a man of many talents who produced a number of poems and plays (his "Siege of Damascus" is considered his masterpiece) as well as translations of French and Italian works. Like the previous set, the very pretty bindings here are in outstanding "country house" condition, suggesting the kind of unusual state of preservation that results from long presence on a shelf as a decorative object subjected to virtually no use; in any case, this is among the finest looking 18th century sets we've ever offered for sale. (ST12607)

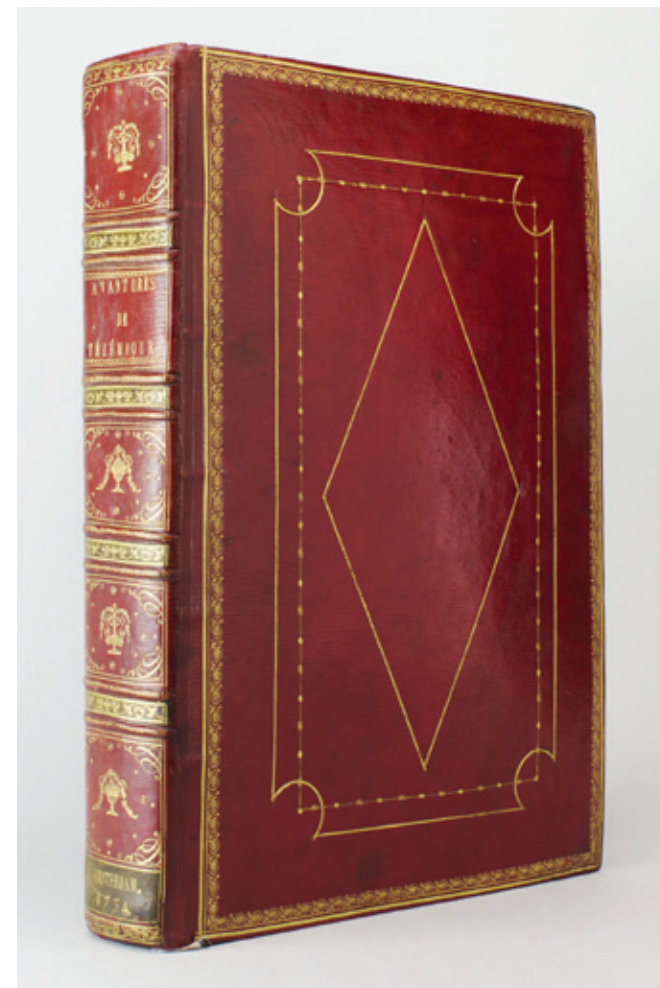
FRENCH NEOCLASSICAL RED STRAIGHT-GRAIN MOROCCO

One of 150 Large Paper Copies

Of One of the Most Impressive French Illustrated Books of the 18th Century

49 (FRENCH ILLUSTRATED BOOKS). FÉNELON, FRANÇOIS DE SALIGNAC. LES AVENTURES DE TÉLÉMAQUE, FILS D'ULYSSE. (Amsterdam: Wetstein & G. Smith; Rotterdam: Jean Hofhout, 1734) 375 x 265 mm. (14 3/4 x 10 1/2"). 4 p.l. including portrait and frontispiece, x, xxvi (i.e. xvi), 395, [1] pp.

Like most copies, ours lacks the suppressed material designed to follow page 395. First Printing of this Edition. ONE OF 150 COPIES IN FOLIO FORMAT. FINE CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, covers with palmette roll border, central panel with gilt-ruled frame and lozenge accented with bead and lozenge roll, spine gilt and inlaid with olive morocco bands tooled with gilt chalice and leaves between the double raised bands, spine compartments with central urn ornament surrounded by small tools, calligraphic flourishes at corners, gilt titling, turn-ins with elaborate gilt roll featuring leaves and moths, blue watered silk endleaves, all edges gilt (lower board with three older repaired patches). In a modern marbled paper slipcase. Ornamental headpieces and tailpieces, title page decorated with vignette, author portrait by Drevet after Vivien, and 25 more plates illustrating the tale engraved by Folkéma and others, predominantly in classical style, three (including the frontispiece) designed by Picart, 16 by Dubourg, and six by Debrie, with original tissue guards; 45 vignettes serving as headpieces (24) and tailpieces (21), designed by Dubourg and Shenk, one engraved folding map, and extra-illustrated with a portrait of Fenelon by Jean Coraboeuf dated 1920. Text with ornamental border throughout. Front pastedown with the bookplate of Arthur Meyer. Cohen-de Ricci 381-82; Ray 1; Brunet II, 1214; Graesse II, 564. ♦ A few darkened patches on boards, small chip



to olive band at tail of spine, corners gently bumped, occasional minor foxing or light browning, otherwise QUITE AN EXCELLENT COPY, the binding altogether pleasing with only insignificant wear, the text clean and fresh, with rich impressions of the plates. \$9,500

This is a very well-preserved copy of the luxury version of one of the most impressive French illustrated books of the 18th century, offered in a Neoclassical binding appropriate for its contents. Ray says that in our volume "all the formal elements of the mid-18th century French masterpieces are present." He describes the 25 plates as "stately and elaborate" and singles out Picart's frontispiece (which he reproduces in one of the rare full-page illustrations in his book) as being "developed with exceptional spirit and inventiveness." Not only the handsome plates, but also the leafy frames of each text page, the large type, and the many charming headpieces and tailpieces make it an elegant object that provides for a visually memorable experience. Fénelon (1651-1715) wrote this utopian work for Louis XIV's grandson, whom he was employed to tutor. The book was designed to give the future ruler more farsighted political, social, and economic ideas than he might otherwise have met with. Unfortunately, the boy died before he could come to power, and Fénelon fell into disgrace, partly because "Télémaque" reflected badly on the government of the Sun King. According to Graesse, our "beautiful" edition, supervised by the Marquis de Fénelon, is much more correct than previous printings, as a great many errors have been corrected and lacunae have been filled in. While the unsigned Neoclassical-style binding is not quite up to the level of emigré binders Kalthoerber (see items #93 and 94, below) and Staggemeier & Welcher (see item #95), it is in their style and is certainly impressive enough to look handsome on the shelf. Former owner Arthur Meyer (1844-1924) was a French press baron whose collection focused on fine bindings and beautiful illustrations. (ST12855)



A COMMERCIAL BOOK, APPARENTLY IN A PRESENTATION BINDING

A Book of Calculations, the Accuracy of Which is Verified by the Author's Signature

50 HEWITT, JOHN. HEWITT'S TABLES OF SIMPLE INTEREST. (London: Printed for A. Bettesworth and C. Hitch, 1736) 130 x 75 mm. (5 1/4 x 3"). 6 p.l. (first blank), cxxix pp. FINE AND CHARMING CONTEMPORARY BLACK MOROCCO, LAVISHLY GILT, covers bordered by plain and decorative rules, intricately scrolling cornerpieces, large lozenge centerpiece of filigree tooling and small tools enclosed by elegant garlands of leaves and many dots and circlets; raised bands, spine gilt in compartments with fleurons and small tools, marbled endpapers, all edges gilt. Verso of title page SIGNED by the author to verify its accuracy. Front pastedown with engraved armorial bookplate of Frederick Keppel (see below). ♦ Hints of rubbing to corners and joints, occasional light marginal foxing or smudges, but a very fine copy, with bright text and binding, and with few signs of wear inside or out. \$950



This is certainly the most beautifully bound accounting book we have encountered, its elaborate binding perhaps intended for presentation. Former owner Frederick Keppel (1728-77), Bishop of Exeter, was married to the granddaughter of dedicatee Robert Walpole, who was Chancellor of the Exchequer at the time accountant John Hewitt

published this work. It is just possible that this copy had been presented to Walpole and came to Keppel from his wife's family. Whatever the story, the binding and the condition testify that it was probably never used in a business setting. (ST12870a)

18TH CENTURY PARISIAN CALF WITH GILT FILIGREE

51 FAVORAL, SIEUR DU. LES PLAISANTES JOURNÉES DU SR FAVORAL: OÙ SONT PLUSIEURS RENCONTRES SUBTILES POUR RIRE EN TOUTES COMPAGNIES. (Paris: Chez Jean Corozet, 1644) 148 x 86 mm. (5 3/4 x 3 1/2»). 191 pp. Third Printing. VERY ATTRACTIVE 18TH CENTURY CALF, ORNATELY GILT, covers with filigree frame forming two lobed compartments, each with a central lozenge composed of four fleurons surrounded by small flower tools, raised bands, spine panels with gilt starburst centerpieces, fleur-de-lys tools at corners, two small fore-edge clasps, marbled pastedowns, all edges gilt (older repair to head of spine, just touching gilt). Front pastedown with engraved bookplate of Edward Cheney (probably the "E. Cheney" on Quaritch's honor roll of book collectors and the Edward Cheney whose library was sold at Sotheby's on 25 June 1886). Brunet II, 1197. ♦Boards lightly soiled, upper cover with two short scratches, a couple of corners slightly bumped, leaves a shade less than bright, isolated small rust stains or ink spots, but still a really excellent copy, clean and fresh internally, and in a solid binding glistening with gold. \$1,900



This is a prettily bound collection of witty anecdotes that promise "laughter in all company" and that deliver by pointing out the foibles of the noble, the wealthy, and the pompous. First published in 1615 under the title "Les Contes et Discours Facécieux," the popular volume was reprinted three times in the 17th century, and revived by Gustave de Brunet in 1868. Little is known of the "Sieur du Favoral," whose only publications were this work and a translation of Ariosto's "Orlando Furioso." Brunet suggests that the name may be a pseudonym, chosen to protect some courtier from the objects of his mockery. The extremely appealing binding is quite feminine in design—all flowers and lace, like something out of Fragonard or Boucher. (ST12871)

A COTTAGE-ROOF BINDING

*With the Most Elaborate, Delicate, and Precise Gilt Decoration
A Fabulously Wealthy Owner Could Buy*

52 THOMAS À KEMPIS. THE CHRISTIAN'S PATTERN: OR, A TREATISE OF THE IMITATION OF JESUS CHRIST. . . TO WHICH ARE ADDED, MEDITATIONS AND PRAYERS FOR SICK PERSONS. (London: printed for B. Barker [and others], 1742) 203 x 127 mm. (8 x 5"). 6 p.l., 339, [3], 45, [1] pp. Translated by George Stanhope. 13th Edition (according to the title page). ANIMATED CONTEMPORARY BLACK MOROCCO, LAVISHLY GILT, covers with a central cottage-roof design enclosed by ornate floral rolls and small tools, the "roof" frame containing a large and elaborate fleuron within a lozenge of small tools; raised bands, spine gilt in compartments bordered by plain rules and dogtooth rolls, each compartment divided into quarters by gilt diagonal lines, each quarter with a delicate stippled floral tool, red morocco label, gilt turn-ins, marbled endpapers, all edges gilt. Engraved frontispiece of the Crucifixion, plus engravings of the Nativity,



Adoration of the Magi, Christ in the wilderness, and the Last Supper. Front pastedown with 18th century armorial bookplate of Fane William Sharpe, "Student of Ch[rist] Ch[urch, Oxford]"; front free endpaper with 18th or 19th century armorial bookplate of W. Combes. ♦Spine faded to a pleasing hazel brown, a little rubbing to joints and extremities, minor chafing to boards, occasional faint foxing, isolated dust soiling to head edge, other trivial imperfections, but a fine copy nevertheless, the leaves clean and fresh, and the intricately tooled unsophisticated binding very lustrous and showing no significant wear. \$2,900



This is a sumptuously bound copy of Stanhope's extremely popular translation of Thomas à Kempis, first published in 1698 and printed more than 30 times over the next 150 years. The "Imitation of Christ" depicts in four books the gradual movement of the soul away from earthly attachments toward Christian perfection in its union with God. It "obtained wide popularity by its simplicity and sincerity and the universal quality of its religious teaching." (Oxford Companion to English Literature). The very intricate binding here incorporates tools and designs somewhat similar—but not identical—to those of Christopher Chapman (especially the pointillé paisleys and the unusual trefoil in the outer border). Chapman (d. 1756) was the son of a London bookseller who served a 15-year apprenticeship to William Sparkes, beginning in 1704. He set up business in Duck Lane in 1720, and became

one of the chief binders for the Harleian collection, travelling to Cambridgeshire to work on the library. Whoever executed this binding was an artisan of great skill. In comparing its designs and tooling to other cottage-roof bindings of the period, as pictured in Maggs catalogues, Nixon, the British Library's Database of Bookbindings, and other standard reference works, one is struck by the delicacy and especially the precision of the execution of the volume's complicated decoration. The original owner of this work, for whom it was no doubt bound, was Fane William Sharpe (ca. 1729-71), only son of John Sharpe, the British government's agent in the West Indies, and heir to a great fortune—exactly the sort of person who would employ the finest craftsman to bind his books. The younger Sharpe was a student at Oxford at the time he received this volume, but went on to take over his father's seat in Parliament. While copies of one edition or another of this work are not uncommon, it is fortunate to find one in such an attractive and well-preserved contemporary binding. (ST12123)

BLACK MOROCCO DECORATED IN A SCOTTISH HERRINGBONE DESIGN

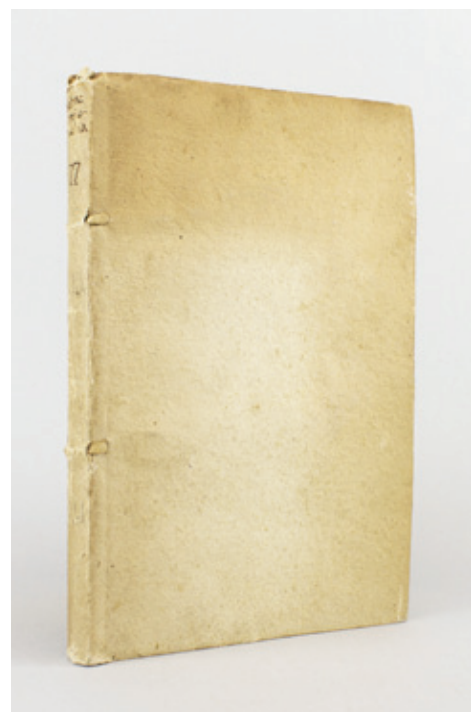
53 BIBLE IN ENGLISH. THE HOLY BIBLE. CONTAINING THE OLD AND NEW TESTAMENTS. (Edinburgh: Printed by Richard Watkins, 1743, 1744) 140 x 70 mm. (5 1/2 x 2 3/4"). **Two volumes.** EXTREMELY PLEASING PERIOD BLACK MOROCCO, VERY ELABORATELY GILT, IN A SCOTTISH HERRINGBONE DESIGN, covers bordered by garland roll and double gilt rules, central panel framed by decorative roll and plain rules enclosed by dotted half circles alternating with fleurs-de-lys and with oblique tulip cornerpieces, the central panel with a herringbone pattern formed by turnip tools and accented by other small ornaments; raised bands, spine gilt in compartments quartered by a saltire and tooled with fleurons, small flowers, and circlets; gilt turn-ins, Dutch endpapers of green, white, and gold, all edges gilt (tiny expert repairs at spine ends). Front flyleaf of each volume with (19th century?) ownership inscription of H. Gordon. Darlow & Moule 808. ♦A bit of rubbing to joints and corners (but this well masked with dye), otherwise a very appealing set in fine condition, the bindings bright and showing no serious wear, and the especially smooth, clean text with virtually no signs of use. \$3,900



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

--- **THREE LARGE MID-18TH CENTURY CONTINENTAL PAPER BINDINGS** ---
A Remarkable Survival in Surprising Condition

54 **HOMER.** LA BATRACOMIOMACHIA DI OMERO. (Venezia: Stampata da Gio Batista Albrizzi Q. Gir., 1744) 240 x 164 mm. (9 1/2 x 6 1/2”). [54], lxxv, [7] pp. Edited and translated into Italian by Antonio Lavagnoli. FIRST EDITION. Original “alla rustica” paper wrapper, flat spine with ink titling and the number “77,”



edges untrimmed. In a dark blue buckram clamshell box with morocco spine label. With frontispiece engraved by Giuseppe Patrini after Francesco Zuccarelli, vignette on title page, 11 engraved vignette head- and tail-pieces, and seven engraved initials. Front pastedown with label of Libreria Antiquaria Mediolanum. Text in Italian, Latin, and Greek. Moss I, 539-40; Martineau and Robison “Glory of Venice” 169. ♦Spine a little worn and with a one-inch split in the middle of the front joint, head of spine bumped, with short tears at head of joints, covers somewhat browned and with a few small inkspots, but the fragile original binding remarkably well preserved. Sewing slightly loose, a few negligible stains to the interior (all but one marginal), a half-inch tear to margin of one leaf, otherwise A FINE COPY INTERNALLY, entirely clean and fresh with generous margins. **\$2,250**

This carefully edited, skillfully translated, and beautifully printed polyglot edition of a famous classical poem is still in the rustic paper wrapper into which it was loosely sewn shortly after it came off the press—an incredible survival. Moss says that this edition is “held in considerable estimation,” and according to Martineau and Robison, Lavagnoli took pains in researching and editing the Latin and Greek texts, demonstrating “the distinctive 18th century combination of scholarship and humour.” Although many scholars now doubt whether Homer was the true author of this

work, the Homeric association has largely stood the test of time due to its early attribution by the Romans. The reasons for such an attribution are obvious, the poem being a satiric version of the “Iliad,” substituting a war between the King of Frogs and the King of Mice for that of the Trojans and the Greeks. With the mice on the verge of victory, Athena and Zeus become embroiled in the conflict, eventually sending an army of crabs to bolster the frogs’ depleted forces. This edition is beautifully produced, featuring large margins, a pleasing typeface, rich impressions, and charming images. The great Florentine landscape painter, Francesco Zuccarelli (1702-1788) was renowned particularly for his bucolic country scenes, like that in the frontispiece here. According to Benezit, he was “very popular with the public, had powerful patrons, and [had] his paintings . . . reproduced by the best engravers of his day.” The vignettes that follow, though unsigned, are well executed and contain delightful details relating to the story. The present copy has retained nearly all of its original appeal, remaining in a remarkable state, especially considering that it is housed in a binding obviously meant to be temporary. (ST12961)



*A Famous Counterfeit Palladio,
 And an Unlikely Survival in an 18th Century Temporary Binding*



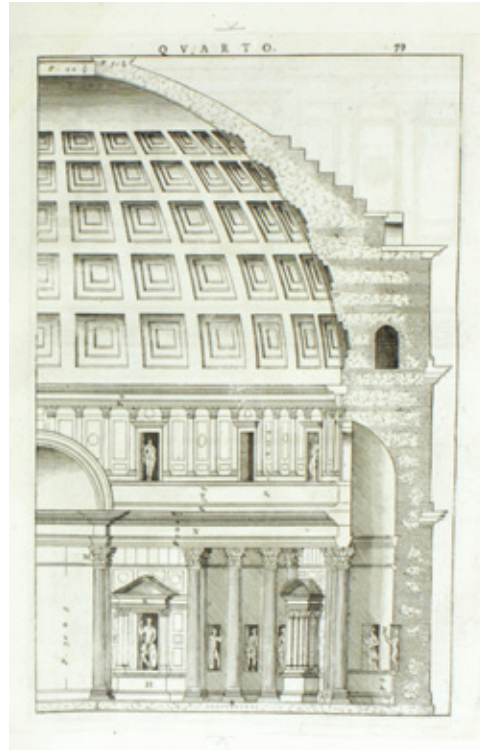
55 **PALLADIO, ANDREA.** I QUATTRO LIBRI DELL'ARCHITECTVRA. (Venetia: Appresso Dominico de' Franceschi [but Giovanni Battista Pasquali], 1570 [i.e., ca. 1768]) 365 x 267 mm. (14 3/8 x 10 1/2”). 2 p.l., 63, [1] pp.; [1] leaf (title), 76 pp.; [2] leaves, 42 pp., [2] leaves; [1] leaf (title), 131, [1] pp. AN ORIGINAL 18TH CENTURY BINDING OF FLEXIBLE TEXTURED PAPER



BOARDS BACKED WITH DAUBED PAPER, the volume contained in a modern wooden folding box covered in patterned paper and with a gilt-stamped cloth back. With engraved title pages and 218 ARCHITECTURAL ENGRAVINGS, 158 OF THEM FULL-PAGE. Fowler 232. ♦Covers with large, faint water spots, lower cover with one-inch tear to fore edge, paper split over one spine band, general wear to spine and extremities, but the insubstantial original paper binding remarkably solid and certainly pleasing as an unlikely survival. Faint dampstains to lower third of leaves in final gathering and to inner margin of parts of books III and IV, occasional minor marginal stains, mild foxing, or thumbing, but an extremely bright and fresh copy with wide margins. **\$12,500**

This is a famous facsimile of an early edition of Palladio's widely influential work on architecture, offered here in a most intriguing binding. Andrea Palladio (1508-80) was one of the greatest Renaissance architects, and his influence is felt to the present day. According to Britannica, Palladio’s “palaces and villas were imitated for 400 years all over the Western world; he was the first architect to systematize the plan of a house and consistently to use the ancient Greco-Roman temple front as a portico, or roofed porch supported by columns (this was probably

his most imitated architectural feature), and finally, in his 'I quattro libri dell'architettura,' he produced a treatise on architecture that, in popularizing classical decorative details, was possibly the most influential architectural pattern book ever printed." The brain child of architectural historian Tommaso Temmanza and the British Consul in Venice, Joseph Smith (1673/4?-1770), the present edition is universally recognized for its very accurate reproduction of the first printing of 1570, with especially fine engraved versions of the original woodcuts. A famous collector and connoisseur whose library of early printed books was a frequent stop on the Grand Tour of the Continent, Smith partnered with printer G. B. Pasquali to issue limited editions of fine replica copies of great works in his collection. Perhaps he did this out of an altruistic desire to make the masterpieces available to others, or perhaps his motivation had more to do with the financial reversals he suffered from bank failures in England. Goethe, a great admirer of Palladio, acquired a copy of Smith's edition on his Italian tour, describing it as "not actually the first edition, but a very conscientious copy, edited by an Englishman. One must concede to the English that they have always known how to appreciate what is good." He even visited Smith's grave on the Lido, noting "to him I owe my copy of Palladio, and I offered up a grateful prayer." The binding here is particularly noteworthy: to begin with, 18th century books bound in paper are not especially common, and it is next to impossible to imagine that an original paper binding like this one would survive intact on a visually engaging large folio architectural book that invites frequent use. (ST11980)



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

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

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

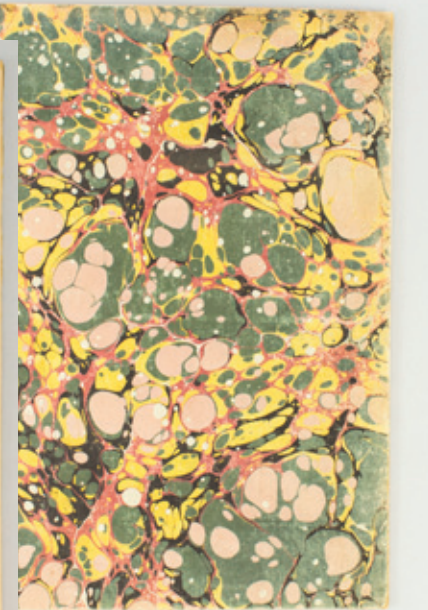
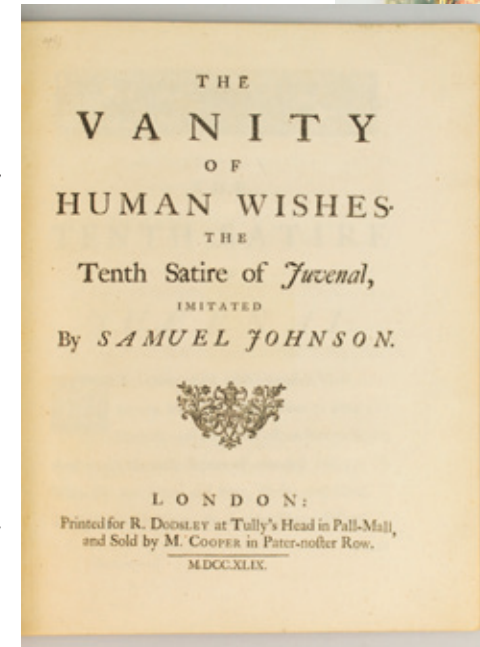
(one by the New York Public Library and one by the Getty). KVK locates four copies of our work (one of them damaged) in three Italian libraries. The groom here, Count Lodovico Tiene or Thiene, was a scion of one of Vicenza's most important families. His ancestor, also named Lodovico, built the Palazzo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

**ORIGINAL MID-18TH CENTURY MARBLED WRAPPERS
The Frank Hogan Copy, in Outstanding Condition**

57 JOHNSON, SAMUEL. THE VANITY OF HUMAN WISHES. (London: Printed for R. Dodsley and Sold by M. Cooper, 1749) 258 x 210 mm. (10 1/8 x 8 1/4"). 28 pp. FIRST EDITION. ORIGINAL STITCHED MARBLED WRAPPERS. Housed in a nice modern folding cloth box. Woodcut ornament on title, decorative woodcut headpiece and initial. Verso of upper wrapper with the morocco bookplate of Frank Hogan. Courtney-Smith, pp. 22-24; Rothschild 1233; Foxon J-87; Adam II, 5; Tinker 1303; Hayward 163. ♦Just a touch of wear to the to the wrappers, two corners slightly chipped, hint of thumbing to a few pages but A COMPLETELY UNSOPHISTICATED COPY IN EXTRAORDINARILY FINE CONDITION. **\$10,000**

This is an unsurpassable copy of the first printing of the first work to bear Johnson's name, offered here in the virtually pristine original wrappers.

Written in powerful and polished heroic couplets, the book has been called the most nobly Roman poem in English, and it is less an imitation than Johnson's own poem upon the same subject as Juvenal's satire: the folly of vanity and self-seeking. To demonstrate the inevitable futility of human ambition, Johnson examines the desires for long life, physical beauty, power, eminence in learning, and military glory, emphasizing the miseries and dangers of the first two and illustrating the last three by the rise and fall of Wolsey, Buckingham, Hyde, Galileo, Laud, Charles of Sweden, and others. The poem is the source of most of the memorable quotations from Johnson. To begin with, this work does not show up frequently in the marketplace; it is scarce in fine condition; and it is impossibly rare in original wrappers found in the outstanding condition seen here. It is entirely fitting that it was once in the possession of the famous extremely discriminating American collector Frank Hogan (1877-1944), whose library contained "an appealing and highly personal selection of literary treasures." (Dickenson) As the present work attests, volumes from his collection are almost always in the best obtainable condition. (ST13617)



**--- TWO 18TH CENTURY GERMAN SILVER BINDINGS ---
FROM THE ABBEY COLLECTION**

58 KLEINKNECHT, CONRAD DANIEL. DES HIMMLISCHEN SALOMONS ERQUICKLICHES LIEBES-MAHL; ODER: HEILIGE VORBEREITUNG ZUM TISCHE DES HERRN. ["HOLY PREPARATION FOR THE LORD'S TABLE"]. (Ulm: Daniel Bartholomäi, 1754) 162 x 80 mm. (6 1/2 x 3"). 18 p.l., 407, [9] pp. A LOVELY CONTEMPORARY GERMAN SILVER BINDING OVER BLACK SHARKSKIN, covers with ornate frame in the Rococo style, with engraved vignettes of the Virtues (three to each side) nestled among a tangle of floral vines



and flourishes, silver spine elements (with simpler floral decoration) at top and bottom above the unadorned sharkskin spine (these elements perhaps slightly later), two clasps at fore edge, each featuring a cherub surrounded by floral sprays, patterned pastedowns, all edges gilt. In a (slightly worn) russet buckram clamshell box, with the green morocco label of John Roland Abbey on upper cover, matching title label on spine, and yellow paper library label marked "JA 7343" on tail edge. With five engraved plates of biblical scenes. Front free endpaper with printed label of the National Exhibition of Works of Art, Leeds, 1868, signed in ink by C. Butler, Esq. Sotheby's "Silver and Enamel Bindings" 10 May 1985, lot 27. ♦Four tiny holes to sharkskin covers, hinge open at)3 and)12, half a dozen gatherings a little proud, occasional faint marginal stains, otherwise an excellent copy, the silver unmarred and glistening, the text clean and fresh, and the binding entirely solid. \$7,500

Intended to prepare the worshipper to receive Holy Communion, this little book of devotions is presented in a very attractive silver binding from one of the most distinguished collections of books ever assembled. The flourishes and flowers on lovely frames here are engraved in such deep relief that they give a filigree effect, and the Virtues (Temperance, Hope, and Justice on the upper cover, Charity, Faith, and Prudence on the lower) have a whimsical charm. Our artisan has combined classical and Christian iconography in his representations, showing, for example, Prudence in the garb of Athena, goddess of wisdom; Hope with an anchor and a raptor-like



bird; Faith with a lamb rather than the usual cross; and Temperance improbably pouring liquid from an urn into a chalice—all with the columns, arcades, and pedestals of classical architecture in the background. The most ambitious and successful English book collector of fine bindings in the 20th century, our previous owner J. R. Abbey (1894-1969) was a scholarly bibliophile whose copies are consistently found in the best obtainable condition. He was one of the few discerning collectors to purchase silver bindings in any quantity, and, as detailed by J. R. Hayward in "Silver Bindings in the J. R. Abbey Collection," he put together an impressive group of specimens dating from the 16th through the 18th centuries (see next item for another Abbey silver binding). (ST12804)

59 BEYSLAG, JOHANN BALTHAZAR. BUSSFERTIGES BEIGHT-KIND. (Schwäbisch Hall: Johann Christoph Messerer, 1768) 158 x 70 mm. (6 1/4 x 2 3/4"). 4 p.l., 304, 140, [4, index], 163, [5, index] pp. SUPERB CONTEMPORARY SILVER REPOUSSÉ BINDING, upper cover embossed in high relief with the Annunciation, lower cover with the Adoration of the Shepherds, spine with an oval cartouche showing the angel appearing to the shepherds, clasps and head and tail caps embossed with a cherub's head, marbled endpapers, all edges gilt. Housed in a fleece-lined drop-back clamshell box with green morocco and gilt label of John Roland Abbey. Front free endpaper with the red morocco bookplate of John Roland Abbey; first preliminary blank with early inked library note, "No. 11101 / of EEO - ."; bottom of clamshell box with Abbey accession label inked "JA 1598." Abbey Collection 1598; Hayward, "Silver Bindings from the J. R. Abbey Collection" 18. ♦One clasp with hinge loose at one of two solder points, first gathering loosened, margins cropped with occasional loss of catchword, otherwise generally clean and fresh, in a very well-preserved, shining silver binding. \$15,000



Also from the splendid collection of John Roland Abbey, this is another lovely example of a German silver binding. In "Silver Bindings from the J. R. Abbey Collection," Hayward praises it, noting that "the composition and flickering, restless treatment of the draperies suggest the imminence of the rococo style of the mid-18th Century. The embossing [is] of very high quality." Hayward observes that the "most representative section" of silver bindings in Major Abbey's library are the embossed bindings. This technique reached its zenith among the goldsmiths of Augsburg in the 17th and 18th centuries. He lists the present binding among three that "represent the last phase of baroque and the fully developed rococo art of Germany." The silver here has weathered the past 250 years very well, and glows today virtually as it did when it left the workshop. Here, it covers a pious work by a Lutheran theologian, "The Repentant Penitent." (ST12803)

AN 18TH CENTURY EMBROIDERED BINDING Soft, Plush, and in a Marvelous State of Preservation

60 (POCKET ALMANAC). ETRENNES MIGNONNES POUR L'AN DE N. SEIGNEUR MDCCLXV. (Liège: Chez J. Dessain, [1764]) 95 x 50 mm. (3 3/4 x 2"). 62 unnumbered leaves. A DELIGHTFUL BINDING



of white silk heavily embroidered with gold thread, at the center of each board a fruit-bearing tree and blooming flowers accented with silver thread and surrounded by thick piles of swirling waves of gold thread; smooth spine embroidered with thin tangent strands of undulating gold, gold endpapers in a checkerboard pattern, all edges gilt. In the original (slightly worn) brown leather pull-off case. With 12 pages of woodcut coins. Front flyleaf inscribed in ink: "Douce amitié / la Mort n'y mord" [Sweet friendship / Death, thy fangs are dull]. ♦Silk a bit soiled, a hint of wear to (insubstantial) board edges, but A FINE SPECIMEN, very clean, bright, and smooth internally, and in A BINDING THAT IS AS BEAUTIFULLY WELL PRESERVED AS IT IS CHARMING. SOLD

This handy pocket guide in a luxurious and immensely delightful little binding is aptly titled "Lovely New Year's Gift." As usual, the almanac contains a calendar, a table of moveable feasts, the names and birth dates of the royal families of Europe, tables of currencies and their values, illustrations of various coins, a multiplication table, and the schedule for postal service. Embroidered bindings like the present one were popular for small books in the 17th and 18th centuries, though more frequently seen on volumes of devotion. Another difference: this volume has a softer, plusher feel than most embroidered bindings to appear in the marketplace, and its condition—due largely to the presence of its original protective pull-off case—is vastly better than is typically seen with this kind of binding. (ST12962)

A PEASANT BINDING

61 BIBLE IN GERMAN. DAS GANZE NEUE TESTAMENT. DER PSALTER DAVIDS. DIE CL PSALMEN DAVIDS. (Zurich: David Gessner, 1768) 169 x 94 mm. (6 1/2 x 3 3/4"). 272, 64, 214 (of 215) pp. CONTEMPORARY PAINTED AND BLIND-TOOLED VELLUM, DECORATED IN AN ELABORATE AND QUIET STYLE, covers with black and red starburst at center in a lobed red and green frame stamped with stars and tulips, yellow cornerpieces stamped with a floral design, smooth spine painted red and tooled in blind with flowers, Dutch gilded endpapers, all edges gilt. ♦Covers faintly soiled, extremities lightly rubbed, one leaf with two-inch portion torn away at fore margin (costing small parts of five closely spaced staves of music) occasional foxing of no great consequence; with some serious condition issues internally, but an extremely pleasing example of a binding representing German folk art of the period. \$4,000



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

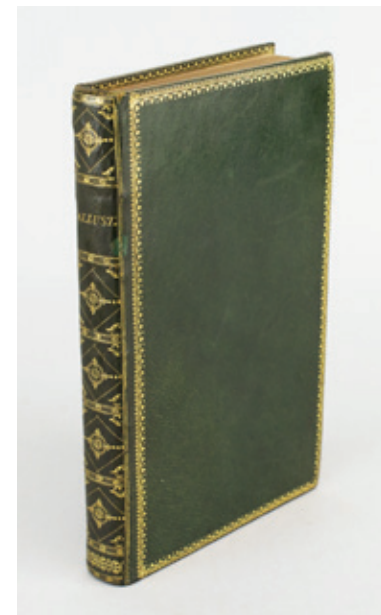
--- FOUR APPROPRIATELY ELEGANT MOROCCO BINDINGS ---
FOR 18TH CENTURY CLASSICAL EDITIONS

62 (BASKERVILLE IMPRINT). CATULLUS. TIBULLUS. [and] PROPERTIUS. OPERA. (Birminghamiae: Typis Johannis Baskerville, 1772) 180 x 114 mm. (7 1/8 x 4 1/2"). 1 p.l., 276 pp. First Baskerville Edition. Handsome contemporary hunter green morocco, covers with border of decorative gilt rolls, flat spines gilt in compartments with medallion centerpiece inside a dotted-rule lozenge, volute cornerpieces, gilt titling, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt. Gaskell 45. ♦ Spine evenly sunned to olive green, faint foxing to title page, otherwise an immaculate copy, clean and fresh in an unworn binding. **\$950**



This and the next item are especially appealing contemporary copies of small-format Baskerville editions of classical works. Although the typeface used here is necessarily small, the pages of this volume reflect Baskerville's clear understanding of what makes a beautiful book and the printer's ability to perform press work of the highest quality. The classical works issued by the Baskerville Press frequently found their way into handsome morocco bindings executed by some of the best English and French binders working at the end of the 18th century, but such attractive copies now are increasingly difficult to find. The present copy is remarkably well preserved, with virtually no signs of use. (ST12973b)

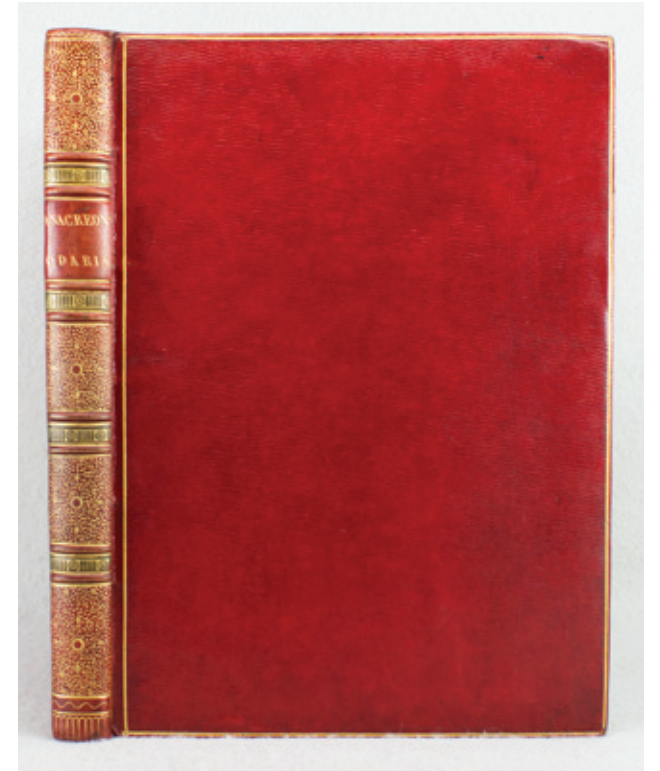
63 (BASKERVILLE IMPRINT). SALLUST. FLORUS. [HISTORIES]. (Birminghamiae: Typis Johannis Baskerville, 1774) 180 x 114 mm. (7 1/8 x 4 1/2"). 1 p.l., 275 [i.e., 274] pp. Handsome contemporary hunter green morocco, covers with border of decorative gilt rolls, flat spines gilt in compartments with medallion centerpiece inside a dotted-rule lozenge, volute cornerpieces, gilt titling, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt (small spot of green paint to front joint). Gaskell 55. ♦ Head of front joint a little rubbed, spine slightly darkened, title page lightly browned, other trivial imperfections, otherwise an excellent copy in a lustrous binding, with clean, fresh text that shows no signs of having been read. **\$950**



This is the duodecimo version of the Baskerville Classics edition of these Roman histories, offered here in an especially attractive binding. The only extant historical works of Sallust (86-34 B.C.), both included here, are his history of the conspiracy of Catiline against the senate in the year Cicero was consul, and his history of the Roman war against the Numidian (Algerian) chieftain Jugurtha, brought to its conclusion by the great soldier and populist politician Marius. As a stylist Sallust has enjoyed great fame for his artistic and epigrammatic speeches with their vividly delineated characters. Florus, who lived at the beginning of the second century A.D., wrote a summary history of Rome from earliest times to the reign of Augustus. It still merits consultation, since it rests on a tradition independent of Livy, and was a popular school text in the Middle Ages. (ST12973c)

Refined and Luxurious in Every Way, and with Fine Provenance

64 (BODONI IMPRINT). ANACREON. [In Greek:] ANAKREONTOS TĒIOU MELĒ [then:] ANAKREONTIS TEII ODARIA. [i.e., THE ODES]. (Parmae: Ex Regio Typographeio, [1785]) 308 x 216 mm. (12 1/8 x 8 1/2"). 2 p.l., xciv, 100 pp., [1] leaf. ONE OF 50 COPIES ON FINE PAPER (of a total of 310 copies). VERY ATTRACTIVE CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO, spine beautifully gilt in compartments between green stylized pentaglyph and metope strips flanked by double raised bands, the plain-ruled compartments densely stippled with gold dots surrounding a small central medallion from which emanate a number of wavy vines bearing flowers and small leaves, anular dot cornerpieces, elaborately gilt turn-ins, blue watered silk endpapers, the pastedowns framed with elegant gilt garlands and bead-and-lozenge roll, free endleaves with cresting gilt frame, leather hinges (these expertly renewed at top and bottom), all edges gilt. In a modern brown cloth chemise and morocco-backed slipcase. Small author portrait tondo on title page, large and elaborate armorial vignette on dedication page engraved by Cagnoni. Text of poems in Greek, commentary in Latin, both printed entirely in majuscules. Front pastedown with morocco monogram bookplate of Charles C. Kalbfleisch, engraved bookplate of Hugh Morrision Davies, and book label of Charles Whibley (see below). Brooks 287; Dibdin I, 265; Schweiger 25; Brunet I, 252; Graesse I, 111. ♦ Spine probably a bit sunned (though difficult to tell, with so much gilt), four tiny wormholes to joints, extremities with a hint of rubbing, but the binding solid, lustrous, and attractive; A SPECTACULAR COPY INTERNALLY, entirely clean, fresh, and bright, and with enormous margins. **\$10,000**



This is a superb copy of the luxurious Bodoni printing of the works of the sixth century B.C. lyric poet Anacreon. Imbued with delicacy and grace, these works come down to us only in fragments quoted by other authors or in the derived form of imitators, and they did not find their way into print until after the middle of the 16th century. Produced by Giambattista Bodoni (1740-1813), the most celebrated European printer of his era, this remarkable piece of work is called "magnificent" by Brooks, and Dibdin says that a "more elegant and exquisitely finished production . . . cannot be conceived." The appearance of the page, printed only with capitals and offered here in a copy with vast margins, is simply as stately and powerful as one could ever hope for. Bodoni was not only a great printer, but also the most important type designer and punchcutter in Italy during

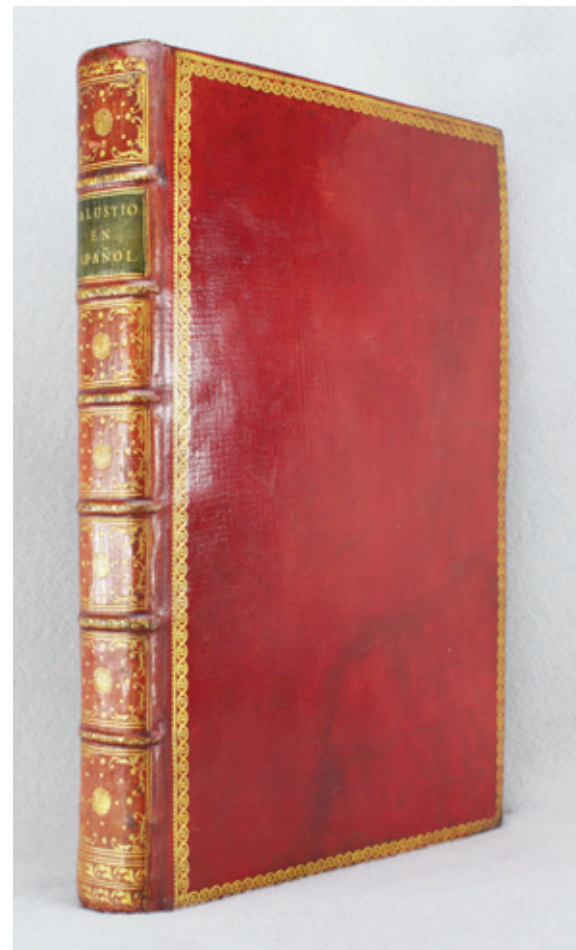
his day. He was responsible for some of the most graceful and immaculate books to be printed during the end of the 18th and beginning of the 19th century, and the present item is certainly to be counted among his most beautiful productions. The present copy has a distinguished provenance. Charles C. Kalbfleisch was a discriminating American collector whose library featured a great many beautiful bindings and who was known for choosing only the finest copies available. Parke-Bernet sold much of his collection in January of 1944 in a sale entitled "The Arts of the Book . . . The Splendid Library Formed by the Late Charles C. Kalbfleisch, New York." Hugh Morriston Davies (1879-1965) was a pioneering surgeon (known as "The Doyen of Thoracic Surgery") who collected fine bindings, especially those of the 18th century. Charles Whibley (1859-1930) authored important books and wrote popular periodical columns of literary interest, edited a number of works in the substantial and distinguished "Tudor Translations" series, was at the center of a British literary circle with links to the Symbolist poets of France, and made an enormous contribution to literature by recommending T. S. Eliot to Faber & Faber. (ST11935)

A Splendid Deluxe Copy of "the Stupendous Sallust"

65 (IBARRA IMPRINT). SALLUST. LA CONJURACION DE CATILINA Y LA GUERRA DE JUGURTA. (Madrid: Joachin Ibarra, 1772) 362 x 254 mm. (14 1/4 x 10"). 8 p.l., 395, [1] pp. First Edition of this translation by the Infante Don Gabriel of Spain. ONE OF 120 LARGE PAPER COPIES. HANDSOME CONTEMPORARY RED MOROCCO, covers bordered by gilt dogtooth and twining floral rolls, raised bands, spine gilt in double-ruled compartments with acanthus leaf cornerpieces and central daisy surrounded by dots and small flowers, turn-ins repeating the floral roll, blue watered silk endleaves, all edges gilt. Engraved title page with decorative frame, portrait frontispiece, and nine plates, including one map, two scenes (a battle and a surrender), two plates of weapons, one of coins, one of battle plans, and two of orthography (one being an inscription and one a table of letters). Verso of front free endleaf with bookplate of Florencio Gavito and tipped-on typed note stating that the book had been acquired at the 1920 sale of the library of Edmond Rostand. Palau 288.134; Salvà 2791; Cohen-de Ricci 938; Schweiger II, 900. ♦ Minor rubbing to joints and extremities, covers with slight variation in color, but A SUPERB COPY, the binding lustrous and with no significant wear, and especially clean, fresh, and bright internally, with thick, smooth paper and vast margins. **\$15,000**

This is an outstanding contemporary copy of the limited deluxe version of the masterwork of perhaps the greatest Spanish printer of all time and certainly the greatest printer Spain produced in the 18th century. Even apart from the elegant period morocco binding, the book is a beautiful object: in our special Large Paper version, the text is printed on thick, particularly bright paper with enormous margins, and is artfully arranged: the Spanish translation, in a large, graceful italic type by Antonio Espinosa de los Monteros, dominates the page, appearing in a single column that uses twice the area of the much smaller Latin text, printed below it in double columns in roman type (this diglot edition combines the Latin text of the 1634 Elzevier edition with a translation by the Infante Don Gabriel, son of the Spanish King Carlos III). Some of the only extant texts of Sallust (86-34 B.C.), this volume includes his history of the conspiracy against Cataline and his account of the Roman war against Jugurtha.

Though he is less concerned with facts than with political propaganda, his narrative is marked by memorable epigrammatic speeches, vivid scenes, and psychologically complex delineation of characters. Joaquín Ibarra (1725-85) established himself at a fortunate time for printers in Spain: when Carlos II ascended the throne, he determined to improve all Spanish industry, but especially the book arts. The king exempted printers, typefounders, and punchcutters from military service, and, even more importantly, reduced the price of metal used in making type, thereby stimulating production of new



fonts. Ibarra was an innovative printer, experimenting with paper to reduce plate mark impressions, developing his own printing ink noted for its quality, and establishing standard measures for the production of type. His talents led to his appointment as royal printer. According to Glaister, Ibarra "had a great influence on raising the standards of printing, not only in Spain, but in Europe generally." His Sallust was immediately recognized as a masterpiece: Europe's most famous printer of the day, Giambattista Bodoni (1740-1813), called it "the stupendous Sallust." The fine engravings, beautiful typography, rich impressions, and luxurious paper here epitomize Ibarra's work. Certainly continental, and perhaps Spanish, the binding is just what one would expect on such a showpiece, and the lack of wear inside and out indicates that the volume has always been a treasured possession, treated as the work of art it is. The present copy is 352 mm. tall, just as was the royal presentation copy given by the translator to James Harris, British Minister to Madrid from 1769-71 (and sold as one of 120 Large Paper Copies, most recently at the 2003 Sotheby's auction of the stock of H. P. Kraus). Our copy has apparently resided in the libraries of French playwright Edmond Rostand (1868-1918), famous as the creator of "Cyrano de Bergerac," and the 20th-century Mexican bibliophile Florencio Gavito. (ST12461)

PARTICULARLY REFINED ENGLISH STRAIGHT-GRAIN MOROCCO IN THE STYLE OF ROGER PAYNE

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

The remarkably attractive bindings here employ the red straight-grain morocco and the floral frames associated with leading binder Roger Payne, and are executed with considerable taste, delicacy, and skill. Although we have not been able to match the elegant little tools used here to those known to belong to Payne, this is either his work nevertheless, or else his designs and workmanship exerted an obvious influence on the artisan who produced these bindings. Sterne (1713-68) admired and was influenced by the works of Rabelais, Cervantes, Montaigne, and Swift, and he, in turn, is said to have informed a long list of 20th century writers, including Proust, Woolf, Joyce, Mann, Beckett, and others. To contemporaries, his personal life was scandalous almost





beyond telling. A member of the "Club of Demoniacks," a group of Yorkshire rakehells who met frequently in the half-ruined Skelton Castle to undertake heavy drinking and coarse jests, Sterne is described by the normally restrained DNB as having a "deficiency in self-control [that] induced a condition of moral apathy." Still, this should not diminish the importance of, or achievement represented by, "Tristram Shandy," the dynamic work that made Sterne famous and that is generally regarded as the first novel dominated by a conscious psychological theory. Or of his still-illuminating travel book, "Sentimental Journey through France and Italy," or of Sterne's "Sermons" and the present "Letters," all of which add up to a corpus of very substantial interest. Our volumes were once in the collection of the patrician writer Louis Auchincloss (1917-2010), described by "New York" magazine as "the last gentleman novelist," and the author of more than 60 works of fiction and non-fiction, including an acclaimed biography of Edith Wharton. Bronson Winthrop was a wealthy American attorney whose partners included Elihu Root and Henry Stimson and whose estate at Muttontown on Long Island (designed by Delano & Aldrich) was particularly famous. (ST12109)

BOUND FOR JONAS HANWAY
Inveighing against Nocturnal Diversions

67 [HANWAY, JONAS]. MIDNIGHT THE SIGNAL. (London: Sold by Dodsley, 1779) 165 x 102 mm. (6 1/2 x 4"). Complete, with usual jump in pagination in volume II. **Two volumes.** Pleasant contemporary crimson morocco bound for Jonas Hanway by his second binder, covers gilt with twining border enclosing a frame of roses with sunburst cornerpieces, upper cover with Greek cross at center, encircled by the motto "O save us from ourselves," lower cover with winged hourglass and the motto "Revere the appointment of Nature"; raised bands, spine compartments gilt in a checkerboard pattern punctuated by daisies, one olive and one black morocco label, gilt turn-ins, marbled endpapers, all edges gilt. Engraved title pages with emblem depicting Death hovering over socializing persons, with a lutist in the background. A Large Paper Copy. Verso of front free endpapers with armorial bookplate from which the name has been excised. ♦Spines a bit darkened, with muted gilt, leather on covers varying in color (from fading or soiling), but the bindings entirely solid and with only trivial wear to the joints. Leaves with a hint of offsetting and isolated soiling, faint dampstain to lower fore edge of one gathering, otherwise extremely pleasing internally, the text clean, fresh, and bright, and with vast margins. **\$4,500**

These bindings were specially crafted for Jonas Hanway (1712-86), an eccentric philanthropist and prolific pamphleteer who designed custom bindings for edifying works, usually his own, which he often presented to libraries, friends, and even the king; our binding was, in fact, probably intended for presentation, though the recipient is unknown. In his "English Bindings in the Library of J. R. Abbey," G. D. Hobson has done a census of 26 Hanway bindings, but the present one is not listed there. Hobson states that Hanway has been unjustly overlooked, whereas another 18th century eccentric "who took an interest in the art of decorating bookcovers, Thomas Hollis, has appeared in every account of English binding" after J. A. Arnett's "The Books of the Ancients" appeared in 1837. "The bindings executed for [Hanway] are of better material," says Hobson, "and the tools which decorate them are more amusing than those of his contemporary; perhaps they have been neglected because they are comparatively rare." Hanway employed two different binders to translate his ideas into leather, and the present volumes represent the work of his second binder, who entered his employ in 1765. This binder has not been identified by name, but his work is known, as here, by the appearance of a small number of tools used in various combinations. For example, our winged hourglass, rose ornaments, twining roll, sunburst, and checkerboard design on the



spine also appear on Hobson's "Abbey" #91 and on item #155 in Maggs Catalogue 1212. An enthusiastic and effective philanthropist concerned with child welfare, Hanway founded schools to teach boys farming, trades, and seamanship. He also wrote some 150 books and pamphlets, and perhaps his reputation as an eccentric derived from his being the first male in London to use an umbrella. Nixon notes in "Oldaker Collection" that he was "a highly estimable character, but one of the greatest bores of his day." An advocate of such practices as the consumption of whole wheat bread and abstinence from tea drinking, he inveighs in the present work against "nocturnal diversions" and the keeping of late hours. Midnight should be the signal to end dancing, music, and other amusements, if one wishes to preserve one's health and virtue. Thankfully, the author's bindings remain more interesting than the written works he produced. (ST12581)

--- FOUR FORE-EDGE PAINTINGS, ---
THE FIRST IN HAND-PAINTED VELLUM BY EDWARDS OF HALIFAX

68 (FORE-EDGE PAINTING). BIBLE IN ENGLISH. THE HOLY BIBLE. (Oxford: T. Wright and W. Gill, 1774) 141 x 77 mm. (5 1/2 x 3"). [462] leaves. SUPERB HAND-PAINTED AND GILT-DECORATED VELLUM BY EDWARDS OF HALIFAX, BOTH COVERS WITH VERY PROMINENT GRISAILLE PAINTINGS, covers bordered by gilt metope and pentaglyph roll over blue wash, upper cover with oval painting of Moses striking the rock to produce water, lower cover with a very dynamic rendering of the Resurrection, with Christ flying upward from the tomb amidst brilliant light, with three soldiers beneath, shielding themselves in protective wonderment, the flat spine divided into compartments by gilt metope and pentaglyph roll over blue wash bands, the compartments featuring gilt garlands, blue wash label, all edges gilt; WITH A LOVELY FORE-EDGE PAINTING OF NOSTELL PRIORY, Yorkshire. IN THE ORIGINAL SOFT GREEN LEATHER SLIPCASE bordered by a gilt Greek key roll. Housed in a modern red cloth chemise and fine morocco-backed slipcase. Darlow & Moule 911. For the binding: Foot "Henry Davis Gift" II, 186. ♦Vellum with perhaps a hint of soiling, text with faint browning and isolated mild foxing, but AN EXTREMELY FINE EXAMPLE, the text clean and smooth, and the binding and fore-edge painting beautifully preserved. **\$6,000**



This is a splendid example of two major stylistic innovations in binding decoration introduced by Edwards of Halifax in the late 18th century: the painted transparent vellum binding and the hidden fore-edge painting. The Edwards of Halifax bindery was founded by William Edwards (1723-1808) and continued by several of his brothers, half-brothers, and sons (by far the most important of the sons being Thomas, who lived from 1762-1834). This famous bindery was responsible for the introduction of at least three new styles of decoration, the most important of which, in the words of a contemporary commentator, Thomas H. Horne, involved a "method of gilding . . . and decorating the edges of the leaves with exquisite paintings." Nixon says that the fore-edge paintings on the books bound by the Edwardses and their imitators "were normally views of country houses—another innovation of the Halifax binders, since most of [the other painted fore-edges] of the second half



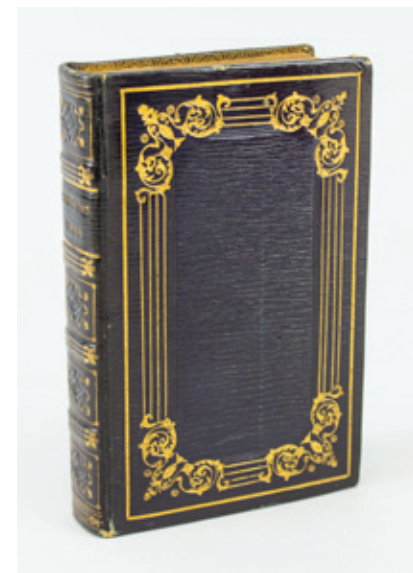
of the 17th century (and of John Brindley in the first half of the 18th) were heraldic and floral." The tranquil scene here is a typical Edwards-style composition: the stately home is on a hill at the right of the scene, surrounded by rolling lawns and groupings of trees, and a lake is in the foreground, with a fisherman, a pair of swans, and a cluster of cattle wading in for a drink. Although Edwards bindings are never signed, the present item seems likely to be the product of this firm because of both general and specific evidence. First, in addition to the fore-edge painting, it features other common

Edwards design elements: the painting of scenes on the under side of a vellum surface rendered transparent by the use of pearl ash, and the use of blue wash paint for bands and labels (as opposed to blue leather). Second, the sophisticated and exhilarating Resurrection on the back cover is in every important way identical to that on a known Edwards binding, no. 186 in "The Henry Davis Gift." But there are differences between the two which are intriguing. The Davis binding was done for a "Common Prayer" and "Psalms" volume of larger size than the present one, and it is contained within an oval, while ours is a rectangle almost completely filling the back panel, with the angel that appears at the right of the Davis painting mostly cropped out. This raises intriguing questions of design and technique, suggesting perhaps that such paintings were of a stock content and size and that some kind of mechanical means of transfer from a reusable model might possibly have been employed. The soft green leather slipcase that protects our volume is another typical Edwards feature, and the gilt decoration on ours is almost exactly like that on the slipcase that accompanied the Davis exemplar. (ST13017)

69 (FORE-EDGE PAINTING). [KEBLE, JOHN]. THE CHRISTIAN YEAR: THOUGHTS IN VERSE FOR THE SUNDAYS AND HOLYDAYS THROUGHOUT THE YEAR. (Oxford: Printed by W. Baxter for J. Parker, 1828) 142 x 90 mm. (5 5/8 x 3 1/2"). xii, 387 pp. Fourth Edition. Attractive contemporary indigo straight-grain morocco, cover with gilt frame with elaborate vase and vine cornerpieces connected by four gilt rules, raised bands, spine compartments with central blind-stamped lozenge framed in gilt, gilt titling, turn-ins with gilt roll, all edges gilt. WITH A VERY FINE FORE-EDGE PAINTING OF DURHAM CATHEDRAL. In a fine tan morocco pull-off case by Sangorski & Sutcliffe for J. W. Robinson. Front pastedown with bookplate of Edward Laurence Doheny; front free endpaper with bookplate of Carrie Estelle Doheny; front flyleaf with ownership signature dated 1866; rear end paper with the ticket of J. W. Robinson Books. ♦A touch of rubbing to extremities, otherwise a fine copy, clean and fresh in a shining binding, with a beautifully preserved fore-edge painting. **SOLD**



The binding here is very pleasing, but the main feature is the lovely fore-edge painting that provides a view of Durham Cathedral as seen from across the River Wear. We see the imposing structure in the height of summer, silhouetted against a partially cloudy sky and flanked by a row of trees with full green boughs. In the lower right corner are the branches of a dead tree (a common framing device in many 19th century landscape paintings), and on the left a large tree provides a shady spot for a fisherman to cast his line. The distinctive treatment of clouds and pointillistic brush strokes for detail are hallmarks of the style of the very skillful artist called the "Dover Painter," the name given by Jeff Weber to the artist who produced very high quality painted fore edges in the 1920s and 1930s. He did work for the famous London bookseller Marks & Company, Dawson's Bookshop in Los Angeles, and J. W. Robinson Company, the Los Angeles department store (whose ticket appears on the recto of the rear end-paper). Estelle Doheny (1875-1958), whose library comprised one of the great collections of the 20th century, bought actively from Dawson's, and Weber estimates that approximately half of the very considerable number of especially fine fore-edge paintings in the Doheny collection in Camarillo, California, were done by the Dover Painter. (ST13598)



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

70 (FORE-EDGE PAINTING). VIRGIL. [WORKS]. P. VIRGILIUS MARO: IN USUM SCHOLARUM / AD NOVISSIMAM HEYNEI EDITIONEM EXACTUS. (Londini: Impensis J. Johnson et al., 1809) 248 x 146 mm. (9 3/4 x 5 3/4»). 2 p.l., 700 pp. With commentary by Christian Gottlob Heyne. HANDSOME CONTEMPORARY NAVY BLUE STRAIGHT-GRAIN MOROCCO, DENSELY GILT, covers with thick and thin gilt rule border and large central laurel wreath, that on the front with the Latin motto "Honoris Causa" ("For the sake of honor"), that on the rear with the name Thomas T. Churton and the date 1817, raised bands, spine lavishly gilt in compartments filled with foliage and small tools emanating from a central fleuron, gilt titling and turn-ins, all edges gilt. WITH A SPLENDID LATER PAINTING OF MOUNT ETNA ON THE FORE EDGE. In a recent plush-lined blue folding

cloth box with gilt spine titling. With ink stamp of Bolton Public Library on verso of title and first page of text. Lowndes IV, 2777. ♦Corners slightly bumped, boards a little faded, first two gatherings mildly foxed, isolated rust spots or faint freckled foxing, but still AN ESPECIALLY DESIRABLE COPY, the handsome binding virtually unworn, the text clean and smooth, and the unusual fore-edge painting very well preserved. **\$2,900**

This scholarly edition of Heyne's acclaimed Virgil comes in a fine contemporary binding with a noteworthy fore-edge painting. Dibdin, Gibbon, and Sandys all praise Heyne's edition of Virgil, and Sandys credits him with being "the first who with any decisiveness attempted . . . to read in the writings of the Ancients, not their language alone, or even their detached opinions and records, but their spirit and character, their way of life and thought." First published in Leipzig in 1767-88, Heyne's edition was deemed "incomparable" by Dibdin, and even inspired a poem by William Cowper, "On Receiving Heyne's Virgil from Mr. Hayley." Our painting shows a coastal landscape in Sicily, rendered in strong greens and deep blues. There is a bay on the left and a tiny village perched above the sandy beach, with white-capped Mount Etna emitting a thin wisp of smoke in the background. Purplish clouds are gathering in the distance, which, combined with the smoking volcano, lend a frisson of foreboding to an otherwise tranquil scene. As often, the age of the painting is difficult to determine: not the work of any recognizable painter, it is very probably not as old as the binding, yet is almost certainly not something done during the last 100 years. In any case, the quality of its execution is high, and the subject matter—which is something quite different from the typical fore-edge design—is entirely appropriate for the classical contents of the book. The attractive binding, done for Anglican clergyman and scholar Thomas Townson Churton (1798-1865), is exactly what one would expect to find in the library of a gentleman scholar. (ST12251)



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

71 (FORE-EDGE PAINTINGS). WEBB, WILLIAM. MINUTES OF REMARKS ON SUBJECTS PICTURESQUE, MORAL, AND MISCELLANEOUS: MADE IN A COURSE ALONG THE RHINE, AND DURING A RESIDENCE IN SWISSERLAND AND ITALY IN THE YEARS 1822 & 1823. (London: Baldwin, Cradock, and Joy; Dublin: William Frederick Wakeman, 1827) 220 x 135 mm. (8 5/8 x 5 3/8"). **Two volumes.** FIRST EDITION.



VERY PLEASING CONTEMPORARY SEA GREEN STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, covers with gilt floral frame enclosing a central blind-stamped arabesque, raised bands, spine compartments densely gilt with floral tools and volutes, turn-ins with decorative gilt roll, light blue watered silk endleaves, all edges gilt. EACH VOLUME WITH AN ANIMATED FORE-EDGE PAINTING SET IN THE ITALIAN LANDSCAPE. Front pastedown with armorial bookplate of John Thornton Down. ♦Spines slightly and uniformly sunned, joints with

just a hint of rubbing, corners a little bent, volume I lacking free endleaf at the back, trivial imperfections internally, but an extremely pretty set in essentially fine condition, the bindings entirely solid, with especially lustrous covers, and the text clean and fresh. \$2,750



This is the travel memoir of a rather dyspeptic Englishman who frequently finds himself appalled by the discomforts and immorality of locations abroad; but in contrast to the author's somewhat deprecatory comments here, our attractive bindings feature fore-edge paintings that offer an idyllic view of Italian shores. In one, we see fishermen at work with their nets in large, drifting boats, a shining white city on the shore beyond, surrounded by green hills. The other depicts a busy dockside, with a man on horseback directing workers. A walled fortress rises along the rocky shore in the left middle ground, with washerwomen in the foreground at the left, and rugged, towering hillsides in the background to the right. These paintings have been executed with very considerable skill, are full of surprisingly well-realized detail, have very pleasing colors (with blues predominating), and bring a wide, deep, and convincing area into play. Although the paintings represent the most valuable aspect of this item, the book's contents are of some interest as well. Little is known of the author, who served as Deputy Commissary General for the British army in Dublin, but a contemporary contributor to the "Quarterly Review" called the present work "a very singular performance, wherein a great

deal of sound feeling and excellent observation is presented in a most peculiar style. The matter and the manner are frequently in curious contrast; but both are original." Webb takes a cosmopolitan view of political and religious matters but (to our amusement) reverts to shocked provincialism when confronted with "respectable" Italian women who discuss in mixed company "female matters" that an Englishwoman would not mention to her husband or even close confidantes. "Minutes" seems to be extraordinarily rare, with just seven copies in OCLC (where this sort of work ought to be much better represented) and no trace at all in ABPC (back to 1975) or in Rare Book Hub. Not even considering the Dublin firm in the imprint here, the significant publishing house of Baldwin, Cradock, and Joy might well have been expected to issue a book like this in a substantial press run, but perhaps an exception was made with the present work. Our very decorative volumes would seem to constitute presentation bindings, and it may be that only a few copies were ever printed, with the intention to give all or most of them to friends and associates. For another fore-edge painting, see item #203. (ST12936)

BOUND BY ROGER PAYNE

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

72 GUNTON, SYMON. *THE HISTORY OF THE CHURCH OF PETERBURGH.* (London: Printed for Richard Chiswell, 1686) 371 x 232 mm. (14 5/8 x 9 1/8"). 4 p.l., 348 pp. Edited by Simon Patrick. FIRST EDITION. SPLENDID HONEY BROWN DICED RUSSIA BY ROGER PAYNE, covers with wide, intricate, and elegant dentelle frame composed of many small floral tools; raised bands, spine with gilt crest of Sir Richard Colt Hoare in top compartment, gilt titling in next two compartments, and four elaborately tooled compartments below with gilt floral sprigs radiating from a central quatrefoil, interspersed with circllets and many small floral tools; turn-ins with simple gilt rules and delicate floral cornerpieces, endpapers of purple "fine drawing paper" (Payne's words), all edges gilt (joints and a very small portion at spine ends recently and expertly renewed by Courtland Benson). In a (somewhat scuffed) folding cloth box lined with felt. With two illustrations in the text and four plates of views of the cathedral. A Large Paper Copy. Front pastedown with armorial bookplate of Sir Henry Hope Edwardes and engraved bookplate of W. H. Corfield. Front flyleaf with transcription in Sir Richard Colt Hoare's hand of Payne's very detailed explanation of the work done and the bill for it. Wing G-2246; Foot "Henry Davis Gift" II, 194 (for another Payne binding with the same early provenance). ♦Spine evenly darkened toward a chocolate brown, moderate foxing to half a dozen leaves, occasional rust spots, light stains, or other trivial imperfections elsewhere in the text, but AN ESPECIALLY DESIRABLE SPECIMEN in generally very fine



condition, mostly clean and always fresh internally, and the very special binding entirely solid now, with virtually no wear, and with all of the delicate gilt quite bright. \$12,500



Containing a comprehensive history of the cathedral at Peterborough, this impressive volume was bound by one of the most celebrated figures in the history of English bookbinding for one of the major English collectors at the end of the 18th century. Beautifully designed and flawlessly executed, the binding is also distinctive simply for its very substantial size. The son of a diocesan registrar at Peterborough Cathedral, our author Gunton (1609-76) was a canon at the church who was fascinated by this looming presence in his life; he spent years collecting data from its monuments and from the records in his father's care. His manuscript notes on the clergy, patrons, architecture, and historical documents were revised after his death by Simon Patrick and published in the present work, which includes important information lost during the Civil War. Roger Payne (1738-97) was apprenticed to the Eton bookseller Joseph Pote, then moved to London, where he first worked as a bookseller before establishing his bindery. Among his clients were two of England's greatest book collectors, the extraordinarily discriminating Rev. Clayton Mordaunt Cracherode (1730-99) of Christ Church, Oxford, and the celebrated bibliophile George John, second Earl Spencer (1758-1834). It has been fashionable over the years to attribute attractively decorated English bindings from the latter part of the 18th century to Roger Payne, often without any shred of definitive evidence. With

the present item, however, there are unmistakable matches between distinctive tools used here and those reproduced in Davenport's book. In particular, two of the floral tools used in the dentelle frame—the lily and the tulip with columbine—match those in Davenport's Figure 27. "The Henry Davis Gift" pictures another Payne binding done for Sir Richard Colt Hoare (1758-1838), using the same eagle head tool in the crest as on our volume. In addition, we have a note on the flyleaf, apparently in Colt Hoare's hand, noting that he bought the book at the Southgate sale in 1795 for £2, 5 shillings and paid Payne £3, 10 shillings for the binding. The transcription of Payne's (rambling and self-congratulatory) bill says in part that "the very magnificent broad borders, with a very great number of Tools, which took [him] a great deal of Time" were part of "quite a new Pattern in the Gothic Taste, and [he is] in great hopes of the Borders being approved." A review of the Abbey, Schiff, Davis, Broxbourne Library, and Wormsley Library collections, as well as Maggs Catalogues 1075 and 1212 and the British Library Database of Bookbindings locates just one Payne binding taller than the present item. Payne's work was done mostly on small volumes, and there are only four other books over 300 mm. tall listed in these various sources. Scion of a banking family, Colt Hoare was a scholarly man who devoted his life to art and antiquities. He expanded his grandfather's famed art collection at Stourhead, the family estate, and added a Regency-style library that is still one of treasures of the National Trust. (ST12250)

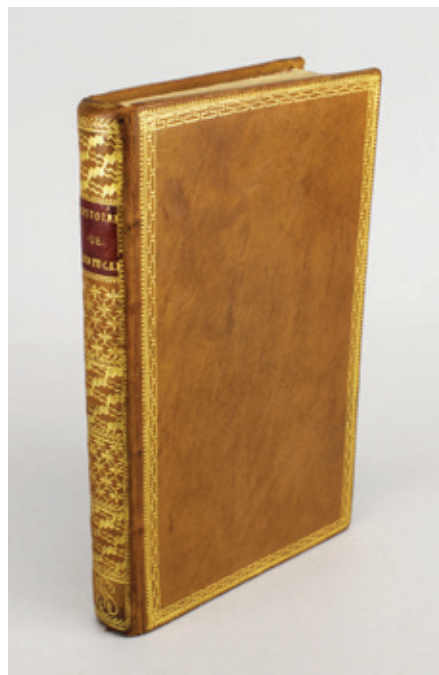
HEAVILY GILT LATE 18TH CENTURY FRENCH SHEEPSKIN

An Outstanding Contemporary Copy of the First French Edition of the First Book on Kentucky

73 (KENTUCKY). FILSON, JOHN. HISTOIRE DE KENTUCKE, NOUVELLE COLONIE A L'OUEST DE LA VIRGINIE. (Paris: Chez Buisson, 1785) 203 x 128 mm. (8 x 5 1/8»). 2 p.l., xvi, 234 pp. Translated by M. Parraud. First French Edition. Refined contemporary sheep, covers framed by plain and decorative gilt rolls, flat spine heavily gilt in compartments with alternating ribbon and star patterns, tail compartment with monogram of "J S G," red morocco label, marbled endpapers. With woodcut head- and tailpieces and a large engraved folding map of Kentucky. Howes 129; Field 537; Sabin 24338. ♦Minor spots of foxing in a few places, tiny closed tear at crease of map (no text affected), but still incredibly clean and fresh, and, in all, AN OUTSTANDING COPY, THE BINDING REMARKABLY WELL PRESERVED. **\$4,250**



This is a very attractively bound copy in unsurpassable condition of the French translation of the first book on Kentucky, including the first published biography of Daniel Boone. A schoolteacher, historian, surveyor, and one of the founders of Cincinnati,



Filson (1753?-88) had acquired some 13,500 acres in the Kentucky territory through purchase and military land warrants. Despite the fact that Crawford's Defeat (a major rout of U. S. forces by American Indians in the region), was just two years before, Filson's first-hand account portrayed Kentucky as a peaceful and fertile land, ready for settlement (especially his land). The book sold well, and the accompanying map dedicated to George Washington (sold separately) flew off the shelves. Filson's work did much to encourage settlement to the Kentucky territory and he is credited with recognizing the region, especially the ports of Natchez and New Orleans, as essential to the future economic expansion of the country; in this, he anticipated the Louisiana Purchase by 18 years. No doubt the economic dimension was also what prompted his work to be translated into French less than a year later. The French still had extensive holdings throughout the North American West, still had a close relationship with the very young United States, and a significant number of "American" pioneers were French. The French edition expands on Filson's account, including Congressional records related to Kentucky and additional information on American Indians in the territory. It also includes the much-desired map bound-in. This book is not unheard of at auction, but to see a copy like ours, complete with half title and map, and in a contemporary binding that appears almost unused, is definitely uncommon. (ST13035)

**--- TWO LATE 18TH CENTURY ENGLISH SETS ---
IN SIMPLY DECORATED CONTEMPORARY CALF**

An Almost Untouched Contemporary Copy of an English Edition of Buffon's "Birds"

74 BUFFON, GEORGES-LOUIS LECLERC, COMTE DE. THE NATURAL HISTORY OF BIRDS. (London: Printed for A. Strahan, T. Cadell, and J. Murray, 1793) 221 x 137 mm. (8 3/4 x 5 1/2"). **Nine volumes.** Translated from the French by William Smellie. First Edition in English. FINE CONTEMPORARY TREE CALF, smooth spines divided into panels by double gilt rules, red morocco labels. With 262 engraved plates. Front pastedown with engraved armorial bookplate of Sir Richard Bempde-Johnstone, Bart. ♦Faint offsetting from engravings, occasional mild foxing, other trivial imperfections, but A VERY FINE SET, the text clean, fresh, and bright, and THE BINDINGS LUSTROUS AND UNWORN. **\$4,500**



In immaculate "country house" condition, this is the second portion of Buffon's immense natural history to be translated into English, after the appearance of the volumes on mammals in 1780. The leading naturalist of the Enlightenment and the director of the Jardin de Roi (now Jardin des Plantes) in Paris, Buffon (1707-88) became the first

person to present the natural world as one unified whole, entirely explicable in scientific terms, and in a popular form. His enormously influential "Histoire Naturelle" (1749-88) was one of the most widely read works of the period. Modern evolutionary biologist Ernst Mayr called Buffon "the father of all thought in natural history in the second half of the 18th century" and declared that the "Natural History" was read by "every educated person in Europe." The engravings here show birds at rest, usually perched on a branch or rock, in their natural habitat. Sometimes architectural features appear in the background: we see a pyramid behind the Egyptian ibis, and a gull contemplates a dockside tower. Buffon's bird engravings were so popular that the great porcelain manufacturer Sèvres produced a set of china decorated with his naturalistic representations. Former owner Sir Richard Bempde-Johnstone (1732-1807) was a member of parliament who resided at Hackness Hall in North Yorkshire. Our volumes are virtually unchanged from the time they first graced the library in that manor house. (ST12981)



75 VOLNEY, CONSTANTIN FRANÇOIS CHASSEBŒUF, COMTE DE. TRAVELS THROUGH SYRIA AND EGYPT, IN THE YEARS 1783, 1784, AND 1785. (London: Printed for G. G. J. and J. Robinson, 1788) 216 x 137 mm. (8 1/2 x 5 3/8"). **Two volumes.** Second Edition in English. VERY FINE CONTEMPORARY FLAMED CALF, flat spines ruled in gilt, red morocco label on each spine. Three engraved folding plates (views and plan) and two engraved folding maps. Front pastedowns with the armorial bookplate of Penelope Vaughn. Cox I, 235 (citing French edition of 1787); Lowndes IV, 2790; Graesse VI, 389 (both citing English edition of 1787).

◆ A handful of paper flaws (one causing a short tear without loss just into text), a half dozen leaves with light marginal soiling (apparently incurred in the print shop), top inch of front joint of second volume slightly cracked, two bottom corners a bit bumped and rubbed, but A VERY FINE COPY INSIDE AND OUT, the bindings lustrous and scarcely worn, the text bright and clean, and the plates all remarkably well preserved. **\$1,850**



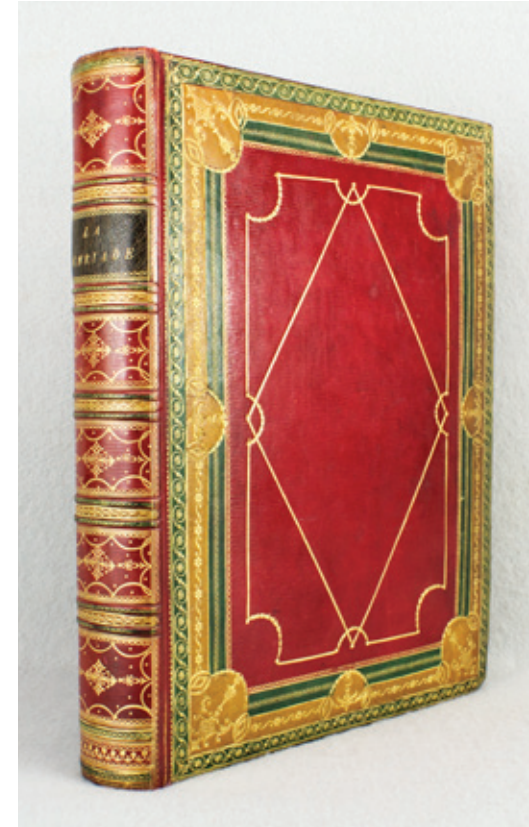
The author's first book, this item is called by Chambers "one of the most exact and valuable works of [its] kind ever published" (Cox quoting Chambers' "Cyclopaedia: or, an Universal Dictionary of Arts and Sciences"). The Blackmer catalogue says that "Volney's popular and highly-regarded work was the result of three years' travels, a good deal of which time was spent in Cairo. His account has never really been surpassed. Volney went to great lengths in preparation, which included a year devoted to exercise and self-deprivation and three months learning the language required in a convent in the mountains of Lebanon." Volney (1757-1820) was a learned man, a frequent traveller, and an important governmental official who was expelled from America as a suspected spy and who narrowly escaped the guillotine

during the French Revolution. The present bindings obviously are not notable for their decoration, but they are wonderful examples of attractively executed flamed calf bindings typical of those making up the bulk of country gentlemen's libraries all over Great Britain. The condition of the present copy is nothing short of extraordinary, very nearly capturing the look and feel of the volumes as they would have appeared on their original shelf. (ST10830)

BOUND BY BRADEL LE JEUNE

A Rare Copy with Plates in their Original Quarto Size, And in an Elegant, Animated Inlaid Neoclassical Binding

76 VOLTAIRE, FRANÇOIS MARIE AROUET DE. LA HENRIADE, POEME, SUIVI DE QUELQUES AUTRES POEMES DE VOLTAIRE. ([Kehl]: De l'Imprimerie de la Société Littéraire-Typographique, 1789) 328 x 270 mm. (12 7/8 x 10 1/4»). 2 p.l., 624 pp. SUPERB RED STRAIGHT-GRAIN MOROCCO, INLAID AND ELABORATELY GILT IN NEOCLASSICAL STYLE, BY BRADEL LE JEUNE (with his ticket on verso of



front free endpaper), covers with inlaid frame of green and citron morocco tooled with decorative gilt rolls and garlands, elegant urn cornerpieces, large central panel with interlocking gilt lozenge and lobed frame, double raised bands of green morocco separated by a strip of citron morocco, spine compartments with scalloped frame and central fleuron, wide turn-ins with inlaid frame of green and citron morocco tooled with multiple decorative gilt rolls, light blue watered silk endleaves with floral gilt roll border, all edges gilt (small expert repairs to head and tail of joints, cosmetic paper reinforcement at hinge facing the half title). With engraved portrait frontispiece of Henri IV and 10 FINE ENGRAVED PLATES BY MOREAU LE JEUNE. A Large Paper Copy. With additional title page for "Estampes destinées à orner les éditions de M. de Voltaire." Front pastedown with heraldic bookplate of «C D.» Bengesco 403; Furstenberg 111; Cohen-de Ricci 1028; Ray 52. ◆ Slight bumping to corners, extremities a little rubbed, occasional faint foxing to the (vast) margins, otherwise a fine copy, clean and fresh internally, with rich impressions of the plates, and in a lustrous, scarcely worn binding. **\$4,000**

This very handsomely bound volume is a special Large Paper version from the Kehl edition of Voltaire's "Works," which up to the time of its appearance was the most extensive and most expensive publishing venture ever undertaken in a short space of time. With type purchased

from John Baskerville, England's greatest printer of the period, the edition was originally planned as a full-fledged grand-

quarto work, but this idea was quickly abandoned in favor of the more affordable octavo. As a result, "The Henriade" was the only work with any copies produced in the larger size. According to Ray, "when Beaumarchais changed the format of his edition from quarto to octavo, Moreau redesigned his already completed engravings for "La Henriade" and other works to fit the new format. In our special Large Paper copy, we see the wonderful illustrations in their original form. Jean-Michel Moreau, known as Moreau le Jeune (1741-1814), provided illustrations for Diderot's encyclopedia and engraved works for François Boucher, in addition to illustrating the works of Rousseau and Voltaire. According to the Getty Museum, "publishers sought him out for his powers of observation and ability to capture nuances of gesture, pose, and light." Ray says that the best work by Moreau "showed him to be the equal of the established rococo masters Boucher, Eisen, and Gravelot," and that in his heyday, "he carried all before him." First published (under the title "La Ligue") in 1723, the epic "La Henriade" is divided into 10 cantos that deal with the siege of Paris by Henri III and Henri of Navarre (later Henri IV), and it opens with an imaginary account of the latter's mission to Queen Elizabeth. The historical piece also serves as an indirect condemnation of civil unrest and religious fanaticism. Our lovely binding—elegant, stately, and at the same time with considerable animation—is the work of Pierre-Jean Bradel (called "Bradel le Jeune"), a nephew of Derôme le Jeune and younger brother to Alexis-Pierre Bradel, binder for the Bibliothèque Nationale at the end of the 18th century.



According to Flety, the younger Bradel had a workshop at 1 rue d'Écosse (the address on the ticket here) from 1799 to 1804. The Neoclassical design elements seen in our French binding (for example, broad and complex gilt-decorated frames, scalloped panels, double bands flanking morocco inlays) reflect an international style popularized by Staggemeier & Welcher in London, F. W. Standlander in Stockholm, and Georg Friedrich Krauss in Vienna. The present volume stands out from the vast majority of Bradel bindings, which are relatively plain; it employs the same urn tool and similar design elements as #153 in the Schiff Collection, but it is far more elaborate in both tooling and inlays. (ST12977)

IN UNTRIMMED TEMPORARY MUSLIN AND PAPER COVERS

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

**77 SOWERBY, JAMES, Illustrator.
SMITH, JAMES EDWARD.**

ENGLISH BOTANY. (London: 1790-1814) 254 x 162 mm. (10 x 6 3/8"). 36 volumes (complete except for the four supplements published over a period of 35 years after 1814). FIRST EDITIONS. IN THE ORIGINAL PUBLISHER'S TEMPORARY MUSLIN-BACKED PAPER BOARDS, ENTIRELY UNTRIMMED, flat spines with titling in gilt (one volume expertly rebacked using the original backstrip). With 2,592 hand-colored botanical plates, as called for, with four of the plates inserted from other copies (see below). Nissen, BBI 2225; Henrey 1366; Hunt 717. ♦Light fading to a number of spines, minor fraying and losses to cloth at spine ends (and tiny losses in a few joints), but the original fragile bindings in



a remarkably fine state, the covers and spines very clean, smooth, and altogether surprisingly well preserved. Minor foxing and faint offsetting here and there (a few text leaves and perhaps two or three plates per volume more noticeably foxed, though never severely so), some of the text printed on paper of a lesser quality than that used for the plates and, consequently, with overall mild browning, but still A VERY NEARLY FINE COPY INTERNALLY, the text apparently unread, and the plates very clean and fresh, with rich coloring. **\$19,500**

This is an exceedingly rare copy in original temporary bindings of the first extensive description of British flora, with the leaves entirely untrimmed. It is as large a copy as one could hope to find, with leaves measuring approximately 250 x 160 mm. (by comparison, a typical set, sold at Christie's in 2010, measured 233 x 138 mm.)



James Sowerby (1757-1822) studied painting at the Royal Academy and earned his living painting portraits until disenchantment with the need to please the vanity of his subjects led him to turn to plants instead. He worked with William Curtis on his "Flora Londinensis" and "Botanical Magazine" before striking out on his own. He met botanist Sir James Edward Smith (1759-1828) through his brother-in-law, and proposed the project that became "English Botany," with Smith providing the letterpress and Sowerby nearly all of the engravings, which are the chief attraction here. "English Botany" was a success from the appearance of the first issue, with the plates receiving the lion's share of the praise. This set appears to be made up of volumes retained by the publisher and never

sold. Whatever their history, they remained untrimmed, and the state of their preservation is remarkable, especially given the fact that they were always insubstantial in their manufacture. When we purchased the set, it lacked four plates (and accompanying text in three cases), a fact that would make sense if these were publisher-retained volumes. To make it complete, we obtained plates and text leaves from other copies, but these were so much shorter than the leaves in our original volumes, that placing the acquired leaves in their appropriate places within the text only served to call attention to the fact that they had been inserted. Consequently, we had paper pockets constructed, affixed these to the rear pastedown in the three volumes where additions had to be made, and then inserted the borrowed leaves, which now provide, by contrast, almost startling testimony as to how exceptional our set is in its size and condition. (ST11950)

--- EIGHT BOOKS IN TEMPORARY BINDINGS ---
*A Spectacular Unopened Copy in Original Condition
Of an Account of Indian Life after American Independence*

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



Written shortly after American independence and in the heyday of the Hudson's Bay Company, this work is valuable for its account of frontier life and the fur trade, and for what the "Dictionary of Canadian Biography" calls its "detailed and relatively unbiased descriptions of Indian life." Sabin describes this work as a source of "valuable linguistics," with its extensive section on Native American language occupying a full third of the book. Long came to Canada from England in 1768 to learn the fur trade, and spent the next 15 years engaged in that enterprise. Especially good with languages, he became fluent in the Mohawk and Ojibwa tongues, and his vocabularies of words from various First Nations' languages are one of the most significant parts of this book. He returned to England in the autumn of 1787 and published this work in 1791, after which time no more is known of him. From the beginning, "Voyages and Travels" was considered to be of importance, being translated into German in 1791 and into French in 1794. Although copies in the original boards occasionally appear on the market, this unopened copy is in unusually fine condition both inside and out, with an extraordinarily well-preserved binding and obviously unread text. (ST12893)

79 BROWN, THOMAS. OBSERVATIONS ON THE ZOONOMIA OF ERASMUS DARWIN, M.D. (Edinburgh: Printed Mundell & Son, et al., 1798) 225 x 140 mm. (8 7/8 x 5 1/2"). xxiv, 560 pp. FIRST EDITION. Original blue paper boards, paper label on spine, edges untrimmed (small, expert repair to lower joint). ♦Boards a bit

soiled, rear joint cracked (board wobbly but still attached), one leaf with a three-inch curving tear into text (no loss), occasional minor marginal smudges or light foxing, otherwise AN EXCELLENT COPY, clean and fresh internally, with wide margins, and with the original publisher's temporary binding surprisingly well preserved. **\$1,600**



A scarce book in any form, this is a rare copy in the publisher's temporary binding, of the boldly critical response to a book that was an early forerunner of evolutionary theory. According to its preface, that earlier work, "Zoonomia," written by the grandfather of Charles Darwin, presents a system of taxonomy as well as broader theories about "the laws of organic life." The most prescient section from an evolutionary standpoint was Darwin's chapter "Of Generation," which expounds a theory of reproduction suggesting that "all warm-blooded animals have arisen from one living filament, which the great first cause endued with animality." This partly medical, partly philosophical approach must have struck a chord with the young Thomas Brown (1778-1820), a poet

and philosopher who also underwent medical training. These dual interests are reflected in the present work, which the DNB calls a "David-and-Goliath challenge." In Brown's "Observations," the author rejects much of the materialist underpinnings of Darwin's work, including his theory of transmutation found in the controversial chapter noted above. Brown was certainly not Darwin's only critic on this point, but his argument is particularly noteworthy because the objections he raised were not based on religious grounds (as so many of these rebuttals tended to be), but rather emanated from an analytical and logical progression of thought. The author also challenges Darwin on a number of medical matters treated in "Zoonomia," including vertigo, sleep, drunkenness, nutrition, and madness. This is a surprisingly uncommon book in the marketplace, with ABPC and RBH listing just a single copy sold at auction since 1976. (ST13555b)

The Final Edition before the Author's Death, in a Temporary, Partly Recycled, Binding

80 SMITH, ADAM. AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS. (London: Printed for A. Strahan and T. Cadell, 1789) 230 x 135 mm. (9 x 5 1/2"). **Three volumes.** Fifth Edition. Publisher's blue paper boards (partly made up of the waste sheets from the advertisement for another publication), flat spines, edges untrimmed. Title page with early ink signature of J. Adams. Goldsmiths 13794.



◆The expected wear to joints and extremities, minor soiling to covers, occasional corner creases, infrequent foxing and stains internally, but a remarkable survival—the text clean, fresh, and rather bright, and the fragile temporary bindings still sound and generally well preserved. **\$6,500**

This is one of the century's great works, offered here in the publisher's original boards that are more intriguing than usual since they demonstrate a clear case of 18th century recycling. Smith (1723-90) did not create political economy with "Wealth of Nations," but the book is an immensely important achievement as the first major expression of the theory that the individual has the right to participate in economic activity without impediments. As an implicit ally in the struggle for personal freedom and natural rights, the work had a significant impact beyond its context of political economy. "The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought." (PMM) The present set, representing the last publication of this work to appear in Smith's lifetime, is of particular interest because of its bindings. Not only are the temporary 18th century paper boards intact, but their original wastepaper covers reveal what appears to be an advertisement for James Dugdale's "The New British Traveller; or, a Modern Panorama of England and Wales," printed for Alex Hogg in 1784. (ST12864)

The Bradley Martin Copy in Marvelous Condition

81 UPHAM, EDWARD. RAMESES; AN EGYPTIAN TALE: WITH HISTORICAL NOTES, OF THE ERA OF THE PHARAOHS. (London: Printed [by Thomas Davison] for G. B. Whittaker, 1824) 204 x 126 mm. (8 x 5"). **Three volumes.** Publisher's drab paper boards, paper title label on spines, edges untrimmed. Front pastedown with the bookplate of H. Bradley Martin; pencilled note on front flyleaf identifying this as the Bellew copy (see below for both). ◆Boards with a scattering of small faint spots, negligible rubbing to joints, spine ends bumped (as always), trivial thin worm trail at inner margin of one quire, but AN EXCEPTIONALLY FINE COPY, the insubstantial bindings with nothing approaching a significant imperfection, and the text clean, fresh, and bright, and with generous margins. **\$1,900**

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



82 VOLTAIRE, FRANÇOIS MARIE AROUET DE. MEMOIRS. (London: G. Robinson, 1784) 187 x 114 mm. (7 3/8 x 4 1/2"). 2 p.l., ii, 225 pp. FIRST EDITION IN ENGLISH. ORIGINAL PUBLISHER'S THIN BLUE BOARDS AND PAPER SPINE. In a modern blue cloth folding box with black morocco label. ESTC T-1128.

◆The expected wear to the temporary binding: paper flaking from spine, front joint cracked and tender, boards somewhat soiled, but everything still intact. Faint browning and foxing right at edges, otherwise an excellent copy internally, the text fresh and clean, with all of its ample margins preserved. **\$1,100**



This is an unsophisticated copy in its original temporary binding of the first English edition of Voltaire's "Memoirs," published in the same year as the French version.

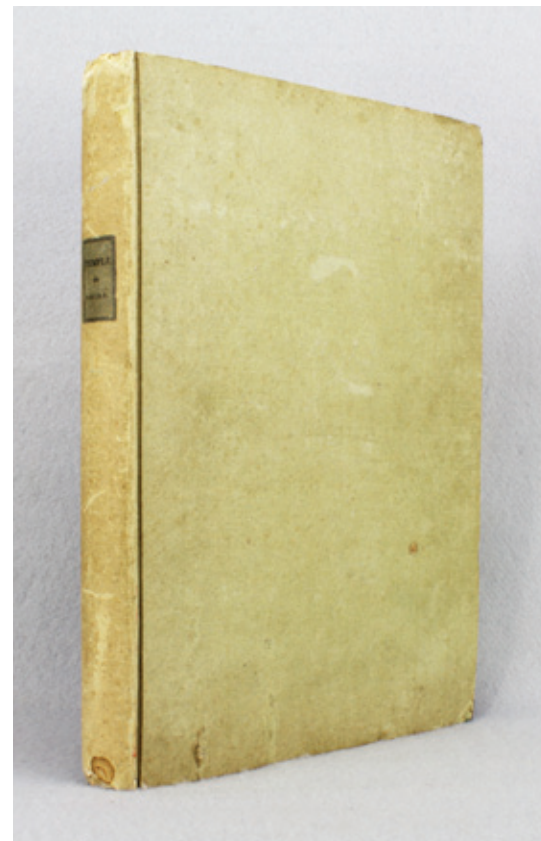
Although he was one of the most influential leaders of the Enlightenment and a towering figure in French literature, in the present work Voltaire (1694-1778) writes a quiet, intimate account of the years 1733 to 1760, focusing on two of the most important relationships in his life—with the Marquise du Châtelet and with Frederick the Great of Prussia. Still, the book hardly escaped notice, being banned in Paris; the introductory letter here notes that seven booksellers had been jailed for distributing it. Most of the uproar was caused by Voltaire's unflattering portrait of the Prussian king and his criticism of the French monarchy. Émilie du Châtelet was arguably the most brilliant woman of her day; Voltaire declared that she was "a great man whose only fault was being a woman." In 1733, she and Voltaire retired to her chateau at Cirey, where they could study without the distractions of Paris. Together they tackled the works of Newton, which the Marquise translated into French for the first time, and accumulated a library of more

than 21,000 volumes. Theirs was a calm, happy relationship, in contrast with the turbulent friendship between Voltaire and Frederick II, who made what the philosopher considered unreasonable demands on his time. The memoir ends while Voltaire was living in Switzerland, and he recounts with relish the freedom enjoyed in that republic. The "Memoirs" is not a common book to begin with, and is rare in a temporary publisher's binding, as here. (ST12487)

***With Memorable Large-Format Colored Plates,
More Modern and Less 18th Century in Sensibility***

83 (FRENCH ILLUSTRATED BOOKS). MONTESQUIEU, [CHARLES DE SECONDAT]. LE TEMPLE DE GNIDE, SUIVI D'ARSACE ET ISMÉNIE. (Paris: P. Didot l'aîné, 1796) 330 x 235 mm. (13 x 9 1/4"). 2 p.l., 165, [1] pp. ONE OF 100 COPIES. (Original?) gray boards, flat spine, dark gray paper title label, two-thirds of the leaves UNOPENED. Engraved printer's device on title page and SEVEN FINE COLOR-PRINTED ENGRAVINGS AFTER PEYRON BY CHAPUY AND LAVALLÉE, SOME FINISHED BY HAND. Cohen-de Ricci 730; Brunet III, 1860. ◆A couple of very small brown spots and just a hint of soiling as well as minor abrasions to covers, corners somewhat mashed (as expected), isolated trivial foxing to text, but A VERY FINE COPY, clean and bright internally, with vividly colored plates, and in a surprisingly sturdy and generally well-preserved original temporary publisher's binding. **\$6,900**

This is the fine Levy copy of a strictly limited Large Paper edition of a handsomely illustrated work, offered here in what seem to be the publisher's temporary boards, mostly unopened and virtually untouched internally. Attractively printed with enormous margins, the text of the first (and by far the most important) work here is a prose poem on love (supposedly translated from the Greek) by one of the great political philosophers of the Enlightenment, Charles de Secondat, Baron

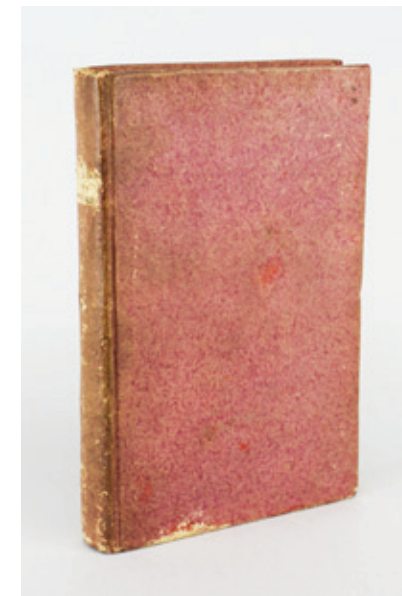


de Montesquieu (1689-1755). In its own day, the work was popular largely because of its racy content; today, it is considered as a more serious accomplishment by modern scholars, who are inclined to see it as a philosophical fable. The colophon informs us that this limited edition was printed with a new type cut and cast by Firmin Didot "with such perfection that up to this moment none other can equal it." The dramatic and animated plates are strikingly different from the Eisen engravings in other editions of this work, and are more modern in sensibility than the usual 18th century French engravings. The colophon notes that the plates were broken after the 100 copies of this edition were printed. Our copy was in the outstanding library of American bibliophile Jacques Levy (1905-80), a man of wide-ranging interests who assembled an eclectic collection over 40 years, always with a discriminating eye toward visually pleasing and historically important bindings and illustration. In his sale, Sotheby's described our binding as being publisher's boards, and although the volume seems almost too well preserved to be original, we are persuaded by the collector's reputation that this is the correct characterization. (ST12327)



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

84 FRANKLIN, BENJAMIN. THE WAY TO WEALTH OR POOR RICHARD IMPROVED. LA SCIENCE DE BONHOMME RICHARD. LETTRES DE FRANKLIN. DIALOGUE ENTRE LA GOUTTE ET FRANKLIN. QUELQUES MOTS SUR L'AMERIQUE. AVIS A CEUX QUI VOUDROIENT ALLER S'ETABLIR DANS CETTE CONTREE. (Paris: [Printed at Dijon by P. Causse for] Ant. Aug. Renouard, 1795) 185 x 111 mm. (7 1/4 x 4 3/8"). 2 p.l., 82, [2] (blank), [83]-181, [5] pp.; 31 pp. (publisher's catalogue). ONE OF SIX LARGE PAPER COPIES. ORIGINAL TEMPORARY ROSE SPECKLED BOARDS, flat spine with remnants of paper label. With engraved frontispiece portrait. Front pastedown with bookseller's ticket of Theophile Barrois, Paris. Ford 135; Sabin 25596. ◆Spine somewhat darkened, paper a bit chafed and lightly soiled, but the insubstantial binding generally and surprisingly well preserved. A little thumbing to opening leaves, isolated spots of foxing, otherwise A VERY FINE COPY, the leaves clean, fresh, and bright, with margins that occupy more of the page than the text. **\$7,250**



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

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

*All about Magic, Druids, and the Occult,
As well as Beauty and Love Potions Sold by Unscrupulous Charlatans*

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

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



IN SPLENDID CALF DONE FOR THE 4TH EARL OF MACCLESFIELD
With Two Dozen Double-Page Military Plates

86 RUSCELLI, GIROLAMO. KRIEGS UND ARCHELEY KUNST. (Frankfurt: Lukas Jennis [second part: Jakob de Zetter], 1620) 292 x 191 mm. (11 1/2 x 7 1/2»). 6 p.l., 145, [3] pp.; 4 p.l., 71, [5] pp. **Two parts in one volume.** First Edition in German. VERY FINE LATE 18TH CENTURY TREE CALF, flat spine handsomely gilt in compartments filled with closely spaced horizontal rows of alternating strapwork and flowing floral and foliate stamps, reddish-orange morocco label. Historiated headpieces and tailpieces, both title pages attractively framed with a design of military implements, and WITH 24 DOUBLE-PAGE ENGRAVED MILITARY PLATES, 15 accompanying the first section and nine the second. Front pastedown with the armorial bookplate of Lt. Gen. G. L. Parker (the 4th Earl of Macclesfield), and front free endpaper with the similar armorial bookplate



of the Macclesfield Library, first three leaves with small embossed Macclesfield stamp. Cockle 663. ♦Bottom of second title page just barely touched by binder's knife, three gatherings with inoffensive dampstain at lower inner margin, light offsetting on some of the plates, a handful of leaves (including the first title) with light overall browning, additional trivial defects, otherwise A REALLY FINE COPY, the lovely binding lustrous and scarcely worn, and the text very clean and exceptionally fresh. **\$5,500**

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



A LARGE-FORMAT SET IN ATTRACTIVELY GILT ENGLISH RED MOROCCO

*A Fine Contemporary Copy in Red Morocco of All 16 Volumes
Of Grose's Major Antiquarian Works, with Nearly 700 Engravings*

87 GROSE, FRANCIS. THE ANTIQUITIES OF ENGLAND AND WALES. [bound uniformly with] THE ANTIQUITIES OF SCOTLAND. [and] THE ANTIQUITIES OF IRELAND. [and] MILITARY ANTIQUITIES RESPECTING A HISTORY OF THE ENGLISH ARMY. [and] A TREATISE ON ANCIENT ARMOUR AND WEAPONS. [and] SUPPLEMENT TO A TREATISE ON ANCIENT ARMOUR. [and] DARELL, W. THE HISTORY OF DOVER CASTLE. (London: S. Hooper, 1786-95) 285 x 220 mm. (11 1/4 x 8 5/8"); ("Scotland" 10 mm. shorter). **16 volumes.** FIRST EDITIONS of "Scotland," "Ireland," "Military Antiquities," "Supplement," and "Dover Castle." HANDSOME CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, GILT, covers with frame of plain and dotted rules and two decorative rolls, oblique fleuron cornerpieces, flat spines divided into compartments by decorative rolls, octagonal centerpiece containing a star tool, with lancets radiating toward corners, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. With 56 vignette maps of the counties of England and Wales, hand-colored in outline, and 633 (of 635) plates, including a folding map; lacking the plates of Stanstead Place and Malmsbury Market Cross in "England." Front pastedowns with bookplates of Samuel Rodbard and Hugh and Frances Fattorini. ♦ A hint of darkening to some spines, extremities just slightly rubbed, a few minor spots or stains to boards, but the bindings entirely sound, with very little wear, and making an extremely pleasing appearance on the shelf. Occasional marginal smudges, mild offsetting or minor foxing from some of the plates (more pronounced in half a dozen instances), but A REALLY EXCELLENT SET, clean and fresh inside and out, and with few signs of use. **\$13,000**

This is a very attractively bound set of all of the major publications—in their fully expanded form—of English antiquary Francis Grose. First published in six volumes in 1772, "Antiquities of England and Wales" was Grose's breakthrough work, establishing his name and reputation. It was released in expanded new editions and supplemented over the next dozen years; our 1787 edition contains the most complete text, with all additions and supplements. Grose followed up on this success with his works on military antiquities and on armor. These well-illustrated and useful works combine

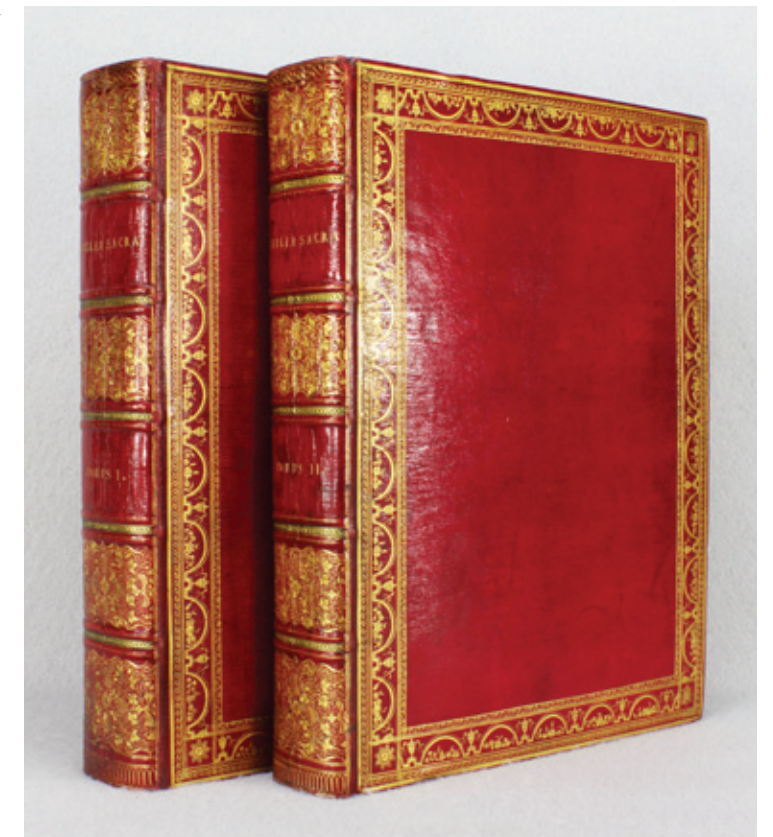


a history of the English army with a treatise on weapons and armor, "illustrated by plates taken from the original armour in the Tower of London, and other arsenals, museums, and cabinets." "Military Antiquities" is not the history of battles, but the history of the development and organization of the army, examining such things as the requirements for military service, methods of mustering troops, rates of pay, and standard weapons and equipment for the various historical periods. "Ancient Armour" and its "Supplement" contain a discussion of English armor (with a small section on Asiatic armor) from the Norman conquest until it fell out of use after the general employment of gunpowder, along with

a general history of the development of armor and weapons. Driven partly by insatiable curiosity and partly by the need for funds, Grose went on to publish surveys of the antiquities in Scotland and Ireland, and was working on the latter at the time of his death. Born and educated in England, Francis Grose (1731?-91) studied classics and art, then inherited a substantial fortune, which he squandered in short order. DNB describes Grose as Falstaffian, "immensely corpulent, full of humor and good nature." He died of apoplexy in Dublin, still hard at work ferreting out more fodder for his work. While his various "Antiquities" appear on the market with some regularity, it is uncommon to find such a complete set in such pleasant bindings. The final volume here is not by Grose, but fits in well with his antiquarian studies. Although author William Darell lived and wrote in the 16th century, producing a noted work on Kentish castles, the 1786 publication of the "Dover Castle" portion of that work was his first appearance in print. Darell was a prebendary at Canterbury Cathedral and announced the election of Matthew Parker as archbishop, but he had a sharp fall from grace in the late 1570s when he was caught smuggling a lady of dubious reputation into his quarters in a laundry basket. (ST12944)

**--- FIVE ITEMS BOUND BY BOZERIAN OR IN THE BOZERIAN STYLE ---
Ellic Howe's Copy in Striking, Tall Red Morocco**

88 BIBLE IN LATIN. BIBLIORUM SACRORUM VULGATAE VERSIONIS EDITIO. (Parisii: Excudebat Fr. Amb. Didot, 1785) 318 x 235 mm. (12 1/2 x 9 1/4"). **Two volumes.** SUPERB CRIMSON STRAIGHT-GRAIN MOROCCO BY BOZERIAN, covers with distinctive wide frame incorporating arches, Grecian urns, floral garlands and sunburst cornerpieces, the outer and inner edges of the frame flanked by thick and thin gilt rules and cresting and floral rolls; double raised bands separated by a gilt-tooled inlaid strip of black morocco, spines densely gilt in compartments filled with much foliage and many flowers against a stippled background, turn-ins with interlacing flame roll, light green glazed endpapers, all edges gilt. Front pastedowns with wood-engraved bookplate of Ellic Howe and with faint evidence of earlier bookplate removal; verso of rear flyleaf with small engraved heraldic book label. Bibelsammlung der Württembergischen Landesbibliothek I, D1639. Cf. Darlow & Moule 6263. ♦ Half a dozen or so faint scratches or small spots to boards, a little vague crinkling to spine,

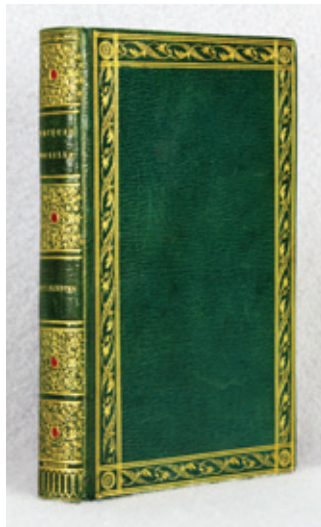


occasional mild browning or small marginal spots, a couple of gatherings in second volume with faint overall browning, otherwise an excellent copy internally, clean and smooth with generous margins, and THE ELEGANT BINDINGS IN FINE CONDITION, especially lustrous and with only insignificant wear. \$5,900

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

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

89 DELILLE, JACQUES. LES JARDINS, POÈME. (Paris: De l'Imprimerie de P. Didot l'ainé, 1801) 152 x 124 mm. (6 x 4 7/8»). 3 p.l., xxxv, [i], 216 pp. EXTREMELY PRETTY CONTEMPORARY GREEN MOROCCO, GILT, BY BOZERIAN (stamp-signed at foot of spine), covers with gilt frame of entwined ribbon and leaf roll enclosed within double rules, daisy cornerpieces, flat spine densely gilt in compartments with inlaid red morocco dot at center radiating a profusion of small tools, turn-ins with gilt chain roll, pink watered silk endleaves, the pastedowns with a delicate gilt border, all edges gilt. With four charming engraved plates by Choffard and Saint-Aubin after Monsiau, all before letters. Printed on "Papier Velin." Cohen-de Ricci, p. 279. ♦A bit of fading to the covers, but A VERY FINE COPY inside and out, the binding especially lustrous and entirely unworn, the margins very ample, and the text unusually clean, fresh, and bright. \$3,900



This is a delightful edition of a poem that had a real impact on landscape architecture, offered here in a binding characterized by impeccable execution and with typically refined Bozerian design elements (including Neoclassical borders, intricate spine

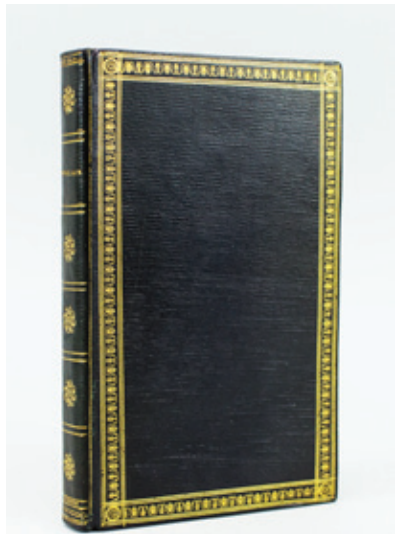
decoration, and silk endleaves). Active in Paris during the first quarter of the 19th century, the Bozerian binderies produced many fine books that are praised today especially for their technical achievement and elegance of design. François Bozerian, generally called Bozerian le jeune (1765-ca. 1818), was known to have worked from just after the turn of the century until his death, and for much of that time, he worked with his elder brother Jean-Claude (1762-1840). Among other distinguished work, the Bozerians did a considerable number of bindings for the Imperial Library at the instigation of Joseph Van Praet, the librarian responsible for building much of the original collection of the Bibliothèque Nationale. First published in 1780, Delille's poem on gardens is imbued



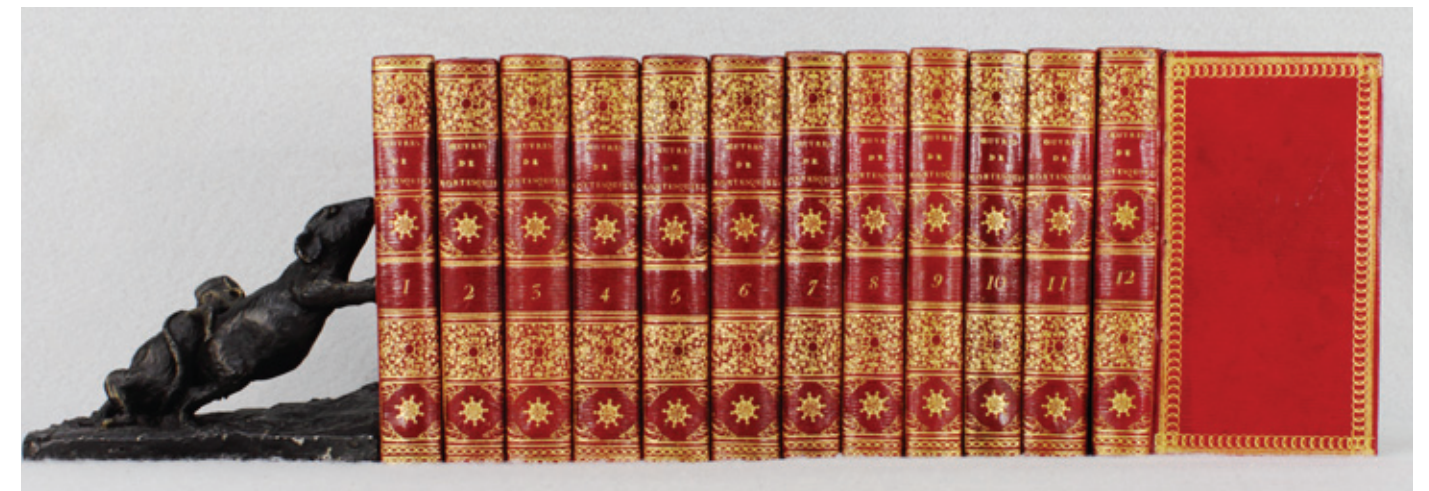
with Rousseau's idea that natural is best. The poet contemns formal gardens and broad promenades in favor of a garden design that hides its artistry by reproducing the asymmetrical groupings of nature and careless bounty of the countryside. A bestseller despite the controversy it provoked among landscape designers, the work still exerts an influence today, as one can see in modern gardens and parks. Jacques Delille (1738-1813) was a schoolteacher whose translation of Virgil's "Georgics" (1769) brought him great acclaim for its supple and sonorous versification. It so pleased the Count of Artois (the future Charles X) that he named Delille to the sinecure post of abbot of Saint-Séverin. At 150 mm. tall, the present item does not have impressive size, but given its beautiful binding, pleasing illustrations, and remarkable condition, it is a volume with very considerable allure. (ST12743a)

90 MABLY, [GABRIEL BONNOT DE]. ENTRETIENS DE PHOCION. (Paris: A. Renouard, [An] XII [1804]) 173 x 103 mm. (6 7/8 x 4») xl, 239, [1] pp. EXCELLENT DARK BLUE STRAIGHT-GRAIN MOROCCO, GILT, BY BOZERIAN (signed at tail of spine), covers with a frame of double gilt rules and cresting palmette roll, flat spine divided into panels with swirling medallion centerpiece, turn-ins with bead and star roll, marbled endpapers, all edges gilt. Engraved frontispiece portrait of Mably, title page with medallion portrait of Phocion. Brunet III, 1264. ♦Just the slightest hint of rubbing to joints and extremities, a handful of leaves with faint browning, but clearly A FINE COPY, the text clean and fresh with comfortable margins, and the binding lustrous and scarcely worn. \$950

This is a restrained yet elegant binding from the Bozerian atelier on a work by the French philosopher Mably (1709-85). First published in 1763, "Conversations of Phocion" sets forth major themes in Mably's own thought in the guise of a series of dialogues between the 4th century B.C. Greek statesman and various contemporaries. Our author was a friend of Jean Jacques Rousseau and was influenced by his writings on republicanism and natural human equality. A short biography of the writer by Gabriel Brizard begins this work. (ST13014)



91 MONTESQUIEU, CHARLES DE SECONDAT, BARON DE. OEUVRES COMPLÈTES. (Paris: Pierre Didot l'ainé, 1795) 140 x 83 mm. (5 1/2 x 3 1/4»). 12 volumes. VERY PLEASING CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, IN THE STYLE OF BOZERIAN, covers bordered by dogtooth and plain gilt rules enclosing a frame of interlocked circles, flat spines divided into compartments by plain and decorative gilt rules, two compartments with a myriad of small tools emanating from a central cirlet, two compartments with stylized star tool at center and calligraphic flourishes at corners, gilt titling, turn-ins with gilt Greek key role, all edges gilt. ♦One flyleaf with paper flaw, faint yellowing on a few leaves, but AN ABSOLUTELY LOVELY SET, the decorative original bindings very lustrous and virtually unworn, and the text, bright, clean, smooth, and fresh. \$2,900



Attractively printed by Didot, this is a little gem of a copy of the works of Montesquieu in bindings decorated in the style of, and with tools attributable to, Bozerian le jeune. The frame of interlocking circles was a favorite of the younger Bozerian; it can be seen, for example, on a copy of "Essai sur les Révolutions" held by the Bibliothèque Nationale de France and on a copy of Petrarch in a binding very similar to the present one (and signed by le jeune), which sold as lot #246 in the Foyle sale. Charles-Louis de Secondat, baron de La Brède et de Montesquieu (1689-1755) was one of the most influential political philosophers of the Enlightenment; among his many contributions to political thought was his notion of the separation of powers into executive, legislative, and judicial branches, a plan adopted by the framers of the U.S. Constitution. His masterpiece, "De l'Esprit des Lois" ("The Spirit of the Law"), sets forth this separation of powers and other methods of preventing governments from becoming despotic. It occupies volumes I-VII of the present set, and is followed by "Lettres Persanes" ("Persian Letters," volumes VIII-IX); the novels "Temple de Gnide" and "Arsace et Isménie," with the "Essai sur le Gout" (volume X); "La Grandeur des Romains et de leur Décadence" (volume XI); and a collection of letters and "Pensées" (volume XII). Such was the printing genius of Didot that the text—even in this duodecimo edition with a small typeface—looks spacious, has comfortable margins, and provides easy, pleasant reading. (ST12665)

92 (FRENCH ILLUSTRATED BOOKS). MONTESQUIEU, [CHARLES DE SECONDAT]. LE TEMPLE DE GNIDE. [and bound in, with continuous pagination] CÉPHISE ET L'AMOUR. [and] ARSACE ET ISMÉNIE. (Paris: Didot jeune, l'An Troisième, [1795?]) 260 x 165 mm. (10 1/4 x 6 1/2»). xii, 153, [1] pp. Very attractive contemporary red straight-grain morocco in the style of Bozerian, covers with wide frame of multiple gilt rules, large gilt lozenge at center, flat spine divided into panels by gilt rules and chain roll, panels with patera centerpiece, heavily gilt turn-ins, blue watered silk endleaves, all edges gilt. WITH 12 FINE ENGRAVED PLATES, INCLUDING A FRONTISPIECE AND NINE PLATES BY LE MIRE AFTER EISEN (in the first work) as well as two engravings (in "Arsace") after Le Barbier, one each by Le Mire and Thomas; original tissue guards. A Large Paper Copy. Ray 32; Cohen-de Ricci 728-29. ♦ Spine slightly sunned, corners a little rubbed, one page with small, light stain to text, one tiny marginal tear, other trivial imperfections, otherwise A FINE COPY—clean, smooth, and bright internally and in a lustrous period binding with only minor wear. **\$2,500**

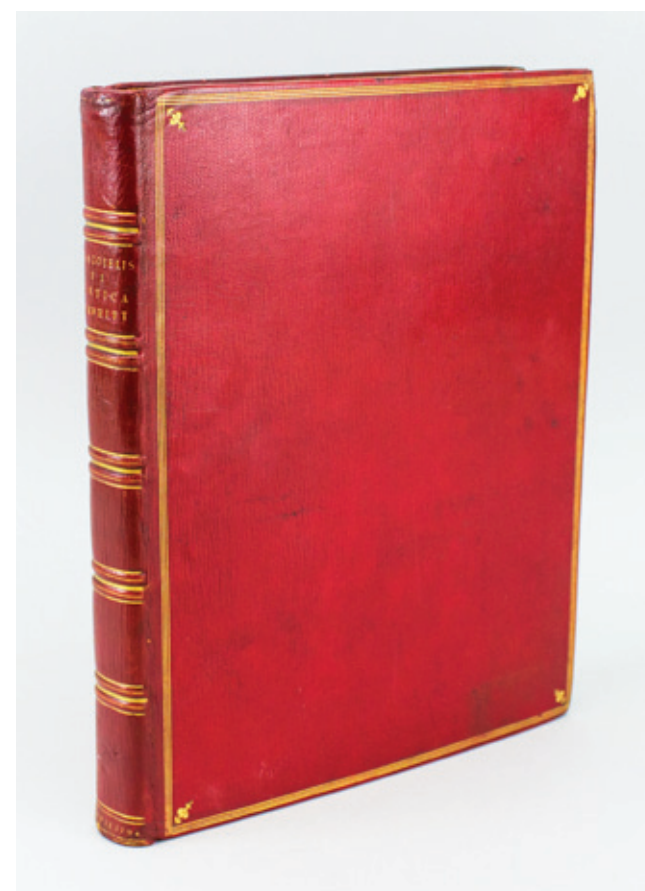
With illustrations by Eisen, printing by Didot, and a binding in the style of Bozerian, this item brings together three important sources of pleasure for the connoisseur of 18th century French book arts. Regarding the "Gnide" engravings, Furstenberg says that "the delicate sensuality of the women's bodies glorified in these illustrations was never



outdone," and he indicates that they represented Le Mire's "lasting claim to fame." Ray ranks this elegant suite behind only Eisen's work on Dorat's "Les Baisers," the La Fontaine of 1762, and the Ovid of 1767-71. He says that, "with regard to suavity and grace, Eisen never surpassed" his "Gnide" engravings, and Cohen-de Ricci says the plates are "ravishing," both in terms of composition and engraving. According to Bryan, Charles Eisen (1720-78), Louis XV's court painter and drawing master to Madame de Pompadour, had a hand in "almost all the important [illustrated] books published in France in his time." His "exquisite plates [are] engraved with a light point and with striking originality." He "took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher." Noel Le Mire (1724-1801) was a much esteemed engraver who collaborated with Eisen on several books, including the aforementioned La Fontaine and Ovid, as well as with Cochin and Moreau. For more on the text here, see item #83. Our handsome binding is unsigned, but an imprint on the verso of the half-title lists "Chez Bozerian" as one of the two locations selling the work, and it is reasonable to assume they also bound some of the copies they sold. (ST12303)

--- TWO WORKS BOUND BY CHRISTIAN KALTHOEBER ---

93 ARISTOTLE. [Title in Greek, then:] ARISTOTELIS DE POETICA LIBER. (Oxonii: E Typographeo Clarendoniano, 1794) 305 x 197 mm. (12 x 7 3/4"). xx, 219, [1] pp. Edited by Thomas Tyrwhitt. ONE OF 34 LARGE PAPER COPIES (according to Dibdin). Fine Contemporary red straight-grain morocco by Christian Kalthoeber (his ticket on verso of front free endpaper), covers with triple gilt fillet border, oblique lilies at corners, raised bands flanked by thick and thin gilt rules, gilt titling, turn-ins with pentaglyph and metope roll, leather hinges, marbled endpapers, all edges gilt. Engraved tailpieces. Front pastedown with bookplate of Charles Hoare. Text in Greek and Latin. Dibdin I, 323. ♦ Minor soiling to boards, spine just slightly faded, flyleaves a bit foxed, otherwise AN EXTREMELY FINE COPY, with vast margins, a nearly pristine text, and a bright binding showing only the most trivial wear. **\$2,750**



Made with the best materials and produced by an expert artisan, this simple but elegant binding is a fitting cover for an edition of Aristotle's "Poetics" described by Dibdin as "very elegant and accurate." Dibdin notes that Large Paper Copies like the present one "form one of the most attractive ornaments of a classical collection." They were "few in number, and costly in price . . . [and were] . . . reserved by the Delegates of the University Press as presents for eminent characters." Maggs Catalogue 966 states that our binder, Christian Kalthoeber, was "considered during his day to be the finest binder in the world." He came to London from Germany, as did several of his countrymen, in order to fill the need generated by English gentlemen for sumptuous bindings in the formation of large libraries, working at first for the well-respected John Baumgarten and then succeeding him in 1781. One of Kalthoeber's bindings was priced at the unheard of sum of 30 guineas, and its reputation became such that George III insisted upon seeing it. Moreover, apparently because of the publicity surrounding his work, Kalthoeber was invited persistently by the Czarina to come to St. Petersburg. (ST12742)

94 MASON, WILLIAM. POEMS. (York: Printed by W. Blanchard, 1796) 191 x 124 mm. (7 1/2 x 4 7/8"). **Two volumes.** HANDSOME CONTEMPORARY TREE CALF, ELABORATELY GILT, BY KALTHOEBER (his ticket on verso of front endpaper), covers bordered with gilt Greek key roll, flat spines ornately gilt in compartments featuring various repeated tools (quatrefoil, Greek key, foliate, etc.), each spine with black morocco label, gilt turn-ins, marbled endpapers. Both volumes with the early signature of Elizabeth Hervey

on verso of front endpaper. ♦ Lower compartment of spine on second volume with abrasion and moderate loss of gilt, one corner a little rubbed, otherwise only trivial wear, the bindings handsome and well preserved. Blanks at the back of each volume a little soiled, otherwise A VERY FINE AND VERY PRETTY SET, VIRTUALLY PRISTINE INTERNALLY. \$1,750

This is an extremely pleasing set bound by Christian Kalthoeber, discussed in the previous entry. The first volume here contains some 20 odes, elegies, epitaphs, and dramatic poems, while the second volume contains the author's well-known didactic poem "The English Garden," which, according to the preface, was revised specially for this extensively annotated edition. A third volume of miscellaneous works by Mason was issued by the same printer in 1797. Although his own work is of considerable merit, Mason (1724-97) is perhaps best known for his friendship with Thomas Gray. From the time the two were in college, they were devoted friends, and Gray named Mason his literary executor, a position in which he was aided by Horace Walpole. Mason also wrote a biography of Gray and edited his letters. (ST12333)



STAGGEMEIER & WELCHER

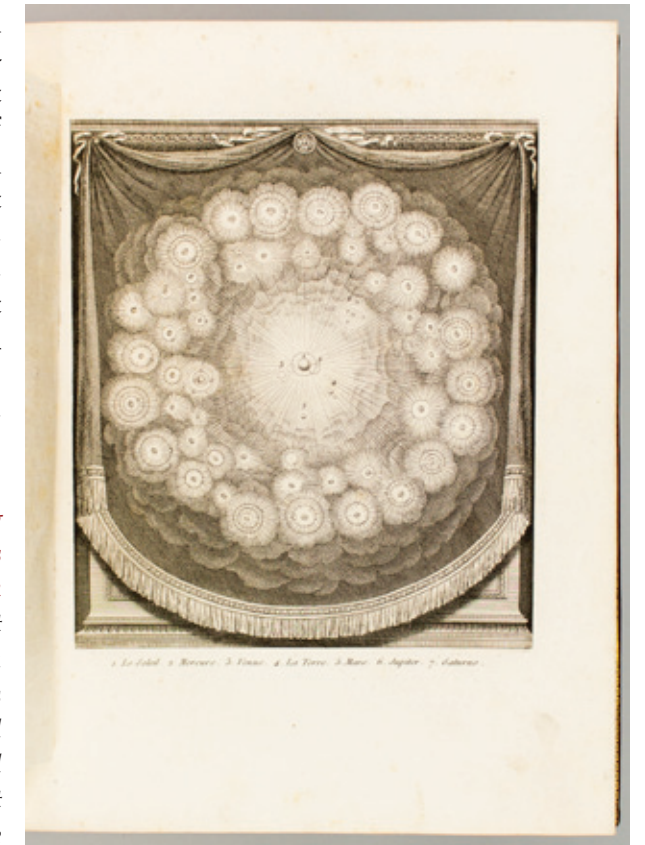
A Lovely Book in a Magnificent Neoclassical Binding, and in Outstanding Condition

95 FONTENELLE, BERNARD LE BOVIER DE. ENTRETIENS SUR LA PLURALITE DES MONDES. (Paris: Didot le jeune, l'an IV, 1796) 340 x 260 mm. (13 3/8 x 10 1/4»). 213 pp., [1] leaf (contents). A SPLENDID CONTEMPORARY MOSAIC BINDING OF RED MOROCCO BY STAGGEMEIER & WELCHER, LAVISHLY INLAID AND GILT IN A NEOCLASSICAL DESIGN, covers with a wide decorative gilt border enclosing an inlaid black morocco frame richly tooled in gilt and featuring inlaid red medallion cornerpieces, this intricate frame surrounding a large central panel diapered in ogival compartments, each with a complex gilt-



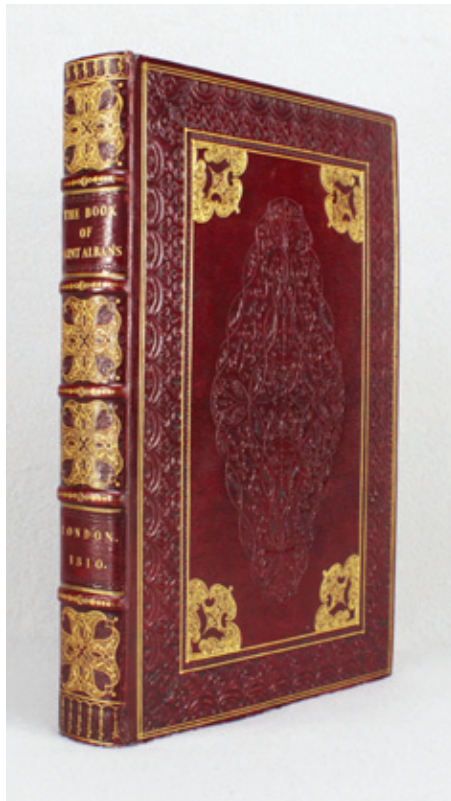
tooled black inlay; flat spine gilt in compartments decorated to complement the cover inlays, black morocco label, turn-ins with gilt Greek key roll, blue silk endleaves, all edges gilt (perhaps with very small repairs right at top and bottom of front joint). In a modern (faded and scratched) plush-lined cloth clamshell box. With engraved frontispiece portrait and an engraving of the solar system. For the binding: Foot, "Henry Davis Gift" II, 197 and 198; Maggs Catalogue 893, No. 141 (this item). ♦ Trivial loss to gilt in spots, just a hint of rubbing to extremities, but A BEAUTIFUL COPY OF A SPECTACULAR VOLUME, the binding glistening with gold, and scarcely worn, and the interior exceptionally clean, crisp, and bright, with vast margins. \$22,000

Squarely in the Neoclassical tradition, this marvelous binding was among those commissioned by bookseller James Edwards and celebrated as "the most elaborate and lavish English bindings of the 18th century" (see Maggs Catalogue 893, where it appears as item #141). Hobson echoes those remarks in his "English Bindings in the Collection of J. R. Abbey," where our binding is listed as No. 6, under item #102, p. 144). Like Kalthoeber and several other German binders, Staggemeier & Welcher came to England to satisfy the fashionable need among men of means for elegant bindings. In partnership in London from about 1799 to 1817, the two oversaw "one of the most prolific workshops producing 'extra' quality work in London." (Maggs Catalogue 1212) They were known for bindings with typically tasteful and often elaborate gilt decoration—as here—and they were among the very best at producing these highly finished volumes. Our binding is unsigned, but we know the work was theirs because Maggs noted that "a signed Staggemeier & Welcher binding with an identical border and circular corner tools was sold at Sotheby's 31st July 1963." And the Henry Davis Gift features two Staggemeier & Welcher bindings using tools that appear here—#197, a répétition binding in the style of our central panel, and #198, with a frame employing our circular and curling vine tools. This style of binding, and especially the treatment of the covers with the colored onlays and scroll and wheat tools, is typical of the Neoclassical, a style which Francesco Piranesi is generally given credit for inventing when he designed volumes to be presented to Gustavus III of Sweden during this monarch's visit to Rome in 1783-84. Quickly popular, the Neoclassical style was imitated and developed by our binders in London, by F. W. Standlander in Stockholm, and by Georg Friedrich Krauss in Vienna. Apart from the striking binding, the contents here deserve our attention. The influential "Conversations on the Plurality of Worlds" is a discussion on the heliocentric universe that was one of the significant works of the Enlightenment. First published in 1686, it takes the form of a conversation between a philosopher and a marquise on scientific theories about the cosmos, and it was credited for stimulating public interest in astronomy. Written in French rather than scholarly Latin, and in a style that would be easily accessible to the layman, it is one of the earliest works of popular science. Our edition was beautifully printed by the house of Didot, famed for the elegance of their typography and composition. (ST13117)



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

96 [BERNERS, DAME JULIANA]. THE BOOK CONTAINING THE TREATISES OF HAWKING; HUNTING; COAT-ARMOUR; FISHING; AND BLASING OF ARMS. AS PRINTED AT WESTMINSTER BY WYNKYN DE WORDE . . . MCCCCLXXXVI. [preceded by] **HASLEWOOD, JOSEPH.** LITERARY RESEARCHES INTO THE HISTORY OF THE BOOK OF SAINT ALBANS. (London: Reprinted by Harding and Wright, 1810) 279 x 191 mm. (11 x 7 1/2"). 2 p.l., 104 pp; [182] pp. ONE OF 150 COPIES. SUPERB CONTEMPORARY BURGUNDY STRAIGHT-GRAIN MOROCCO, RICHLY TOOLED IN GILT AND IN BLIND, BY CHARLES HERING (his ticket on verso of front free endpaper), covers with blind-tooled frame of drawer handles and flowers bordered with gilt



rules, central panel with gilt filigree cornerpieces and large blind-tooled arabesque centerpiece, raised bands, spine panels elegantly tooled in gilt, with blind-stamped tools at corners, gilt titling, wide inner gilt dentelles, lavender watered silk endleaves with decorative gilt borders, all edges gilt. In an excellent modern red cloth slipcase. With three large woodcuts based on those in the 1496 edition, numerous woodcuts of fishing implements and heraldic shields in the text, and with the printer's device of Wynkyn de Worde and that of William Caxton in the colophon and following the index. Front pastedown with the engraved armorial bookplate of Archibald Philip Primrose, 5th Earl of Rosebery; half title with neat ink stamp of "Rosebery / Durdans" (see below). ♦The faintest touch of rubbing to front joint, flyleaves a bit browned, second half of work with inoffensive offsetting in text bed, minor offsetting from printers' devices, occasional mild foxing or tiny rust spots, otherwise an excellent, fresh copy internally, and THE GORGEOUS BINDING IN VERY FINE CONDITION, lustrous and virtually unworn. \$9,500

This is a facsimile of the 1496 printing by Wynkyn de Worde of the first modern edition of the classic work on hunting, hawking, fishing, and heraldry, our copy with distinguished provenance and in a very striking binding—in extraordinarily fine condition—by the best English binder of the early 19th century. The "Book of St. Albans" was traditionally attributed to a Benedictine prioress, Dame Juliana Berners (b. 1388), which gave her the

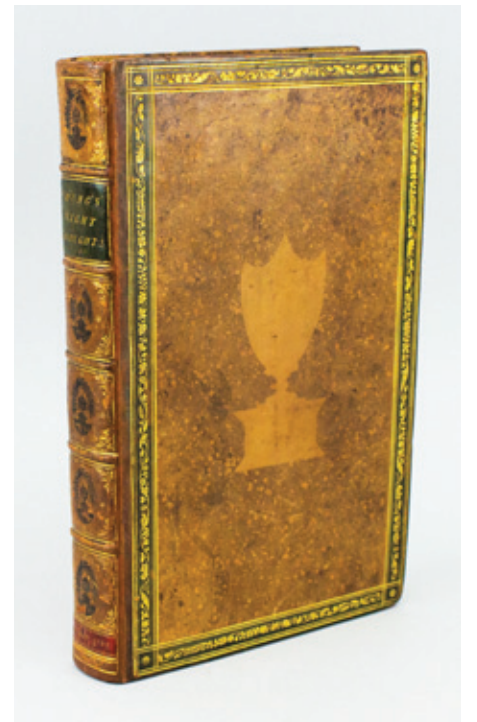
distinction of being the earliest known female author in English. However, in his scholarly introduction, Joseph Haslewood (1769-1833) determines that only the work on hunting, and a portion of that on hawking, may comfortably be attributed to her. The other sections on heraldry, angling, and the details of hawking are translations (possibly done by Berners) of earlier works, probably in French. A bibliographer, antiquary, and founding member of the Roxburghe Club, Haslewood was well respected as an editor of early English literature. The present item was once owned by Archibald Primrose (1847-1929), 5th Earl of Rosebery and 1st Earl of Midlothian, a Liberal politician who served briefly as Britain's prime minister in 1894-95. A fabulously wealthy man who then married the greatest heiress of the day, Hannah de Rothschild, Rosebery was able to indulge his passions for racehorses and for collecting books. The stamp on the title page indicates this volume resided at Durdans, the house in Epsom where he spent his final years. For a discussion of the binder here, see next item. (ST12723)

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



This is a volume of poems describing the scenery and incidents characteristic of Needwood forest during each season of the year, offered here in a wonderfully delicate binding. Charles Hering (d. ca. 1812) was the most distinguished and influential English binder of the first decade of the 19th century, and although his career was brief (from about 1795-1812), Ramsden focuses on his work as representing the transition in binding styles from those of the German émigrés of the late 18th century to the new generation of binders headed by Lewis. Dibdin states that until "the star of Charles Lewis rose above the bibliopegistic horizon, no one could presume to 'measure business' with [Hering]. There was a strength, squareness, and a good style of work about his volumes which rendered him deservedly a great favourite." (The Hering family workshop was continued, though with less distinction, by Charles Jr. and his brothers James and Henry into the 1830s.) First published in 1794, "Walks in a Forest" was quite popular, with nine editions issued through 1814. Thomas Gisborne (1758-1846) was a poet, naturalist, and preacher who spent most of his adult life as curate of the church in the rural village of Barton-under-Needwood, where he authored a number of books with an obvious moral thrust. This is not an uncommon work, but it is seldom found in a binding so handsome or well preserved. (ST12342)

98 **YOUNG, EDWARD.** NIGHT THOUGHTS BY EDWARD YOUNG, D.D. WITH THE LIFE OF THE AUTHOR, AND NOTES CRITICAL & EXPLANATORY. (Printed for J. Johnson, 1798) 254 x 156 mm. (10 x 6 1/8"). 1 p.l., 22 pp., [1] leaf, 364 pp. CONTEMPORARY ACID-TREATED CALF BY CHARLES HERING (his ticket on verso of front free endpaper), covers framed by onlaid black morocco tooled with gilt floral rolls, central panel with large stencilled urn on a speckled ground, raised bands, spine compartments with gilt rule border and foliate cornerpieces as well as an oval urn-and-palm-frond centerpiece stamped in black, black and red morocco labels, turn-ins with gilt Greek key roll, brown endpapers with gilt floral frames, all edges gilt (front joint expertly renewed). Engraved title page, engraved frontispiece portrait, and eight engraved plates, all but one with tissue guards. ♦Rear joint, backstrip, and extremities a bit rubbed, spine a little crackled, faded, and abraded, title page and plates a bit foxed, leaves a little browned at edge; not without condition issues, but still a carefully restored volume with most of its original considerable appeal intact. \$1,250



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

A. BROWN OF ABERDEEN

99 **[FLORIAN, JEAN-PIERRE CLARIS DE].** THE ADVENTURES OF NUMA POMPILIUS, SECOND KING OF ROME. (London: Printed for C. Dilly, J. Stockdale, and W. Creech, 1787) 178 x 114 mm. (7 x 4 1/2"). **Two volumes.** Translated from the French. First Edition in English. ATTRACTIVE CONTEMPORARY TREE CALF BY A. BROWN OF ABERDEEN (his ticket on front pastedown), covers with gilt-rolled border, smooth spines in gilt-ruled panels with medallion centerpiece, red and green labels. Title pages with contemporary ink inscription of "F. F." Lowndes I, 812. ♦Boards tending to splay just slightly, trivial wear to covers, but a very fine set, nearly spotless internally, and in gleaming bindings. \$2,250



This is an extraordinarily well-preserved example of quite pretty tree calf bindings produced by a little-known Aberdeen workshop, here covering the English translation of Florian's historical novel of ancient Rome, first published in French in 1786. Playwright, novelist, poet, and fabulist Jean Pierre Claris de Florian (1755-94) wrote the present epic novel in imitation of Fénelon's "Les Aventures de Télémaque," and dedicated it to Queen Marie Antoinette, with fateful consequences. Although he had been elected to the French Academy in 1788, he was arrested as a royalist sympathizer in 1794 during the French Revolution. He was released later in the same year, but confinement had wrecked his health, and he died shortly thereafter. Binder-bookseller Alexander Brown left few tracks: the British Library's database of bindings has no of examples of his work, and specimens are not to be found in the standard references (Aberdeen bindings in general are quite scarce). Ramsden records five locations for the firm of Alexander Brown (1766-1848), and notes that he began to ticket his bindings "A. Brown & Co." when his son, William, joined the firm. The very pretty tree calf seen here is one of the notable results of acid treatments developed at the end of the 18th century (see previous item). (ST12718)

REFINED ENGLISH STRAIGHT-GRAIN RED MOROCCO

100 (WOMEN, BEHAVIORAL ADVICE FOR). GIBBORNE, THOMAS. AN ENQUIRY INTO THE DUTIES OF THE FEMALE SEX. (London: Printed for T. Cadell jun. and W. Davies, 1798) 216 x 133 mm. (8 1/2 x 5 1/4"). viii, 448 pp. Third Edition, corrected. FINE CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, covers bordered with gilt Greek key and elegant floral roll (as well as two blind rolls), central gilt panel with cusped corners, flat spine divided into compartments by plain and decorative gilt rules, patera centerpiece in each compartment, gilt titling and turn-ins, marbled endpapers, all edges gilt. ESTC T-32744. ♦Spine evenly sunned to a light pink, front board with minor abrasions, a hint of rubbing to joints and extremities, but the decorative original binding solid, lustrous, and with only minor wear. A VERY FINE, QUITE POSSIBLY UNREAD COPY INTERNALLY—especially clean, bright, and fresh. \$950

The publication in 1792 of Mary Wollstonecraft's "Vindication of the Rights of Woman" prompted a number of advice books for young women, in which the more traditional understanding of the female role in society was expounded. Gisborne's "Enquiry" was one of the most popular. As expected, the work spends a good deal of time exploring the proper education for females and especially the female's duties as a part of matrimonial life. At the same time, it also contains chapters on a great many other subjects, including "the mode of introducing young women into general society," female conversation and letter writing, dress, a female's "propensity to imitation," entertainments and amusements (including masquerades, Sunday concerts, dancing, gaming, and cards, all of these being discussed primarily as dangers rather than recommended diversions), duties during parenthood and during one's declining years, and "the peculiar features by which the character of the female mind is naturally discriminated from that of the other sex." For more about the author, see item #97, above. While the



contents are certainly of interest as a reflection of the state of womanhood in England at the close of the 18th century, this particular copy is especially desirable because of its lovely contemporary decorative morocco binding. (ST12136)

BOUND IN DICED RUSSIA, CA. 1800

In Remarkable Condition, and in Bindings with Particularly Handsome Decoration

101 (AGRICULTURE). MARSHALL, WILLIAM. MINUTES, EXPERIMENTS, OBSERVATIONS, AND GENERAL REMARKS ON AGRICULTURE, IN THE SOUTHERN COUNTIES . . . TO WHICH IS PREFIXED A SKETCH OF THE VALE OF LONDON, AND AN OUTLINE OF ITS RURAL ECONOMY. (London: G. Nichol, 1799) 216 x 137 mm. (8 1/2 x 5 3/8"). **Two volumes.** Second Edition of the first work; FIRST EDITION of the second work. Very attractive contemporary diced russia, covers with gilt chain border, flat spines each featuring six wide bands and a titling label that have been darkened and marbled (the bands decorated with gilt fleurs-de-lys and flanked by plain rules and decorative rolls), the other panels (in smooth, lighter calf) with a large, intricate gilt fleuron, marbled endpapers and edges. With five double-page engraved plates, two with plans of farms, three with farming implements, and one folding table. Front pastedowns with bookplate of George de Ligne Gregory (see below). ♦Mild offsetting to plates, isolated marginal spots, but AN EXCEPTIONALLY FINE SET, extremely clean, fresh, and smooth internally, and in virtually unworn bindings. \$1,950



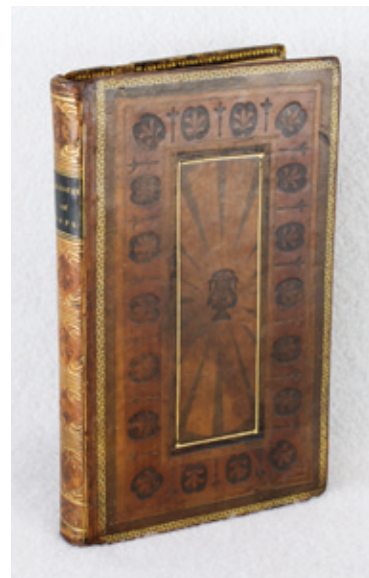
Offered here in bindings of unusual design (and perhaps with decoration more stylish than their subject matter might call for), this is a guide to farming in Southern England, based on the practical experience of its author, and written mostly in the form of a journal. Marshall (1745-1818) was one of the most important agricultural writers of his day, but was thought to be a lesser figure than Arthur Young. Modern commentators, however, have judged Marshall more favorably, in part because Young merely toured farming districts and reported on what he saw, while Marshall actually took up residence and did the work. The present book is based on notes ("minutes") that he made while managing a farm in Surrey from 1774 to 1778. According to Fussell, it was originally published in the latter year, after winning the approval of Samuel Johnson. Marshall heavily revised the work in 1798 and reissued it as part of his rural economy series on the agricultural regions of England and Scotland; our 1799 edition is augmented by the first appearance of a second work, which deals with the countryside surrounding London. Marshall takes us through the farming year, observing when he planted and reaped, what tools and animals he used (his preference for oxen over horses was controversial), and what weather conditions prevailed. Useful for farmers in its time, it is interesting to the modern reader for its first-person account of daily farm life in 18th century England. Former owner George de Ligne Gregory (1740-1822) was heir to the Harlaxton Estate and was remarkable for letting its 15th century manor house decline while extensively updating and improving the housing of his tenants. He built a new, more modest manor near Hungerton, where perhaps our volumes once resided, in very much the same condition as we find them today. (ST12560)



IN THE ETRUSCAN STYLE OF EDWARDS OF HALIFAX

102 CAMPBELL, THOMAS. THE PLEASURES OF HOPE. (Glasgow: At the University Press, Printed by J. Mundell, 1800) 168 x 98 mm. (6 5/8 x 3 7/8"). 4 p.l., 136 pp. Fourth Edition. VERY ATTRACTIVE CONTEMPORANEOUS ETRUSCAN-STYLE CALF featuring blind, gilt, and acid-treated decorations, very possibly by Edwards of Halifax, covers with gilt Greek key border, palmette frame, and central panel containing a lyre from which thickening radiations emanate, smooth spine divided into panels by multiple gilt rules, each

panel with blind-stamped lyre centerpiece enclosed by gilt flourishes, gilt dots on turn-ins, marbled endpapers, all edges gilt. With four engraved plates of scenes from the poem. ♦Rear joint with thin half-inch crack at bottom, extremities slightly rubbed, offsetting from engravings, leaves a shade less than bright, flyleaves faintly spotted, other trivial imperfections, but still an attractive copy, the text with no serious condition issues, and the very pretty unsophisticated binding remarkably well preserved. \$1,000



This is a pleasing Etruscan calf binding in the manner of Edwards of Halifax, covering a popular collection of poetry originally published in 1799. "The Pleasures of Hope," the longest piece in this anthology, was the first and most important publication of the Scottish man of letters Thomas Campbell (1777-1844). A traditional 18th-century appraisal of human affairs composed in heroic couplets, it was an enormously successful poem, going through four editions within a year. As with other examples of Etruscan-style bindings (including those executed by Edwards of Halifax, for whom this design was a specialty), the present example has a large central panel that has been formed, along with the designs in the border enclosing it, by acid staining, apparently through a template. The design has enjoyed an enduring popularity among connoisseurs of late 18th and early 19th century bindings. The Edwards of Halifax bindery was founded by William Edwards (1723-1808) and continued by several of his brothers, half-brothers, and sons. Thomas H. Horne, in his 1814 "Introduction to the Study of Bibliography," rightly gives credit to the Edwards firm for creating, amongst other innovations, a unique manner, as seen here, of imitating in calf (through the use of stencils and chemicals) the borders of Etruscan vases. Such bindings are not staggeringly rare, but examples as pleasing as the present one are becoming increasingly difficult to acquire. (ST12133)

MOROCCO-BACKED MARBLED CALF

103 (ENGLISH HISTORY). ORLÉANS, PÈRE [PIERRE JOSEPH] DE. HISTOIRE DES REVOLUTIONS D'ANGLETERRE DEPUIS LE COMMENCEMENT DE LA MONARCHIE. (Paris: Chez Claude Barbin, 1693-94) 248 x 191 mm. (9 3/4 x 7 1/2"). **Three volumes.** FIRST EDITION. SPLENDID AND UNUSUAL EARLY 19TH CENTURY MARBLED CALF, SUMPTUOUSLY GILT, WITH RED MOROCCO SPINES, covers with gilt borders of two decorative rules and an elegant undulating floral vine, flat straight-grain morocco spines very handsomely gilt in compartments with pointillé ground and central cirlet from which radiate four lilies and four leaves on twining stems, turn-ins gilt with plain and decorative rolls, marbled endpapers, all edges gilt.



With engraved head- and tailpieces and eight engraved portraits. Verso of front free endpaper with armorial bookplate of Baron de Mackau (see below); title page with ink ownership inscription (of Alexander Paul Ludwig Goupy?) in a contemporary hand. Brunet II, 822; Graesse II, 428; Lowndes I, 1374. ♦Isolated gatherings with variable browning (a small handful rather browned), one leaf in first volume with inexpert early repair of four-inch tear (letters of four words partly obscured or displaced, and the text and facing page somewhat discolored), a few additional trivial imperfections internally, but the text generally quite fresh and clean. One joint with five small wormholes, a few (hardly noticeable) shallow scratches to covers, a hint of wear to extremities, but THE LOVELY BINDINGS IN FINE CONDITION, with lustrous leather and gilt, with only minor wear, and with their very considerable original visual appeal entirely intact. \$2,000

This beautifully bound history of "England's Revolutions" begins with the invasion of the Saxons and covers the struggles for the throne of England through the Plantagenets, Tudors, and Stuarts up to the Restoration and the reign of James II. The learned Jesuit historian Pierre Joseph d'Orléans (1641-98) was described by Voltaire as the first historian to specialize in revolutions—he was also the author of a history of revolutions in Spain, an account of the Tartar conquerors of China, and a subsequent study of the English Civil War, covering the years 1603-90 in depth. The present work was favorably received on both sides of the Channel: the earl of Chatham commended it in his letters, and du Fresnoy described it as a "history written with eloquence and judgment" and praised its equal treatment of Catholics and Protestants. When the present set appeared in a George Bayntun catalogue, the bindings were described as "very handsome" and "almost identical to the set of Bertrand De Moleville's 'Histoire de la Révolution de France,' 1801-1803 bound by Bozerian" and also from the library of Baron de Mackau (1832-1918), a member of the Chamber of Deputies for 42 years and a Chevalier of the Legion of Honor. The volumes are unusual in their combination of calf boards with contrasting morocco spines, and their gilt decoration is particularly lovely. The first edition of this work is surprisingly rare: only nine copies appear in OCLC, and ABPC records no copy at auction since at least 1975. (ST11540)

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

104 BIBLE IN ENGLISH. THE HOLY BIBLE, CONTAINING THE OLD TESTAMENT AND THE NEW. (London: George Eyre and Andrew Strahan, 1816) 122 x 73 mm. (4 3/4 x 3"). [920] pp. CHARMING CONTEMPORARY TAN STRAIGHT-GRAIN MOROCCO ELABORATELY TOOLED IN GILT AND BLIND, covers framed by wide floral gilt roll enclosing a central panel with additional frames in gilt and blind, a complex fleuron centerpiece in gilt and blind, raised bands, spine panels densely tooled in gilt incorporating foliage and floral elements and many small tools, turn-ins forming a wide gilt floral frame enclosing green watered silk endleaves with gilt trim, all edges gilt and intricately gauffered in floral patterns. Herbert 1637. ♦Only the most trivial hint of rubbing. AN EXCEPTIONALLY FINE COPY, the text quite clean, fresh, and bright, and in a virtually unworn and lustrous binding. \$1,750



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

105 THOMSON, JAMES. THE SEASONS. (London: Wilkie and Robinson, J. Walker, Cadell and Davies, et al., 1811) 191 x 121 mm. (7 1/2 x 4 3/4"). 1 p.l., lii, 236 pp. Includes a "Life of the Author" by P. Murdoch and "An Essay on the Plan and Character of the Poem" by J. Aiken, M.D. VERY PLEASING CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO, ELABORATELY DECORATED IN GILT AND BLIND, covers with broad gilt fillet perimeter bordering a frame of gilt palmettes and then (closer in) fillets and palmettes in blind; raised bands with gilt dash-roll, spine compartments with symmetrically clustered arabesques, roses, open dots, stars, and foliate tools, gilt-rolled turn-ins, all edges gilt. With four engraved allegorical plates designed

by T. Uwins. Inscribed on the verso of front free endpaper: "L. E. / from the library of her brother / Henry Duncombe / The gift of Lucy Duncombe / 1832," and signed on the first preliminary leaf, "H. Dumcombe E[x] dono A. Curzon." Lowndes IV, 2671 (citing editions through 1848). ♦A little foxing to the plates, but AN EXTRAORDINARILY FINE COPY, the text clean and fresh, and the lovely binding very lustrous and virtually unworn. \$950

This is an elegantly bound copy of "The Seasons," the most influential poem in blank verse between Milton and the Romantics. Incredibly popular, it was found almost universally in English homes, whether cottages or castles. Born in Scotland, James Thomson (1700-48), who is also famous for his song "Rule Britannia," is credited with challenging the artificiality of English poetry and beginning a new era of sentiment for nature. "Seasons" was originally published as four separate poems from 1726-30, and as a first collected edition in 1730. Thomson continually revised and enlarged it, his final version appearing in 1744. The work itself, of course, is hardly rare, but the present binding is both unusually pretty and exceptionally well preserved. (ST12585)



With Pleasing Hand-Colored Plates and in Remarkable Condition

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



This is a sumptuously bound copy of three manuals intended to teach the art of drawing to young persons, written by the accomplished botanical painter who produced the renowned "Pomona Britannia." In an earlier



career, Brookshaw (ca. 1751-1823) was a successful London cabinet-maker whose painted Neoclassical furniture attracted such titled enthusiasts as the Duke of Devonshire and the Prince of Wales, but he suddenly abandoned this livelihood in the 1790s. Art historian Lucy Wood speculates that the sudden change was prompted by involvement in a financial or sexual scandal, as he also parted company with his (wealthy) wife around this time. He spent a decade living under the name "G. Brown," teaching flower painting to refined young ladies before producing his first manual, "A New Treatise of Flower Painting," which was finally issued under his real name in 1816. The three guides that make up the present volume were intended as a supplement to that work, and they expand the subjects covered to fruit and birds. In the preface to this work, Brookshaw observes that flower painting is a "peculiarly appropriate" accomplishment that may be obtained "without the expense of a Master, a few elementary instructions, and good copies being sufficient." The plates here are more highly finished than the examples in his original "Treatise," in order to "lead the young artist onward in a progressive line of improvement." Fruits and birds are added to offer a new challenge for the pupil, and Brookshaw notes that while avian subjects lack the variety of botanical ones, they compensate with "the infinite number of attitudes they assume." Our elaborate and immaculately preserved binding is testament that our volume was never used as a drawing manual, but was more likely enjoyed for its own merits as an attractive object. (ST12549)

A MODIFIED "CORTINA," OR "CURTAIN," BINDING

107 **BROOKSHAW, GEORGE.** GROUPS OF FLOWERS, DRAWN AND ACCURATELY COLOURED AFTER NATURE, WITH FULL INSTRUCTIONS FOR THE YOUNG ARTIST. (London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1817) 343 x 267 mm. (13 1/2 x 10 1/2"). [26] leaves of text, including 3 pp. of ads. **FIRST EDITION.** **STRIKING RED STRAIGHT-GRAIN MOROCCO, GILT IN AN UNUSUAL DESIGN,** covers framed by decorative gilt rules and cresting roll, large central lozenge formed by two very elaborately gilt- and blind-tooled triangular "curtains," the wide bases of which meet at the center of each board, a large gilt butterfly at the peak of each triangle (seeming to pull the curtains upward and downward toward the top and bottom edge of the covers), flat spine gilt in densely tooled panels, gilt titling, gilt chain roll on



turn-ins, all edges gilt. With 11 (of 12) excellent engravings of flowers in two states, colored and uncolored. (Without the color plate of the Moss Rose.) For the binding: Nixon "Broxbourne Library," pp. 210-11. ♦ Joints and extremities a little rubbed, two small abrasions to boards, spine uniformly darkened, a touch of faint yellowing to uncolored plates, a couple of marginal smudges, but still a very appealing example in mostly excellent condition, the binding with lustrous covers, and the text fresh and smooth. \$1,950

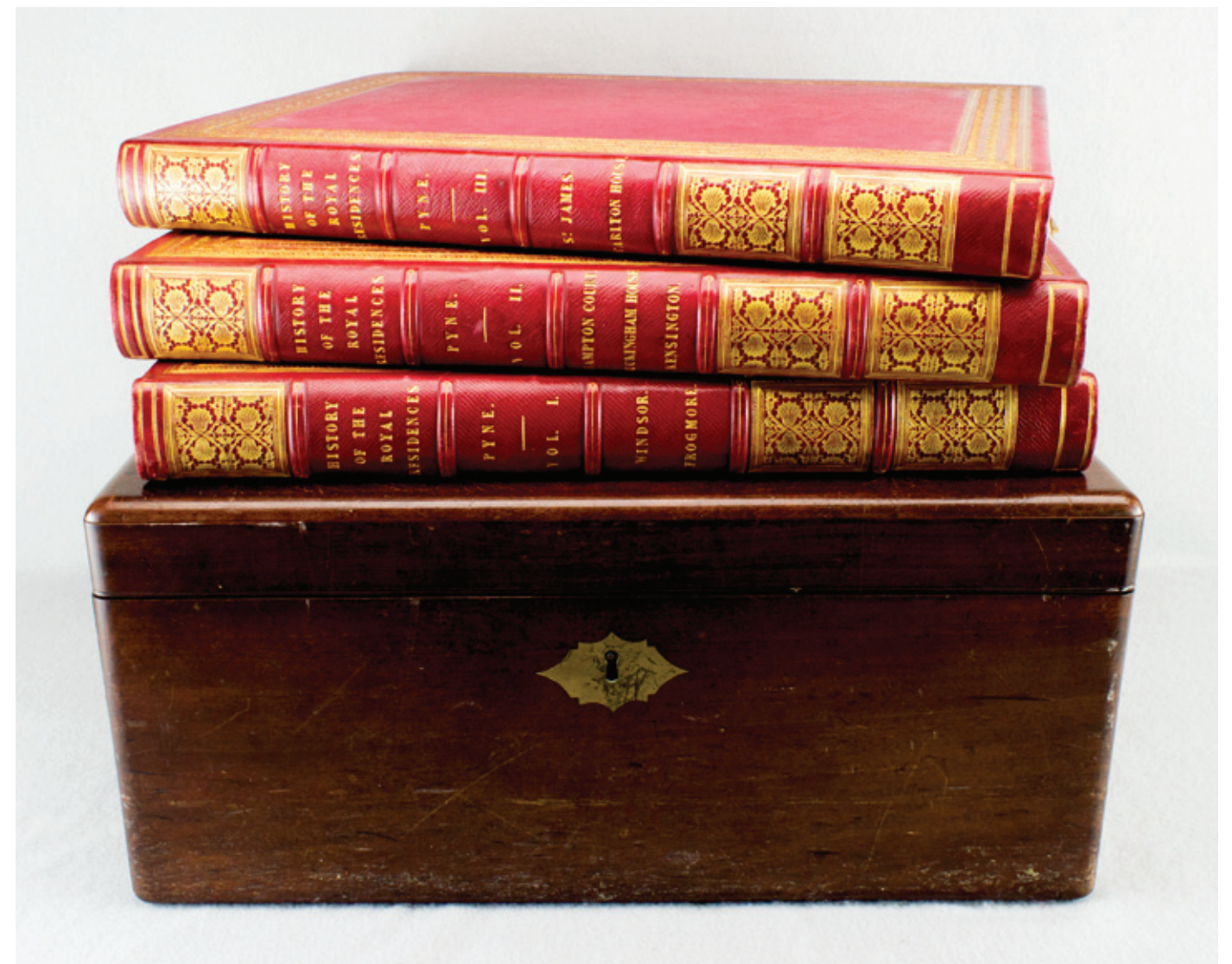


This unusual binding would appear to be a rare example of an English design based on a Spanish style called "cortina," or "curtain." According to Nixon, cortina bindings were popular in Spain during the reign of Ferdinand VII (1784-1833), between about 1810 and 1830. This design was "probably the invention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

"BOUND BY JOHN MACKENZIE

Pyne in Mahogany: a Royally Owned Copy with 100 Hand-Colored Plates, Vast Margins, Monumental Red Morocco, and the Original Wooden Box

108 PYNE, WILLIAM. *THE HISTORY OF THE ROYAL RESIDENCES OF WINDSOR CASTLE, ST. JAMES'S PALACE, CARLTON HOUSE, KENSINGTON PALACE, HAMPTON COURT, BUCKINGHAM HOUSE, AND FROGMORE.* (London: Printed for A. Dry, 1819) 412 x 330 mm. (16 1/4 x 13"). **Three volumes.** FIRST EDITION. STATELY CONTEMPORARY RED MOROCCO, HANDSOMELY GILT, BY J[OHN] MACKENZIE (signed on flyleaf verso), covers with gilt frames composed of multiple thick and thin rules alternating with palmette rolls (16 rules and three rolls in all), raised bands, spine compartments densely gilt with unusual floral tooling, gilt-ruled turn-ins, dark green endpapers, all edges gilt. IN THE ORIGINAL VELVET-LINED MAHOGANY BOX with recessed brass handles (the box somewhat scratched, but still very attractive). WITH 100 FINE HAND-COLORED PLATES OF BRITISH ROYAL PALACES (mostly interiors, but several sunny exterior views), plus seven further tipped-in hand-colored plates (four full-page and three smaller) from the period and related to royal residences, but not a part of this publication. A Large Paper Copy. Verso of front free endpaper with tipped-on handwritten note in French relating the royal provenance of these volumes (see below). Abbey "Scenery" 396; Prideaux, p. 348; Tooley 389; Lowndes V, 2015. ♦ Top corner of one board of first volume a bit abraded, covers with a few trivial spots, just a hint of wear to spine ends and corners, other insignificant imperfections externally, but the bindings generally in beautiful condition, with joints unworn, without any fading, and with obvious evidence of being protected over the years by the original wooden box. Isolated small spots of foxing,





but an **ESPECIALLY FINE SET**, the text and plates within vast margins and showing the consistently clean, fresh, and smooth look of volumes that have encountered very little use. **\$13,000**

This is a most impressive copy—with regal proportions and provenance—of a luxurious work that is not only beautiful, but also important, its richly colored plates illustrating interiors that have since been lost to demolition or reconstruction. William Henry Pyne (1767-1843) showed an early aptitude for art, studied at the school of Henry Pars, and then embarked on a career that found early and substantial success. Although Pyne is remembered best as an artist, he was also a talented writer, and, as indicated by DNB, he did the text here, not the drawings, which were “supplied by Mackenzie, Nash, Pugin, Stephanoff, and others.” The carefully rendered and detailed illustrations are sometimes heightened with gold, and they are given a convincing depth and an overall vividness that are consistently pleasing from plate to plate. (Unfortunately, their very beauty has led to the breaking up of many of these volumes to allow for the sale of individual plates.) Ours is one of an unspecified number of copies that Abbey tells us were “issued on large and thick paper, the average page measurement being 16 x 12 inches”—a good two inches taller than regular copies. Our binder John Mackenzie may have been trained by the firm of Staggemeier & Welcher, and he is known to have employed Joseph Zaehnsdorf from 1840-42. According to Howe, he described himself in a circular issued in 1840 as “Bookbinder to their late Majesties King George IVth & King William IVth,” as a binder with 40 years of experience, and as a craftsman with one of



the largest collections of brass binding tools in London. His work is of very high quality, as the present volumes attest; the Schiff collection had two of his bindings (see items #65 and 66 in “British Signed Bindings”). According to the tipped-on note, the present set originally belonged to George III’s daughter, Princess Mary, Duchess of Gloucester and Edinburgh (1776-1857), Queen Victoria’s favorite aunt. It was given by the duchess to Princess Dorothea von Lieven (1785-1857), wife of the Russian ambassador to Great Britain, whose diplomatic and political skills were so considerable that she was referred to as the “second ambassador.” The princess bequeathed our set to Paul de Noailles, 6th duke of Noailles (1802-85). Complete sets of Pyne are still regularly encountered, but Large Paper copies like the present one are far less common—and those in really excellent condition and in fine decorative contemporary bindings are becoming more and more rare. And this is not to mention our mahogany box, which gives the present already very special copy unique appeal. (ST12996)

BOUND BY THOMAS GOSDEN

A Miniature Sporting Book in Appropriately Decorated Morocco

109 (MINIATURE BOOK). MARKHAM, GERVAISE. THE YOUNG SPORTSMAN’S INSTRUCTOR. (London: Apollo Press, 1820) 83 x 57 mm. (3 1/4 x 2 1/4”). 3 p.l., 136 pp., [1] leaf (blank before title excised, perhaps to remove previous ownership mark). EXQUISITE CONTEMPORARY DARK GREEN MOROCCO, ELABORATELY GILT, BY THOMAS GOSDEN, covers intricately gilt in a Grolieresque design of thick and thin fillets, interlinking strapwork, leafy flourishes, and acorn tools, all of these forming a frame enclosing a central oval with a gilt hunting horn, flat spine tooled with gilt vine forming eight rounded compartments, six with sporting equipment or an animal at center, one with the initials “G M,” and one with the date “1820,” turn-ins with gilt Greek key roll, marbled endpapers, all edges gilt. In an excellent later custom-made green morocco-backed



clamshell box by Aquarius of London. With woodcut frontispiece showing an angler. Bondy, pp. 26-27; Spielman 356A. ♦Perhaps a breath of wear to leather, the leaves a shade less than bright and with mild offsetting, last two gatherings with slight vertical crease, but still A VERY DESIRABLE EXAMPLE, the text and the beautiful binding both clean, fresh, and generally well preserved. **\$3,900**



This is an absolutely delightful miniature book, in extremely pleasing condition, giving practical advice on angling and field sports, offered here in a decorated apposite binding by the London bookseller, bookbinder, and sportsman Thomas Gosden (1780-1843). The work promises practical advice on “Angling, Fowling, Hunting, Ordering Singing Birds, Poultry, Conies, Hares, and Dogs.” In addition to advice on appropriate baits for each season and methods for snaring birds and small mammals, our intriguing author includes anecdotes like the tale of an angler who, while burying a human skull he had fished out of the water, discovered a bag of gold coins. Markham (1568?-1637) was a prolific author with dual careers: one as a poet, playwright, and translator of literary works and another as an expert on country pursuits, horsemanship, and the veterinary arts. A scion of the landed gentry, his knowledge of field sports and angling was acquired by experience, and his works on these topics have always been considered more valuable than his other efforts. According to DNB, “for the social historian, or the re-enactor, Gervase Markham’s numerous works are indispensable guides to the practicalities of Renaissance life.” A miniature version of “Sportsman’s Instructor” was first published in the early 18th century, and the present item is a reprint of that issue. Spielman tells us that our edition “is perhaps rarer than

the original” and notes that it is one of the “eagerly collected” publications of the noted Apollo Press. The hunting horn and the tools on the spine here are identifiable as belonging to Gosden, whose work often appeared on books about angling or field sports and whose bindings are much sought after. Since 1975, ABPC lists six copies of this edition at auction (four on paper, two on vellum), one of each version in Gosden morocco. (ST12456)

A “FIXÉ SOUS VERRE” BINDING

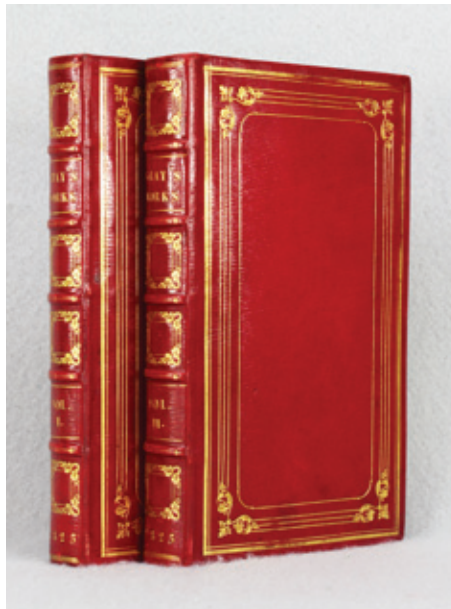
110 ALMANACH LYRIQUE DES DAMES. (Paris: Chez Louis Janet, [1821]) 103 x 61 mm. (4 x 2 1/2”). 48 pp., [12] leaves. A CHARMING “FIXÉ SOUS VERRE” BINDING, both covers with an engraving of a putto playing a harp—the front cover engraving hand-colored—“fixed” (i.e., painted) under thin plates of glass, the glass boards with a gilt frame made of heavy gilt paper embossed with a pearl pattern and incorporating floral cornerpieces, flat spine of gilt paper in a striated design, blue endpapers, all edges gilt. With six engraved plates of romantic heroines, title page of calendar section with engraved vignette, page for each month with a small vignette landscape set within a garland, engraved folding calendar for the year 1822, each month headed by a zodiac sign. ♦A touch of rubbing to extremities, otherwise A VERY FINE SPECIMEN, the fragile binding beautifully preserved, the contents clean and fresh. **\$1,900**



This delightful little jewel is irresistible in every way, perhaps especially as a glimpse into the world of a privileged young lady in the France of the Bourbon Restoration. The British Library holds a similar binding (shelfmark c108bb8) on an almanac also printed in 1821 by Janet with the cover title “Almanach des Demoiselles” (Almanac for Young Ladies). Unlike the pocket calendars intended for men of business, there are no dull lists of currencies, commercial laws, or government officials. Instead, the calendar here is prefaced by pages of light romantic poetry, accompanied by engravings of fashionably attired women, which the owner could have perused in moments of leisure, as a modern woman might distract herself with her smart phone. Its ephemeral nature and the fragility of the binding make this a remarkable survival—especially in such a fine state. (ST12963)

INGALTON OF ETON

111 GRAY, THOMAS. *THE WORKS OF THOMAS GRAY.* (London: Harding, Triphook, and Lepard, 1825) 197 x 114 mm. (7 3/4 x 4 1/2"). **Two volumes.** Extremely appealing contemporary red straight-grain morocco, attractively gilt, by Ingalton of Eton (with their ticket on front pastedown), covers with double fillet border enclosing a triple fillet frame with gilt-tooled leafy cornerpieces, central panel enclosed by single fillet with rounded corners; raised bands, spine compartments gilt with leafy frames, turn-ins with dense gilt roll, all edges gilt. With an engraved frontispiece portrait of Gray. First preliminary leaf to volume I with inked inscription, "George Chester Cooper / Given to him by his friend George Pickering / Eton. March. 1830." ♦Just the vaguest rubbing and abrasions to covers, minor foxing to frontispiece and preliminary leaves, but A PRETTY SET IN VERY FINE CONDITION, clean and fresh internally, and in gleaming bindings with virtually no wear. \$950



This is a very pleasing set of Gray's poetry with a distinctly Etonian dimension, having been bound in Eton and given as a gift early in its lifetime in the same place. Although he was primarily a scholar, and although he never became a professional or even a dedicated poet, Gray (1716-71) was offered the laureateship in 1757, upon the death of Colley Cibber (he refused the honor). Gray had begun to write poetry as early as 1742, but it was not until 15 years later that he had become generally recognized as the foremost poet of the day. In his highly polished verse, one can easily trace the decay of Neoclassical and the development of Romantic strains in English poetry. The poet was perhaps less impressive in person than on paper. Johnson told Boswell that Gray "was dull in company, dull in his closet, dull everywhere. He was dull in a new way." But in regard to Gray's "Ode on a Distant Prospect of Eton College" (included here), Johnson proclaimed that it "abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo." It is in that poem that we find the immortal aphorism, "where ignorance is bliss, 'tis folly to be wise." The present set's remarkable condition clearly reflects both the quality of the binder's work and the high regard of the volumes' owners over the years. Little is known about Ingalton, who is listed by Ramsden under variant

spellings ("Ingleton" and "Inglaton") and with a variant ticket, but, in any case, the gilt tooling here is lovely in its simple elegance. (ST12586)

A "RELIEVO" BINDING BY REMNANT & EDMONDS

112 WESTALL, WILLIAM, Illustrator. MOULE, THOMAS. *GREAT BRITAIN ILLUSTRATED.* (London: Charles Tilt, 1830) 273 x 216 mm. (10 3/4 x 8 1/2"). vi, 118 pp. First Edition in Book Form. STRIKING CONTEMPORARY EMBOSSSED "RELIEVO" BURGUNDY MOROCCO BY REMNANT & EDMONDS (their stamp at lower left corner of upper panel), covers densely patterned with three very complex foliate frames around a central medallion featuring the muses Erato, Calliope, and Euterpe, flat spine with gilt titling at the head and an elaborate embossed pattern below, turn-ins with floral gilt roll, all edges gilt. Extra engraved title page with vignette and 118 ENGRAVED VIEWS on 59 plates by William Westall (as called for). Original tissue guards. Front pastedown with armorial bookplate of William Perceval, Esq. ♦The majority of plates with minor foxing and offsetting (two or three engravings foxed a bit more, the engraved title and facing page rather noticeably affected), spine slightly and uniformly sunned, joints with the vaguest hint of rubbing, but the text especially fresh, clean, and bright, and the striking binding virtually unworn and with very lustrous covers that retain all of the original sharpness of their intricate blind decoration. \$950

In a binding of very special interest, this volume offers pleasing views that capture the essence of England, Scotland, and Wales with their city scenes, peaceful landscapes, important buildings, tranquil valleys, and rocky tors. According to DNB, Westall's "steel-engravings for 'Great Britain Illustrated,' first published in parts (1828-29) by Charles Tilt, brought topographical prints to a wide audience." Among the chief artists and draughtsmen of the day,



William Westall (1781-1850) made a name for himself in connection with popular topographical works like the present volume and the celebrated "Picturesque Tour of the River Thames." The author of the written content here, Thomas Moule (1784-1851), was an antiquary, bibliographer, and topographer who provided the text for a number of illustrated books, including Neale's "Views of the Seats of Noblemen and Gentlemen." The trade binders Remnant & Edmonds were the leading producers of the kind of elaborately embossed binding seen here. The special effect of the process is to make the leather appear to be intricately carved wood, and it was thought to be so ingenious and so convincing that the firm was awarded a medal for binding at the 1851 Great Exhibition. Their work was popular for books of devotion and for special gift or presentation copies, of which this appears to be a memorable and rare example: "Great Britain Illustrated" is not an uncommon book, but we could find just one copy at auction in a relievo binding (in 1981). (ST12138)

HERING & MULLER

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

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



This is an obscure French translation of Samuel Johnson's most popular narrative, our copy with distinguished provenance and in a lovely binding.

Written in the evenings of a single week to help pay for the funeral of Johnson's mother, "Rasselas," first printed in 1759, became the most thoroughly translated and disseminated work by Johnson during his lifetime. Marked by wisdom, humanity, melancholy, and even humor, the novel accomplishes the impressive goal of being artistically successful, even uplifting, while demonstrating the somber truth that there is no genuine happiness in the world. Our edition is a new translation that, according to Fleeman, was done by one Mme. Du Fresne, of whom little is known except that she died at 20. With the death in 1831 of Charles Hering, Jr., the Hering bindery was carried on by his brothers James and Henry, the former being head of the workshop. Frédéric Guillaume Muller (d. 1836) then joined the Herings from 1830 to 1834, after which he purchased the tools of the recently deceased Joseph Thouvenin, set up business for himself, and gained recognition on his own, earning the bronze medal for work shown at the 1834 exhibition. As can be seen here, the short-lived Hering & Muller portion of the business produced bindings characterized by the same elegance and care in execution evident in the work of earlier iterations of the Hering firm. The fact that our book's original owner was the last Dauphin of France suggests something of the high repute attached to the Hering name at the time, even outside England. After

the Dauphin owned it, the volume came into the possession of the Comte de Chambord (1820-83), who, in the confused warp and woof of 19th century French politics, became (the disputed) King of France as Henri V for one week (2-9 August 1830), after his grandfather and uncle abdicated in the wake of the July Revolution. The 10 year-old Henri was himself forced into exile for some 40 years, after which he was invited to ascend to the throne; this elevation was aborted, however, (and the French monarchy came to its final end) when Henri insisted as a precondition the use of the older red fleur de lys design for the country's flag (as opposed to the tricolor adopted in 1794). Our volume was ultimately acquired by eminent collector Michel Wittcock, about whom, see item #29. (ST12690)

JAMES HAYDAY

A Masterwork of Greek History,

In Superb Bindings as Fine Now as They Were When Done in the 1830s

114 MITFORD, WILLIAM. *THE HISTORY OF GREECE.* (London: Printed for T. Cadell, Strand; and W. Blackwood and Sons, 1838) 222 x 143 mm. (8 3/4 x 5 5/8"). **Eight volumes.** LUXURIOUS CONTEMPORARY BLACK PEBBLE-GRAIN MOROCCO BY HAYDAY (each volume stamp-signed on verso of front free endpaper), covers with antique gilt panelling consisting of a border formed by plain, dotted, and delicate floral gilt rules and a central panel with similar but larger rolls and rules and embellished with six lobes of scrolling floral vines at top, bottom, and sides and with outward-pointing fleuron cornerpieces; raised bands, spines lavishly gilt in compartments with central floral spray entirely surrounded by gilt scrolls, paisley forms, and small tools, densely gilt turn-ins, all edges gilt. Engraved frontispiece portrait of the author in volume I. Front pastedown of each volume with the bookplate of Maud Ketteler (see below). ♦First few leaves of volume I a bit foxed, very minor foxing and browning to some flyleaves in other volumes, otherwise AN EXCEPTIONALLY FINE SET, without even trivial imperfections internally, THE SPARKLING ORIGINAL BINDINGS WITH NO SIGNS OF WEAR and providing considerable shelf appeal. **\$4,250**

This is the masterwork of historian William Mitford (1744-1827), offered here in a wonderful binding that still looks much as it did when it graced the shelves of a gentleman's library in the 1830s. One of the most prominent and productive English binders of the 19th century, James Hayday (1796-1872) first appeared in the London directories in 1825, and a dozen years later he was employing a staff of between 30 and 40, including 10 finishers. The firm produced a great many pleasing though not especially decorative morocco bindings for Pickering, and was also responsible for some of the most elaborate and magnificent bindings of the period. The present set is typical of Hayday's decorative work for a large market, using high quality leather and being very liberal with gilt embellishment. In his book on the Oldaker Collection, Nixon describes Hayday as "one of the better documented London binders of the 19th century, since he had the



misfortune to go bankrupt in 1861," though "he evidently enjoyed considerable prosperity up to 1848." Our author Mitford began his work on the history of ancient Greece after a visit to the continent, during which he travelled to a number of countries but never, ironically, to Greece. The first volume appeared in 1784 and the last in 1818, the year he succeeded Gibbon as professor of ancient history at the Royal Academy. Mitford's notion of the ancient world was influenced by his strong monarchist views and abhorrence of the French Revolution. According to DNB, the second and third volumes of the "History" chronicling the rise and reign of Mitford's hero, Philip of Macedon, provided "ample scope for an analogy between the radical democrats of fifth-century Athens and the revolutionaries in France," and made repeated references to "a tyranny in the hands of the people' at Athens." Our early owner Maud Ketteler was the young American wife of the choleric career diplomat Baron Klemens von Ketteler, whose brutality as the head of the German legation in China led to his death during the Boxer Rebellion in 1900. (ST12102)

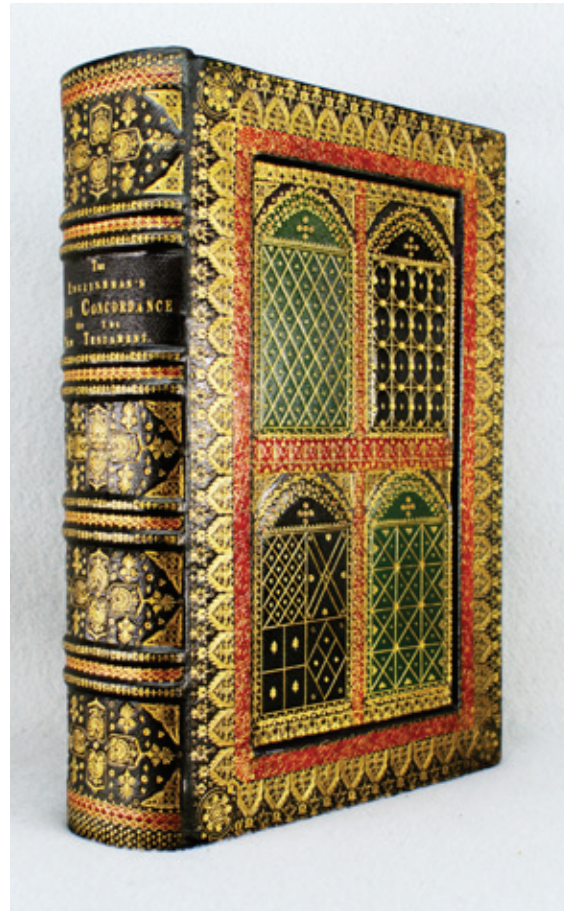
--- TWO "CATHEDRAL-STYLE" BINDINGS ---

The Foyle Copy of a Binding Vibrating with Decoration

115 BIBLE IN ENGLISH - CONCORDANCE. *THE ENGLISHMAN'S GREEK CONCORDANCE OF THE NEW TESTAMENT.* (London: Wertheimer & Co. for Central Tract Depot, 1839) 308 x 200 mm. (12 1/8 x 7 7/8"). v, [i], 943, [3], 14 pp. Compiled by George V. Wigram, assisted by William Burgh. **FIRST EDITION.** DAZZLING CONTEMPORARY BLACK MOROCCO, ORNATELY INLAID AND VERY SUMPTUOUSLY GILT IN THE "CATHEDRAL" STYLE, covers with wide frame of dense gilt tooling, the main design element being many closely spaced complex pointed arch tools (reminiscent of church windows), the inner part of the frame made of inlaid red morocco with much convoluted stylized gilt floral decoration, the frame enclosing a large recessed panel composed of four cathedral windows in black or green, the four demarcated by a wide red band between them in the shape of a cross, the entire board embellished with much gilt; double raised bands flanking an inlaid red strip and forming spine compartments with rose-window cornerpieces and a cruciform centerpiece, along with many small tools; MOSAIC MOROCCO DOUBLURES OF RED, GREEN, AND CITRON SQUARES within broad black borders, with much gilt decoration as well as inlaid red morocco dots; silk endleaves, leather joints, all edges gilt. Front free endleaf with morocco bookplate of W. A. Foyle; flyleaf with ink ownership inscription of John Burns dated October 6, 1916. ♦A hint of wear to joints and extremities, a little fading to edges of doublures and endleaves, trivial imperfections (only) in the text, but A FINE COPY, clean and fresh internally, and THE REMARKABLE BINDING ESPECIALLY WELL PRESERVED. **\$25,000**

This is an extravagantly gilt and inlaid binding with decoration so vigorous it is almost kinetic, covering a book of some interest to biblical scholars, and a volume that was owned by two famous collectors. The work promises "to present, in alphabetical succession, every word which occurs in the Greek New Testament, [followed by a] series

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



*Profusely Illustrated with Lake District Views,
And in Beautiful, Remarkably Well-Preserved Bindings*

116 (LAKE DISTRICT VIEWS). ROSE, THOMAS. VUES PITTORESQUES DES COMTÉS DE WESTMORLAND, CUMBERLAND, DURHAM, ET NORTHUMBERLAND. (London: A. Fisher, R. Fisher, et P. Jackson, [1834-36]) 286 x 222 mm. (11 1/4 x 8 3/4"). **Three volumes.** Translated by J. F. Gerard. First Edition in French. VERY PLEASING CONTEMPORARY DARK GREEN HALF MOROCCO OVER LIGHTER GREEN MOIRÉ CLOTH, covers with gilt fillet and blind-rolled lattice border, spines with gilt-tooled raised bands at head and tail, and with two elongated raised panels elegantly gilt in a gothic pattern, three brown morocco labels, marbled endleaves and edges. Engraved title page with vignette in volume I, frontispieces in volumes II and III, and 213 steel engravings on 108 plates by Thomas Allom, George Pickering, and others, original tissue guards. Bicknell "The Picturesque Scenery of the Lake District" 112 (English edition). ♦ Tips of corners bruised, just a small number of plates with easily tolerable foxing or browning, otherwise AN ESPECIALLY FINE COPY, the text and plates unusually clean and entirely fresh, and the very pleasing bindings bright, lustrous, and altogether attractive on the shelf. **\$2,500**

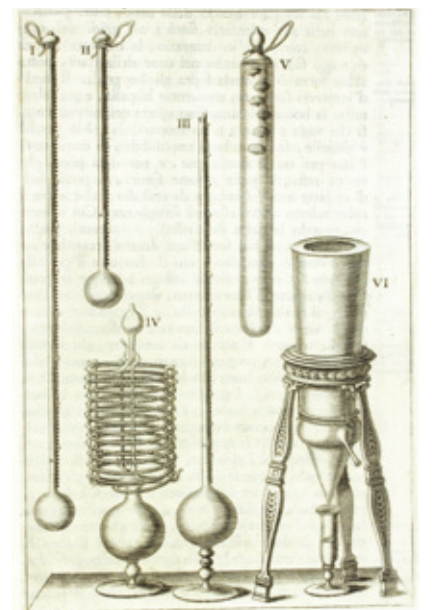
This is a particularly clean set—in especially attractive and unusual bindings—of the French edition of Thomas Rose's popular views of the Lake District, first published in English in 1832-35. The present edition differs from the English issue only in the language of the descriptive text. As Bicknell notes of this work, "almost every aspect of Lake District scenery was covered, including views from fairly remote spots high in the fells. . . . The engravers showed considerable



virtuosity in handling the delicate line possible on a steel plate to achieve splendid tonal effects." Originally published in parts by subscription as a portion of "Fisher's Picturesque Illustrations of Great Britain and Ireland," the present item was then separately issued in three annual volumes (as here). Thomas Allom (1804-72) was an English architect of some importance: he was a founding member of what eventually became the Royal Institute of British Architects, and he designed, with Sir Charles Barry, plans for the House of Parliament. But he was chiefly known as a topographical illustrator. He executed many hundreds of drawings based on his wide travels, and produced a substantial series of travel books for the publisher Fisher between 1828 and 1850. Our set is uncommonly desirable because of its condition and its distinctive appearance, with design and decoration reminiscent of so-called "cathedral" bindings (see previous item). (ST12591)

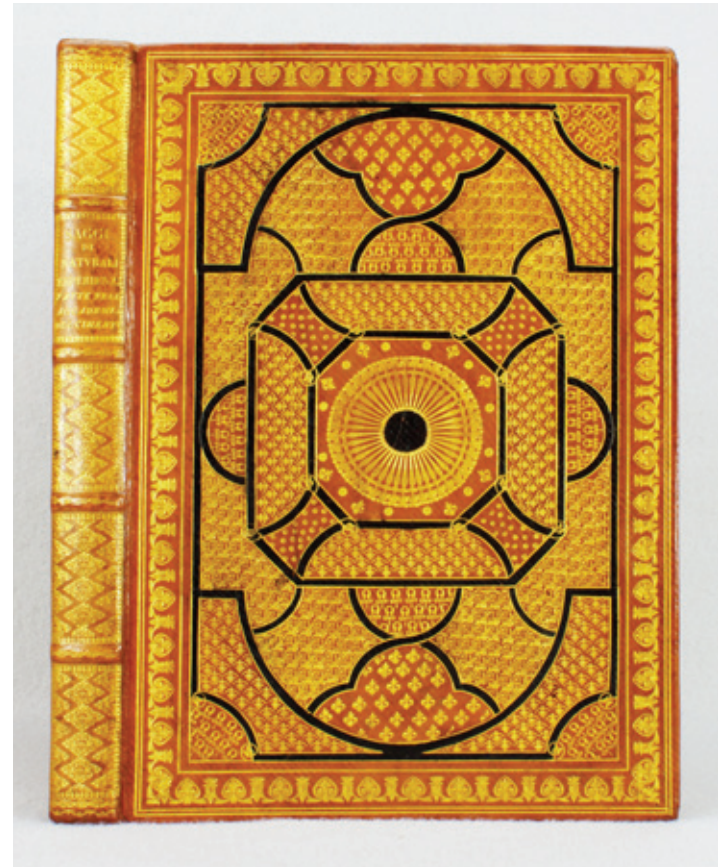
**IN 19TH CENTURY DICED RUSSIA, WITH AN ELABORATE RETROSPECTIVE DESIGN
Published, with Many Illustrations, by the First Organization
Founded Solely to Conduct Scientific Experiments**

117 (ACCADEMIA DEL CIMENTO). [MAGALOTTI, LORENZO]. SAGGI DI NATURALI ESPERIENZE. (Firenze: Giuseppe Cocchini, 1667) 337 x 241 mm. (13 1/4 x 9 1/2"). 8 p.l., CCLXIX pp., [9] leaves (last blank). FIRST EDITION, Second Issue (with the date 1667, not 1666, and with the dedication to Duke Ferdinand II, which is not present in the First Issue). ANIMATED 19TH CENTURY DICED RUSSIA, EXTRAVAGANTLY GILT IN A 17TH CENTURY DESIGN, covers with gilt palmette frame enclosing a bold design of painted black strapwork forming a number of geometrical compartments around an elaborately gilt central wheel device with black center, each compartment densely gilt with repeating small tools creating a filigree effect; raised bands, spine in compartments each featuring four intricately gilt lozenges stacked on top of each other at center and flanked by five triangles of similar design, turn-ins gilt, marbled endpapers, all edges gilt and gauffered in a ribbon design. Engraved device on title page with the motto "provando e riprovando" ("try and try again"), very large historiated woodcut initials, engraved vignette headpieces and tailpieces, engraved frontispiece portrait of dedicatee (Grand Duke Ferdinand II of Tuscany), and 75 FULL-



PAGE ENGRAVED ILLUSTRATIONS (including several repeats), MOSTLY OF SCIENTIFIC APPARATUS. (Norman mentions that there is a portrait of Duke Leopold that is “added to only part of the edition, and [that] is often lacking.”) Title printed in red and black. Thorndike VIII, 216; Brunet V, 29; Graesse IV, 335. ♦A hint of flaking to joints, three corners worn through, light glue stain around turn-ins, but the glimmering binding quite solid and with only very modest signs of use. Title page with brown thumb-sized stain to head, touching but not obscuring text, the two dedication leaves on poorer quality paper and consequently with significant overall browning, persistent (but always minor) mostly marginal smudges or freckled foxing, but the text and plates—done on high quality paper—generally fresh and appealing, with generous margins. \$7,000

This is a handsomely bound copy of the “Essays on Natural Experiments” produced by the Accademia del Cimento, the most significant expression of post-Galilean scientific progress in Italy. Founded in 1657, the Accademia was the first organization formed for the sole purpose of making scientific experiments, and so it occupies a singular position in the history of the development of science. Prince Leopold of Tuscany, the last exceptional member of the Medici family, and his brother Ferdinand, who followed the Medici family tradition of patronizing the arts and sciences, provided the support, free-thinking direction, and financial patronage for the Academy. A well-equipped laboratory and an apparently inexhaustible supply of apparatus and materials helped to make the work of the 10 scientists associated with the Academy more sustained and broader in scope than anything that had come before it. (W. E. K. Middleton, “The Experimenters”) Among many other subjects, the experiments described here “were concerned with air pressure, and freezing; or [they] aimed to prove that water was incapable of compression and that there was no such thing as lightness or positive levity. Some [experiments] were magnetic and others electric, the latter being chiefly performed with amber. Other subjects investigated were the change of colors in fluids, the motion of sound, and projectiles.” (Thorndike) Although no author is given by name, the title page indicates that this account was written by the secretary to the academy, Lorenzo Magalotti (1637-1712). A pupil of Viviani and a friend of Boyle, Magalotti was celebrated for his highly finished, colorful, almost dramatic descriptions of experiments. “He has the distinction . . . of having written the best scientific prose in Italian after that of Galileo.” (DSB) Although the illustrations of instruments and apparatus are characterized by a functional simplicity and absence of ornament, this volume, with its fine headpieces, tailpieces, and initials as well as its wide-margined and thick textured leaves, was obviously intended to be a luxury production. The binding—which is unsigned but clearly the product of an extremely skilled craftsman—is a powerful augmentation that magnifies this luxury almost to the point of opulence. (ST12561)



BOUND BY EDMUND(?) LLOYD

118 HEATH, CHARLES. *HEATH'S BOOK OF BEAUTY.* (London: Longman, Orme, Brown, Green, and Longmans, 1841) 244 x 171 mm. (9 5/8 x 6 3/4"). [1] p.l., vi, [ii] (plate list), 280 pp. Edited by the Countess of Blessington. Very appealing contemporary Spanish calf, covers framed by double gilt rules and floral garland roll, raised bands, spine heavily gilt in compartments featuring central floral sprig within a lozenge of small tools and volute cornerpieces, red morocco label, turn-ins with floral gilt roll, marbled endpapers, all edges gilt. With 16 line and stipple engraved portraits, as called for. ♦Light rubbing to extremities, occasional tiny rust spots or faint marginal smudges, otherwise A FINE COPY, clean and fresh internally, in a lustrous binding with virtually no wear. \$950



Featuring the especially pleasing design of Spanish calf (resembling batik or tie-dyed textiles), this is a binding at least as beautiful as the ladies pictured and praised within the text. From a family of respected English engravers, author Charles Heath (1785-1848) was an illustrator, a book publisher, a currency and stamp printer, and a pioneer in British lithography. His “Heath’s Book of Beauty” was published from 1832—when it became an immediate bestseller—to 1847. As seen here, its portraits of aristocratic women provide a window into mid-century Victorian culture, particularly its understanding of beauty, fashion, and class. The Countess of Blessington, editor of this volume, presided over the most celebrated salon for writers and artists of her time; Charles Dickens, amongst many other British and European luminaries, was a frequent guest. We have had a number of similarly designed handsome volumes in bindings signed by “Lloyd” and by “Lloyd, Wallis, & Lloyd,” and it is certainly possible that the Edmund Lloyd whom Ramsden notes as doing business (as a publisher and bookseller as well as a binder) at a Harley Street address in 1817 could have been part of this trio. Lloyd, Wallis, & Lloyd seem to have received many commissions that involved putting attractive 19th century bindings on earlier works: of the 38 items by them listed in ABPC since 1975, 29 were volumes printed before 1800, a year that would seem comfortably to predate their first work together (ABPC lists 19th century imprints in Lloyd, Wallis, & Lloyd bindings ranging from 1816-42). (For a similarly bound book, see item #124) (ST12711b)

COLOR-CODED BINDINGS
A Fine Copy of Jardine in Marvelous Morocco,
Using Different Colors to Reflect Various Animal Groups

119 JARDINE, SIR WILLIAM, Editor. *THE NATURALIST'S LIBRARY.* (Edinburgh: W. H. Lizars, [1845-46]) 165 x 108 mm. (6 1/2 x 4 1/4"). **40 volumes.** Second Edition. QUITE ATTRACTIVE CONTEMPORARY HALF MOROCCO, HANDSOMELY GILT, THE VOLUMES BOUND IN FOUR DIFFERENT COLORS TO REFLECT THE VARIOUS MEMBERS OF THE ANIMAL KINGDOM (the 14 volumes on birds bound in red, the 13 volumes on mammals in dark green, the seven volumes on insects in dark blue, and the six volumes on fish in deep purple), all the volumes with gilt-decorated raised bands, spines uniformly gilt in compartments with lozenge centerpiece composed of drawer handle stamps and enclosing a small flower, the whole surrounded by triangular scrolling cornerpieces, marbled edges (sides and endpapers not uniform—by design: the mammals and fish with watered silk covers, the birds and insects with buckram; the mammals, fish, and insects with tartan endpapers, the birds with an unusual maze-like design). WITH A TOTAL OF 1,360 ZOOLOGICAL PLATES, INCLUDING 1,280 PLATES OF VARIOUS ANIMALS, ALL BUT A FEW HAND COLORED, along with 40 engraved frontispiece portraits of noted zoologists and 40 (mostly uncolored) engraved title pages, (one



fish engraving mentioned in the list of plates, but apparently not issued, since no text relating to it appears), all but a very few of the engravings with original tissue guards. Front pastedowns with armorial bookplate of Edward Salvin Bowlby. Nissen 4708; Wood, pp. 405-06; Zimmer, p. 326. ♦Just the most minor rubbing to leather extremities, slight chafing or soiling here and there to cloth boards, trivial imperfections internally, but AN EXTRAORDINARILY APPEALING SET IN VERY FINE CONDITION, the bindings especially bright, almost without wear, and most pleasing on the shelf, and the text remarkably smooth, clean, and fresh, with virtually no signs of use. \$16,000



This famous collection of writings on natural history and on naturalists, augmented by more than 1,300 (mostly colored) engravings, was issued in individual volumes from 1833-43; our set is a very early reprint of the completed 40-volume work. The book's general editor, Jardine (1800-74), also wrote about a third of the volumes, mostly on birds and fish. Wood says that it is "a remarkable little library of early nineteenth-century zoology, as well as a brief account of the lives of the chief zoologists of all time." The plates here feature figures of animals that are fully colored against an uncolored background, an arrangement that makes the species under discussion stand out as more clearly delineated. Complete sets with all of the plates, like this one, are not so readily available as in the past. And because the attractive

engravings have meant that the work has frequently been the victim of affectionate destruction, sets that are found both clean internally and in excellent contemporary bindings are especially rare. This is all the more true when the volumes are bound in attractive leather. *The present copy is extraordinary because it still opens stiffly, indicating that it has experienced very little use, and because it is bound so distinctively: we have never seen this work—or any multi-volume work like it, for that matter—bound in such a way as to reflect its various sections of content with varying colors of leather.* Our set comes from the library of Victorian gentleman Edward Salvin Bowlby (1830-1902), a barrister who served as High Sheriff of Hertfordshire. (ST11765)

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

120 WHITTIER, JOHN GREENLEAF. 14 FIRST EDITIONS. (London or Boston: 1847-78) Octavos of varying sizes. 14 FIRST EDITIONS. Publisher's blind-stamped cloth, (later) glassine dust wrappers, TWO VOLUMES UNOPENED. In excellent matching burgundy morocco-backed clamshell boxes by W. Root &



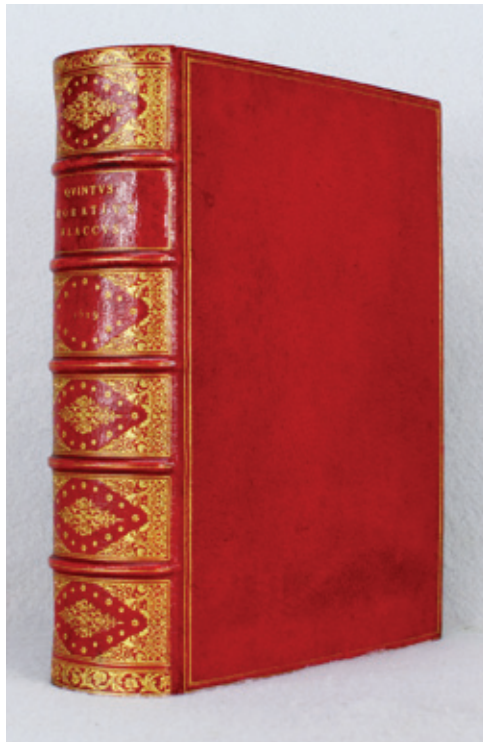
Son, backs with raised bands, gilt compartments with central floral sprig and gilt titling, marbled lining. ♦Half the spines a little sunned, occasional small spots or dents to boards, but the original bindings ESSENTIALLY UNWORN, unusually clean, and with their embossed decoration especially sharp. Leaves a shade less than bright because of paper stock, but very clean, with only isolated trivial spots; overall A VERY FINE GROUP, especially well preserved in their attractive boxes. \$3,500

This is an excellent selection of the more substantial poetry and prose publications by John Greenleaf Whittier (1807-92), attractively presented and well protected in their bespoke clamshell boxes. The titles here are: "The Supernaturalism of New England" (1847); "Leaves from Margaret Smith's Journal in the Province of Massachusetts Bay" (1849); "Old Portraits and Modern Sketches" (1850); "Literary Recreations and Miscellanies" (1854); "The Panorama, and Other Poems" (1856); "Home Ballads and Poems" (1860); "The Patience of Hope" (1862); "In War Time and Other Poems" (1864); "The Tent on the Beach and Other Poems" (1867); "Among the Hills and Other Poems" (1869); "Miriam and Other Poems" (1871); "The Pennsylvania Pilgrim, and Other Poems" (1872); "Hazel-Blossoms" (1875); and "The Vision of Echard and Other Poems" (1878). A Quaker who edited a number of newspapers and spent time as a Massachusetts legislator, Whittier invested as much passion in his abolitionist campaigning as he did in his poetry. But in Day's words, "Whittier won his place in New England literary circles by his genuine poetic talent and his felicity in detailing the homey aspects of New England life. Along with Thoreau, he favored life in the country, and celebrated his rural environment in much of his poetry. . . . The topical poetry that established his fame has lost much of its pertinency, but the wholesome simplicity and convincing vitality of his rural lyrics still attract 20th century readers." Besides a group of works by an important American poet, the present item represents, especially for this catalogue, an assemblage of unusually well-preserved publisher's cloth bindings, each in an attractive case made by a long-lived name in English binding. The London bindery of William Root & Son consistently turned out excellent work, both on fine bindings and on trade bindings of multi-volume sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of "The Rotarian" notes with regret that Root had been bombed out of their premises on Paternoster Row during the 1941 Blitz. (ST13575)

BOUND BY ARNAUD

*Small Octavo Elzevier Transformed into an Elegantly Engraved Quarto
In a Lovely Decorative Binding*

121 (ELZEVIER IMPRINT). HORACE. [OPERA]. (Lugd. Batav.: Ex Officina Elzeviriana, 1629) 257 x 187 mm. (10 1/8 x 7 3/8"). 16 p.l., 239, [1]; 296 [i.e., 286]; 250 pp. (no printed title to part II). **Three parts bound in one volume.** Edited by Daniel Heinsius. Second Elzevier Edition. HANDSOME 19TH CENTURY RED CRUSHED MOROCCO BY ARNAUD (stamp-signed on front turn-in), covers with gilt French fillet border, raised bands, spine gilt in compartments with central ornate fleuron enclosed in a lozenge of small star and



circle tools and with densely scrolling foliate cornerpieces inhabited by a small bird, intricately gilt turn-ins, marbled endpapers, all edges gilt. Engraved title page showing a long-haired Horace strumming a lyre and flanked by two plump putti riding swans, the two printed title pages with Elzevier device, foliated initials. THE ORIGINAL SMALL OCTAVO LEAVES (measuring 116 x 65 mm.) INSET INTO QUARTO-SIZE LEAVES WITH FINE ENGRAVED BORDERS. Front pastedown with engraved bookplate of Harald Wiens; verso of front free endpaper with morocco bookplate of Léon Rattier. Willems 314; Rahir 285; Schweiger, p. 403 ("Best edition of Heinsius"); Moss II, 14; Dibdin 97-98; Brunet III, 317; Graesse III, 353. ♦ A hint of soiling to boards, isolated rust spots and some faint browning to the original leaves, but A LUXURIOUS VOLUME IN VERY FINE CONDITION, the binding virtually unworn, and the leaves and their elegant frames entirely clean and fresh. \$3,500

This is an impressively bound and beautifully presented copy of the esteemed second Elzevier edition of Horace, our copy with distinguished provenance. Louis Elzevier first published Daniel Heinsius' edition of Horace in 1612, but, according to Willems, it was "inferior in all respects to the edition published by Bonaventure and Abraham in 1629," the present second edition (which normally appears in three volumes). The first part (i.e., volume) here contains Horace's complete works—the odes, epodes, satires, epistles, and

"De Arte Poetica." The second contains Heinsius' extensive commentary to Horace's "Satires," explaining not only matters grammatical, but also putting the author's delightful sketches into historical and philosophical context; the third part contains our editor's notes to all of Horace's works. A person of obviously gifted intelligence, Daniel Heinsius (1580-1655) was one of the most distinguished scholars of his day. He began giving lessons in Greek and Latin when he was 19, published a book at 20, and became professor of history and politics at Leyden when he was 26. He went on to become librarian and secretary of the university as well as official historian of Sweden. He left some Latin drama and poetry in imitation of the styles of various ancient authors, produced several new editions of Greek and Roman writers, and authored some humorous and satirical works. His study of the Latin satirical genre had considerable influence on Ben Jonson and other English dramatists (see P. R. Sellin's "Daniel Heinsius and Stuart England"). One of our former owners was the celebrated French bibliophile Léon Rattier, whose collection was renowned for its beauty and uniformly outstanding condition. Rattier was married to the cousin of Edmond Goncourt, one of the arbiters of taste in Belle Époque Paris, and works from his library are always aesthetically pleasing. Books from Rattier's collection made up much of the sale held at Drouot on 6 June 1984. The other owner here, Swedish collector Harald Wiens, had a magnificent collection of Elzeviers: "Impressions des Elzeviers," a catalogue issued by Lengertz Antikvariat in 1952, listed 804 Elzevier editions from his library. It is uncertain which of these eminent bibliophiles commissioned the elaborate mounting of the leaves and the lovely Arnaud binding, but to see an Elzevier in this kind of enlarged, luxurious dress is a distinct and unusual pleasure. (ST12235)



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

122 (ELZEVIER IMPRINT). LIVY. HISTORIARUM LIBRI EX RECENSIONE J. F. GRONOVII. (Lvgd. Batavorvm: Ex Officina Elzeviriana, 1644-45) 160 x 110 mm. (6 1/4 x 4 1/4"). **Four volumes.** Edited by Johann Friedrich Gronov. First printing of this edition. HANDSOME 19TH CENTURY DEEP PURPLE STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, upper covers decorated with a lacy gilt-roll frame enclosing the arms

of the Earl of Lovelace at center, raised bands tooled in gilt, triple-ruled compartments with floral ornament or lettering, turn-ins densely gilt, all edges gilt. Front pastedown with armorial bookplate of the Earl of Lovelace; front free endpaper with inked name of Lovelace manor, Ashley Combe; verso of front free endpaper with shelf markings for Lovelace's library at Ben Damph Forest; title page with faded ink inscription of early owners P. and F. de Villers. Willems 590 (vol. I-III), 588 (vol. IV); Rahir 585, 587; Dibdin II, 167; Moss II, 194. ♦ A little rubbing to extremities, tiny wormhole to one joint, one lower board lightly chafed, small dent to one board, isolated rust spots, but A VERY FINE AND CHARMING SET with few signs of use, and internally in remarkable condition. \$1,900



Bound beautifully in the middle of the 19th century but featuring a retrospective design from two centuries earlier, these volumes are handsome and well crafted, they represent a distinguished work of scholarship issued by a great printing family, and they belonged to an owner with a connection to our own computer age. Livy (first century B.C.) was revered throughout the Renaissance as the premier source for Roman history, and his account of the rise of Rome from its beginnings to its triumphs in the Punic Wars was central to historical and political thought. The present version was prepared by the great scholar Johann Friedrich Gronov (1611-71), whose "editions mark an epoch in the study of Livy, of both the Senecas, and of Tacitus and Gellius." (Sandys) Both Dibdin and Moss describe it as "valuable," and Moss notes that "the fourth volume [containing the notes of Gronov] is very rarely found with the other three, and is remarkably scarce." (Dibdin records the first three volumes only.) The celebrated Elzevier family of printers began work when Louis (1540-1617) set up shop about 1581 in Leyden. In a period of more than a century, Louis and his descendants printed in excess of 1,600 titles in Leyden, The Hague, Utrecht, and Amsterdam (mostly before 1680, but continuing into the 18th century). Our copy has an illustrious provenance: it was part of the impressive library at

Lord Lovelace's Scottish hunting lodge, Ben Damph Forest, which also contained a number of volumes from the library of John Locke, the cousin of the earl's grandfather. William King, eighth Baron King of Ockham (1805-93), lord lieutenant of Surrey, and first Earl of Lovelace is best known for having a remarkable wife—the brilliant mathematician Augusta Ada Byron, sole legitimate child of Lord Byron, whose work with Charles Babbage produced what is considered the first computer program. The binding commissioned by Lord Lovelace is ornate but tasteful, and the set is very much in "country house"—or in this case, hunting lodge—condition. (ST13119)

AN UNSIGNED EXTRA-ILLUSTRATED SET IN FINE RED CRUSHED MOROCCO

123 (EXTRA-ILLUSTRATED VOLUMES). CUNNINGHAM, PETER. THE STORY OF NELL GWYN. (London: Bradbury and Evans, 1852) 286 x 191 mm. (11 1/4 x 7 1/2"). **Two volumes.** FIRST EDITION IN BOOK FORM (the text had appeared in "The Gentleman's Magazine" of 1851). FINE SCARLET CRUSHED MOROCCO, ELABORATELY DECORATED IN BLIND AND GILT, covers with delicate gilt border of palmettes and floral sprays, central panel ruled in gilt, with blind-tooled decorative rolls on either side of the fillet, obliquely set gilt cornerpieces, raised bands, spine compartments enclosed by single gilt fillet, with large gilt fleuron centerpiece framed by intricate blind tooling, wide turn-ins with multiple gilt rules and square fleuron at corners and in the middle of each side, top edges gilt. EXTRA-ILLUSTRATED WITH 115 PLATES, two of these in color and two double-page, most of these portraits of Nell, Charles II, and other luminaries of Restoration England, the remainder being views of important structures, including palaces. Each leaf of text in a window mount and with a ruled ink frame (a number of the plates, depending upon their size, also with such rules). ♦ Occasional light offsetting from plates, isolated spots of faint foxing, the most trivial hints of wear at corners, otherwise AN ESPECIALLY FINE COPY, CLEAN AND FRESH INTERNALLY, AND IN A SPARKLING BINDING. \$3,500



This is a handsomely bound and extensively extra-illustrated copy of the biography of Eleanor ("Nell") Gwyn (1650-87), an orange-seller and actress who became the most famous of Charles II's mistresses.

Despite being illiterate, she was a successful comedienne, and she meant so much to the king that he is reported to have said on his deathbed, "Don't let poor Nelly starve." She died of apoplexy only two years after the king. Cunningham's account originally appeared in "The Gentleman's Magazine" in 1851 and then was published for the first time in book form by Bradbury & Evans in 1852. The "grangerizing" has been done here with great care: all leaves of the book and the accompanying plates are mounted in a frame of heavy stock, which has the double benefit of giving the text stately margins and of increasing the size

of the book block to accommodate larger plates. Our binding is executed with notable taste and skill, and is too good to be unsigned. Probably done in the middle third of the 20th century, it could well be the work of Bayntun. This biography is not a rare book, but it is almost always seen in volumes that are considerably smaller. (ST12322)

SPANISH CALF FOR ESTES & LAURIAT

124 (SPANISH LITERATURE). TICKNOR, GEORGE. HISTORY OF SPANISH LITERATURE: WITH CRITICISMS ON PARTICULAR WORKS AND BIOGRAPHICAL NOTICES OF PROMINENT WRITERS. (London: John Murray, 1855) 229 x 143 mm. (9 x 5 5/8"). With 16 pp. of ads in volume III. **Three volumes.** Second Edition. STRIKING 19TH CENTURY BLUE SPANISH CALF FOR ESTES & LAURIAT (stamp-signed on verso of front free endpaper), covers with gilt-rule border and floral urn cornerpieces, raised bands, spines attractively gilt in compartments with central quatrefoil radiating scrolling foliage and with sides accented by drawer handles and gilt dots, three red morocco labels, gilt turn-ins, marbled endpapers, top edges gilt. ♦Spine lightly and uniformly sunned, hinge separated at final page of volume III (but no looseness), isolated inconsequential faint foxing, but a fine set—the handsome bindings lustrous and with no significant signs of wear, and internally fresh and clean. **\$1,250**

First published in 1849, this is the principal work of the eminent American literary scholar George Ticknor (1791-1871), offered here in attractive American bindings in the distinctive Spanish calf tradition. Son of a wealthy Boston merchant, Ticknor



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

HIGHLY POLISHED MID-19TH CENTURY CALF

125 SHAKESPEARE, WILLIAM. THE PLAYS. (London: Printed for Longman and Co., et al., 1856) 222 x 140 mm. (8 3/4 x 5 1/2"). **Eight volumes.** Printed from texts edited by George Steevens and Edmond Malone. VERY ATTRACTIVE BUTTERSCOTCH-COLORED POLISHED CALF, HANDSOMELY GILT, covers with border comprising double gilt fillet and stippled rule in blind, raised bands, spine compartments densely gilt with floral and botanical tools, each spine with a green and maroon titling label, marbled edges and endpapers. Frontispiece portrait of Shakespeare in Volume I after Chandos. Jaggard, p. 532. ♦Rear board of first volume with a dozen small blots (from intentional but uninspired acid treatment?), very minor wear to joints, a handful of trivial marks to covers, but still A FINE SET, the very decorative bindings solid, bright, and without appreciable wear, and the text immaculate. **\$2,750**



The title page tells us that this edition is "accurately printed from the text of the corrected copies left by the late George Steevens and Edmond Malone with Mr. Malone's various readings," and it includes "a selection of explanatory and historical notes, from the most eminent commentators." Volume I contains prefaces by Pope and Johnson, a sketch of Shakespeare's life, Shakespeare's will, a preface and a history of the stage by Alexander Chalmers, a chronology of the plays, a glossary, and notes by various commentators, including Dr. Johnson. Steevens (1736-1800) had originally published his revision of Johnson's edition of Shakespeare in 1773 (which also incorporated the work done by Malone), the revision being praised by Lowndes as combining "the native powers of Dr. Johnson with the activity, sagacity, and antiquarian learning of George Steevens." The story of Steevens' efforts is legendary: John Bowyer Nichols tells us in a letter that "in the preparation of [the edition] for the printer, [Steevens] gave an instance of editorial activity and perseverance which is without example. To this work he devoted solely and exclusively of all other attentions a period of 18 months; and, during that time, he left his house every morning at one o'clock . . . The nocturnal toil greatly accelerated the printing of the work; as, while the printers slept, the editor was awake: and thus, in less than 20 months, he completed his

last splendid edition of Shakespeare, . . . an almost incredible labor, which proved the astonishing energy and persevering powers of his mind." The writer and editor Alexander Chalmers (1759-1834) was born in Aberdeen, was educated as a doctor, and became a journalist, working for a time as editor of the "Morning Herald." His edition of Steevens' Shakespeare first appeared in 1809. He also produced editions of the works of Beattie, Bolingbroke, Fielding, Gibbon, Johnson, Pope, and Warton, and, most famously, published "A General Biographical Dictionary" in 32 volumes from 1812-17. The lustrous contemporary bindings here are handsome enough to make us regret the fact that they are unsigned, but, in any case, they provide a very pleasing appearance on the shelf. (ST11301)

A BINDING WOVEN WITH STRAW

With Richly-Colored Mid-19th Century German Scenes

126 AN ALBUM OF 19TH CENTURY GERMAN SCENERY. (1857) 152 x 241 mm. (6 x 9 1/2"). Original blue buckram with charming panels of woven straw resembling embroidered samplers on covers, that on upper cover with pink, blue, and green floral frame and natural-colored floral cornerpieces enclosing the word "ALBUM," that on lower cover with checkerboard frame and large central floral bouquet in pink, blue, green, and white, with pink roses in corners, flat spine, moiré-textured white endpapers, all edges gilt. WITH 23 ATTRACTIVE HAND-COLORED ENGRAVED VIEWS OF GERMAN SCENERY, some highlighted with gum arabic, all mounted on blank leaves; some of the cards with handwritten captions with the date "1857." ♦Very short tears to cloth at head and tail of front joint, cloth a little rubbed, lower panel with half a dozen tiny losses to frame, front hinge beginning to weaken at bottom, isolated minor foxing and thumbing, but still a very well-preserved example of a fragile item. \$4,500

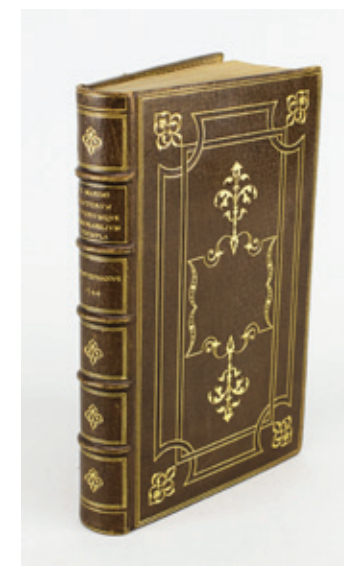


This is a delightful souvenir of a tour of Germany, offered in a binding with delicate handmade decoration that represents a lucky survival. Woven straw bindings are uncommon, both because of the considerable labor necessary to produce them in the first place and because of the fragility that has militated against their survival. An album of holiday pictures would have seen much use, as the owner relived adventures or shared them with friends, and the present item has seen its share of careful handling. Still, the rustic beauty of the meticulously woven straw panels remains intact and retains its Victorian appeal. The British Library has at least one 19th century pictorial woven straw binding (shelfmark c188c4) made in England, where the

present binding could have been produced—though it is more likely continental. In any case, the workmanship and design in the BL example are not so fine as what is seen here. (ST12375)

BOUND BY CAPÉ

127 VALERIUS MAXIMUS. DICTORUM FACTORUMQUE MEMORABILIUM EXEMPLA. (Paris: Robert Estienne, 1544) 169 x 109 mm. (6 3/4 x 4 3/8"). 446, [24] pp. (with final blank). REFINED 19TH CENTURY HAZEL BROWN CRUSHED MOROCCO, HANDSOMELY GILT, BY CAPÉ (stamp-signed on front turn-in), covers with interlacing frames surrounding an arabesque cartouche, raised bands, spine gilt in compartments with floral tool at center, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. Estienne's device on title page. Renouard 65/18; Adams V-108; Brunet V, 1049 (this copy?). ♦Pressed (and perhaps washed) in accordance with the practices of 19th century bibliophiles, but the leaves with plenty of life, and the volume entirely pleasing—the binding unworn and very lustrous, and the text especially smooth, fresh, and clean. \$2,400



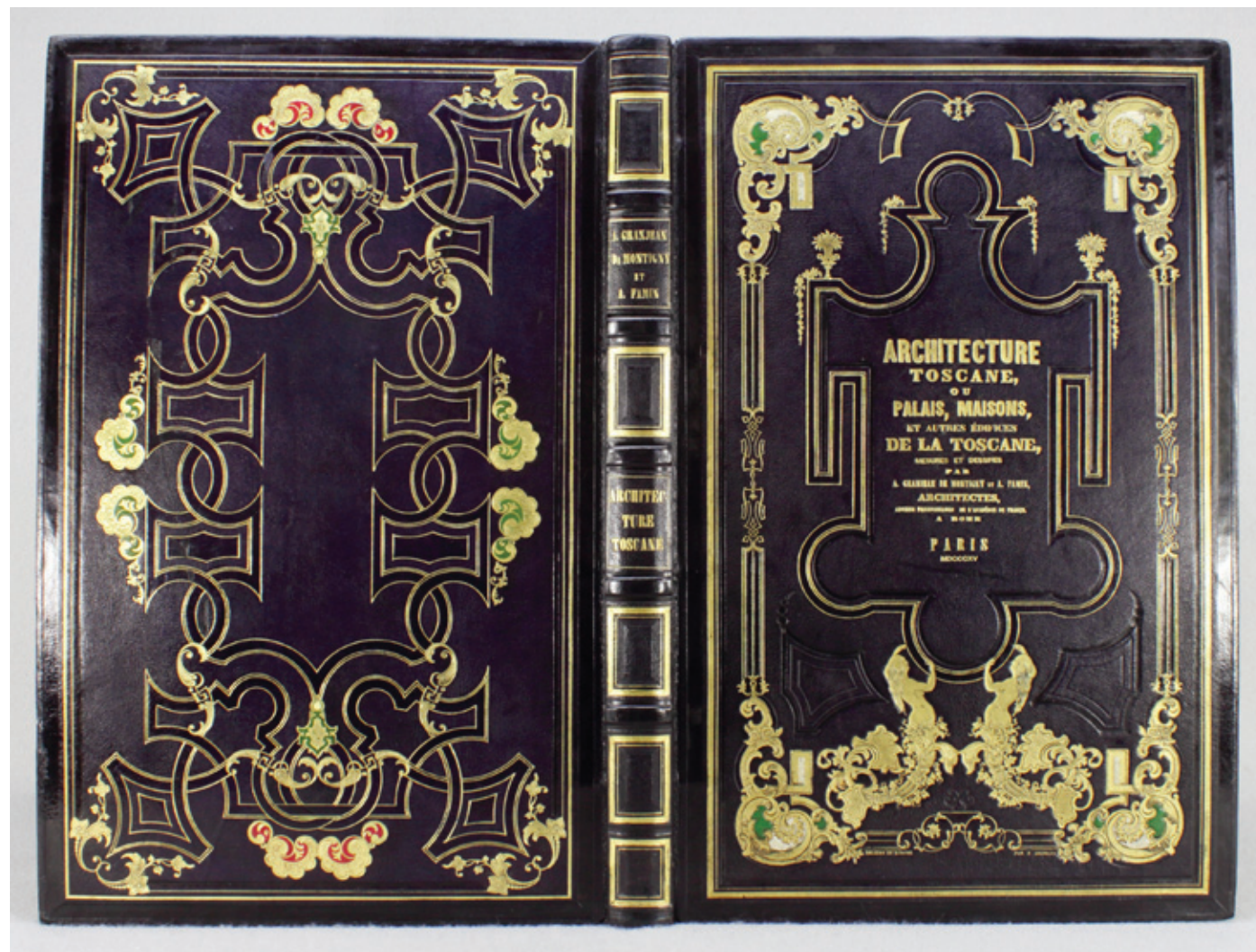
This is an elegant edition, in a very attractive binding, of Valerius Maximus' famous first century anthology collecting the memorable words and deeds of notable Romans. Compiled for the use of orators, the nine books of extremely miscellaneous information are here arranged under headings that show a good deal of order in some parts and disorder in others. The anecdotes usually have a moral, and many concern religion and social virtues, but their chief value today resides in the fact that they record many events that would otherwise be unknown to us. Our volume displays the expert work of French binder Charles-François Capé (ca. 1806-67). Capé was one of the most distinguished binders in France in the middle years of the 19th century, and he was especially well known for the delicacy of his work. He was the binder to the Empress Eugenie, and Béraldi calls him "the Bozérian of the second Empire." The printer Robert Estienne (1503-59) was perhaps the most learned of the famous Estienne family of printers, and he is described by Schreiber as "the most outstanding figure in the Renaissance booktrade in France." The texts here reflect, in Schreiber's words, Estienne's pressing desire to "produce editions of the Latin classics ever lower in price and ever compacter in form." Early editions of this book are not uncommon at auction, but one seldom sees copies as clean and attractive as this one. (ST12948)

BOUND BY FRANCISCO HROMADA

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

128 GRANDJEAN DE MONTIGNY, A[UGUSTE] and A[UGUSTE] FAMIN. ARCHITECTURE TOSCANE, OU PALAIS, MAISONS, ET AUTRES ÉDIFICES DE LA TOSCANE. (Paris: P. Didot l'aîné, 1815) 445 x 286 mm. (17 1/2 x 11 1/4"). vii, [i], 50, [4] pp. VERY DRAMATIC 19TH CENTURY DEEP PURPLE MOROCCO, ELABORATELY DECORATED IN GILT AND BLIND AS WELL AS INLAID AND PAINTED, BY F. HROMADA (stamp-signed at foot of front board), upper cover with thick- and thin-ruled gilt and black borders enclosing an elegant frame with shell-like cornerpieces formed by gilt and inlays painted green and white, the frame enclosing a large central title cartouche supported by two lovely gilded mermaids emerging from a foamy spray; lower cover with intricate inlaid strapwork in black extending the length of the cover, floral gilt cornerpieces, inlaid red and green morocco ornaments (at the middle of each side), and azured gilt decoration at various locations; raised bands, spine gilt in thick- and thin-ruled compartments, multiple-ruled gilt turn-ins, all edges gilt, leather hinges. With extra engraved title and 109 ENGRAVED ARCHITECTURAL PLATES. Front free endpaper with library stamp of Geneva architect Albert Bourrit. Avery, p. 404; Graesse II, 550. For the binding: T. Holley & I. Espinosa, "Encuadernaciones Artisticas





Hechas en Chile durante el Siglo 19," Santiago de Chile: I. Espinosa, 1986. ♦Corners a bit bumped, joints and extremities a little rubbed (tiny crack at very top and bottom of front joint), isolated faint foxing or mild thumbing, otherwise A FINE COPY, the text uncharacteristically fresh and bright, the margins remarkably ample, and the memorable binding without any serious condition problems. \$3,000

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

BOUND BY HARDY
Unique, Original, and Absolutely Elegant

129 (VELLUM PRINTING). CAYLUS, [MARTHE-MARGUERITE LE VALOIS DE VILLETTE DE MURÇAY], COMTESSE DE. *SOUVENIRS DE MADAME DE CAYLUS*. (Paris: J. Techener, 1860) 197 x 121 mm. (7 3/4 x 4 3/4»). 2 p.l., xlv, [iii], 268, [4] pp. "Nouvelle Edition," THE ONLY COPY PRINTED ON VELLUM. LOVELY CONTEMPORARY TAN MOROCCO, SUMPTUOUSLY GILT, BY HARDY (stamp-signed in gilt on front turn-in), covers gilt with wide dentelle frame composed of many floral and scrolling tools, gilt arms of the 12th Duke of Hamilton (1845-95) at center of each cover, raised bands, spine richly gilt, one black and one maroon morocco label, all edges gilt. WITH FIVE INSERTED SEPIA PEN-AND-WASH DRAWINGS THAT WERE USED AS THE ORIGINAL ARTWORK FOR THE ENGRAVINGS in this work. Each page ruled in gold. Brunet I, 1705. ♦Three tiny dark spots on front covering, a hint of hump-backed bowing to boards (as is typical of books on vellum), but AN EXTREMELY FINE COPY, the binding lustrous and virtually unworn, and the vellum quite clean, fresh, and bright. \$7,000



This is a beautifully bound unique copy of an appropriately luxurious edition of the memoirs of a noblewoman raised at the court of the Sun King. In the text, Madame de Caylus (1673-1729) offers an insider's account of perhaps the most glittering court Europe has ever known. As the cousin of Madame de Maintenon, Louis XIV's morganatic wife, she was privy to all the intrigues surrounding the royal household. The fine drawings here are: the portrait of Madame de Caylus after a painting by Daullé in her lifetime; Madame de Montespan acting as Femme de Chambre to Mademoiselle de la Vallière; the Reconciliation of the King with Madame de Montespan; the Promenade of Madame de Maintenon and Madame de Montchevreuil in the Forest of Fontainebleu; and the Prince de Condé seized by smallpox. This work was first published by

Voltaire in 1770, but the present edition is considered the best. The Hardy atelier produced luxurious volumes, many of them armorial, for a range of 19th century connoisseurs. (Our original owner, William Alexander Louis Stephen Douglas-Hamilton, 12th Duke of Hamilton, was a Scottish nobleman whose life was spent mostly pursuing amusements and whose nearly squandered fortune was saved when his horse won a big race.) Among other connections in the biblioepic world, Hardy employed Jean Marius-Michel as a gilder near the start of his career. Given this item's extraordinarily handsome binding, its distinction as the only copy printed on vellum, and the presence of the drawings used for the engravings to illustrate the work, one could scarcely imagine a more special copy. (ST12273)

UNSIGNED, BUT HANDSOMELY GILT PEBBLE-GRAIN MOROCCO

130 SPENSER, EDMUND. *THE WORKS*. (London: Bell and Daldy, 1862) 229 x 152 mm. (9 x 6"). **Five volumes.** Edited by John Payne Collier. VERY ATTRACTIVE DEEP BLUE PEBBLE-GRAIN MOROCCO, HANDSOMELY GILT, covers with frames of one dogtooth and three plain rules, raised bands, spines in antique-style compartments with delicate scrolling cornerpieces and intricate central fleuron surrounded by small tools, densely gilt floral turn-ins, marbled endpapers, all edges gilt. With frontispiece portrait of Spenser in volume I. Front pastedown with armorial bookplate of Herbert Lionel Bashford, M. A., Dibon Lodge, Godalming. ♦Spines just a shade darker than covers, corners with a hint of rubbing, but AN EXTREMELY FINE SET IN VERY

ATTRACTIVE BINDINGS, the text fresh and bright, and the leather especially lustrous and with only the most insignificant wear. \$1,250

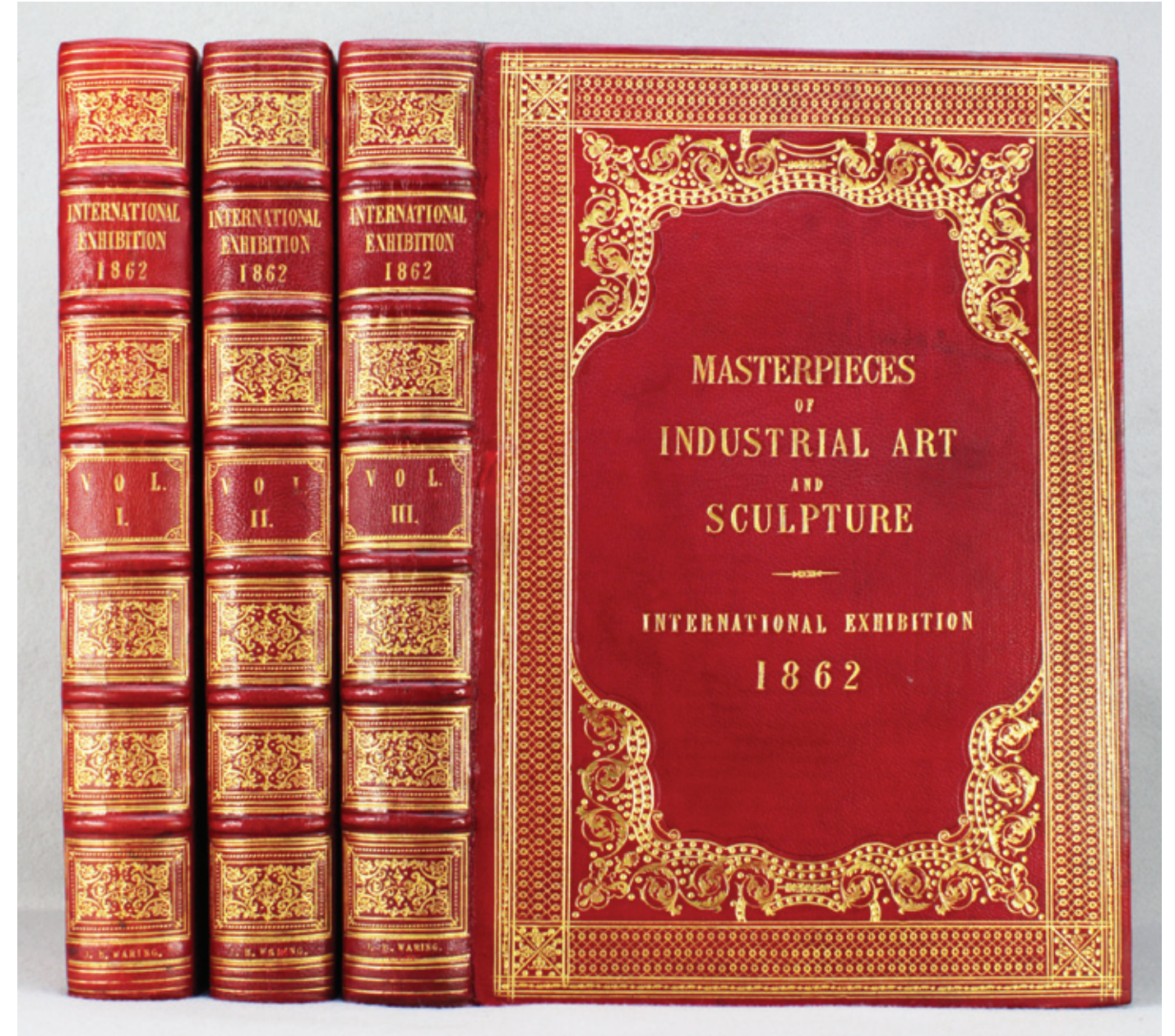
The first modern English poet to achieve major stature, Spenser (ca. 1552-99), in Day's words, demonstrated "with his fluency in many meters and stanzaic forms . . . that English was at least the equal to any other language as a vehicle of great poetry." While his poems, particularly "The Faerie Queene," look backward as the culmination of the allegorical verse tradition of the Pearl Poet, Langland, and Chaucer, he has influenced with "his fertile imagination and especially his sensuous imagery and melodic language" nearly every important English poet who followed him. (Day) DNB praises Collier's "Spenser," first published in

1862, as "an excellent edition, with the completest life of the poet that had as yet appeared." Despite his great knowledge and love of early English authors, Collier (1789-1883) suffered a certain diminished respect because of his propensity for textual fabrication. This was true particularly in the case of the notorious "Perkins folio," supposedly containing an early copy of Shakespeare's works with superior variant readings, which turned out to be forged. Britannica comments that these "fabrications . . . may charitably . . . be attributed to literary monomania, but . . . it is difficult to speak with patience [of them], so completely did they for a long time bewilder the chronology of Shakespeare's writings." Apart from its important content, this set is quite lovely on the shelf (the bindings are unsigned, but they have the feel and appearance of Hayday work). (ST11462a-114)



--- TWO ELABORATELY DECORATED SETS IN DELUXE PUBLISHER'S MOROCCO ---
 With More than 300 Giant Folio Plates of Fine, Decorative, and Industrial Arts

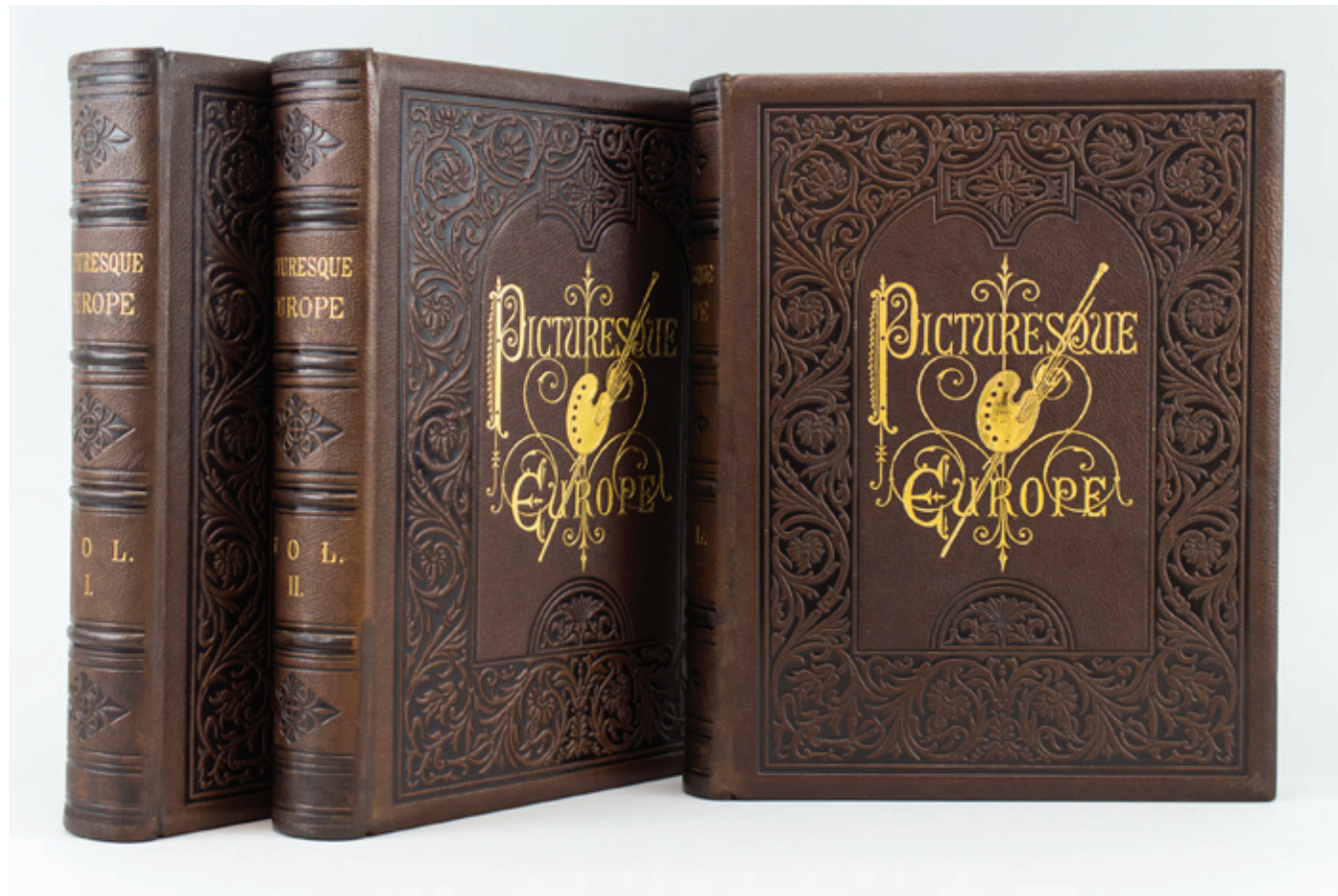
131 **WARING, JOHN BURLEY.** MASTERPIECES OF INDUSTRIAL ART & SCULPTURE AT THE INTERNATIONAL EXHIBITION, 1862. (London: Day & Son, 1863) 438 x 305 mm. (17 1/4 x 12"). **Three volumes.** FIRST EDITION. IMPRESSIVE CONTEMPORARY RED MOROCCO, LAVISHLY GILT, covers with wide filigree frame, central panel with very prominent scrolling cornerpieces, upper covers with gilt titling, raised bands, spines gilt in compartments filled with a riot of gilt flourishes and small tools, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt and intricately gauffered. With 304 SOMETIMES STRIKING CHROMOLITHOGRAPH PLATES (comprising the 300 plates called for, plus an extra illustrated title page to each volume and plate "300A"). Facing text in English and French. Front pastedowns with "Carpe Diem" bookplate of James Hall. ♦Corners with slight wear, morocco with one small abrasion, one small spot, and one small dent, the imposing bindings otherwise



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

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

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



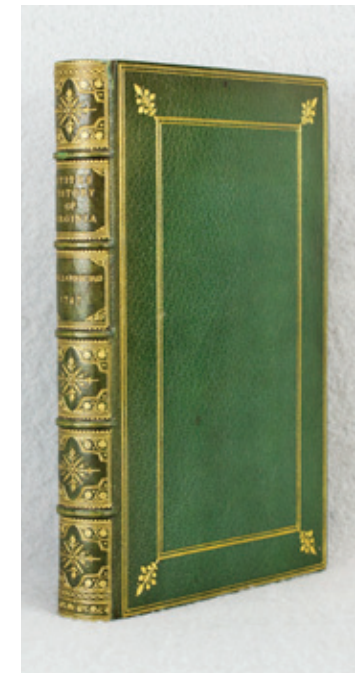
Offered here in the publisher's deluxe elaborately decorated full morocco (it was also issued in half bindings), this is a very pleasing "delineation by pen and pencil of the natural features and the picturesque and historical places of Great Britain and the continent, illustrated on steel and wood by European and American artists." The first volume here and 80 pages of the second are entirely devoted to Britain. The steel engravings are first-rate productions, and the wood engravings in the text (many of them quite large) are not only surprisingly attractive, but they are placed imaginatively so as to be harmoniously integrated with the text. The plate of "Burnham Beeches" was accidentally omitted during the binding of the first volume (the plate that was to follow it was inadvertently moved up one place, as were all the subsequent engravings). This is not at all a rare book, but, given the fact that these large illustrated volumes are typically subject to avid use, to find a set in the remarkable condition seen here is quite unusual. (ST13565)

FRANCIS BEDFORD

The Menzies-Lefferts Copy of the First Colonial History Printed in Virginia

133 (VIRGINIA, HISTORY OF). STITH, WILLIAM. *THE HISTORY OF THE FIRST DISCOVERY AND SETTLEMENT OF VIRGINIA.* (Williamsburg: Printed by William Parks, 1747) 210 x 133 mm. (8 1/4 x 5 1/4"). viii, 304, 295-304, 305-331 [i.e., 341], [1]; v, [i], 34 pp. FIRST EDITION (Sabin variant "B"/Church Edition

"2," Church seeing no priority in the two states of the first edition, but Sabin speculating that corrections to "B" suggest a later printing). FINE DECORATIVE GREEN CRUSHED MOROCCO BY FRANCIS BEDFORD (stamp-signed on front turn-in), cover framed by gilt French fillets with oblique floral sprays at corners, raised bands, spine attractively gilt in compartments with large fleuron centerpiece enclosed by double fillets and cornerpieces of scrolling floral vines, turn-ins densely gilt, marbled endpapers, all edges gilt. Woodcut headpieces, tailpieces, and initials. Front pastedown with leather bookplate of Marshall Clifford Lefferts and with bookplate of Mrs. L. Bartlett; verso of front free endpaper with Lefferts' small purple cipher stamp; front flyleaf with Lefferts' pencilled signature dated 26 January 1884 and a brief bibliographical note, saying the volume came from the Menzies sale (see below). Brinley 3796; Church 963; Evans 6071; Howes S-1014; Sabin 91860. ♦ Spine uniformly sunned to olive, the vaguest hint of isolated browning or foxing, other trivial imperfections, but AN ESPECIALLY FINE COPY, the text very clean, smooth, and fresh, and in a handsome binding that is lustrous and scarcely worn. **\$12,500**



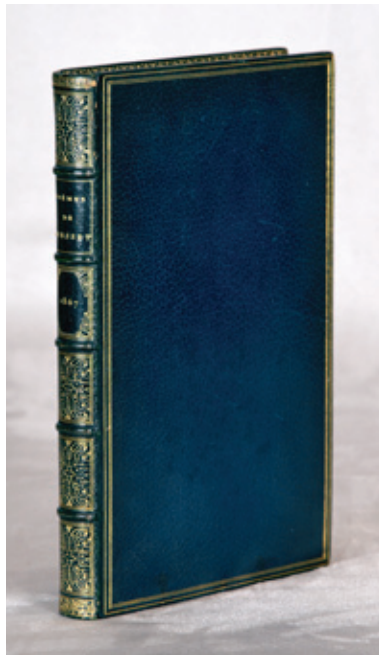
With outstanding provenance, this is a fine copy in a lovely binding of the first edition of one of the earliest accounts of Virginia, one of the first American histories to be written and printed in the British colonies, and the first such book published in Virginia. It also was issued by the first press in that colony. The work covers the earliest days of the original permanent English colony in North America, from its establishment in 1607 through the dissolution of the Virginia Company of London in 1624. According to DNB, it has been "long regarded by later historians as a pioneering example of scholarship based on extensive research in original sources." Through his relatives, the prominent Randolph family, Stith (1707-55) had access to important early research material, including the library of William Byrd of Westover, records of the Virginia Company, and Virginia court proceedings (many of these documents being since destroyed). Born in Virginia and educated at Oxford, Stith served as president of the College of William and Mary and was an early critic of taxation without representation. William Parks (ca. 1698-1750) established the "Maryland Gazette," the first American newspaper south of Pennsylvania, before moving to Williamsburg in 1733 to begin printing in Virginia. According to ANB, he was considered "the most important colonial printer after Benjamin Franklin," and this is one of his most enduring works, as well as one of the earliest Virginia imprints available. The binding here is typical of the elegant work of Francis Bedford (1799-1883), who managed the firm of Charles Lewis for the latter's widow, and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the

leading binder in fashionable West-End London, and his firm enjoyed prosperity not only until his death, but for a decade afterwards, under the ownership of Joseph Shepherd. Bedford bindings are consistently so well executed that their appeal to a wide audience has not diminished with the passage of time. Our copy has a prestigious provenance: the earliest owner we know of, self-made businessman William Menzies (1810-96), assembled a library of Americana that the eminent bibliographer Joseph Sabin described as a "grand and probably unrivalled collection . . . replete with the best editions of the best authors, in the very best condition, selected and purchased . . . without regard to cost." Sabin prepared the catalogue for the Menzies sale in 1875 ("the bibliographical event of the season," according to "American Bibliopolist"), in which the present item appears as lot #1916, described in hyperbolic terms. Sabin told Frederick Goff that the condition of Menzies' books was unsurpassed by any other collection he had handled in his long and distinguished career. Our subsequent owner, Marshall C. Lefferts (1848-1928) travelled in a similarly lofty bibliophilic orbit as one of the great American book collectors of English and American literature. It is likely that our copy has been lightly washed, at least in part, because the gatherings which are described elsewhere as typically browned (X, Cc, Dd) are not noticeably darker here. (CJH1302)

BOUND BY THIBARON

Ornithological Cursing in the Convent, the Hoe-Schiff Copy, One of Just Two Printed on Vellum

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



but copy complete. ONE OF TWO COPIES PRINTED ON VELLUM (along with 118 on paper.) VERY ATTRACTIVE CONTEMPORARY MIDNIGHT BLUE CRUSHED MOROCCO, HANDSOMELY GILT, BY THIBARON (stamp-signed on front turn-in), covers with French fillet border, raised bands, spines ornately gilt in compartments filled with delicately stippled swirling designs accented with small tools, gilt inner dentelles, marbled endpapers, all edges gilt. With nine engravings (on paper): two frontispiece portraits of the author and seven plates "before letters" engraved by E. de Ghendt and J. B. Simonet after J. M. Moreau le Jeune. A Large Paper Copy. Front pastedown with morocco bookplates of Robert Hoe and Mortimer Schiff (see below for both) and engraved bookplate of Marcellus Schlimovich; half title and colophon with library stamp of Sociedad Hebraica Argentina. ♦Just a hint of wear at top and bottom of joints, one side of first and last vellum flyleaf discolored (apparently from a reaction to the gilt on the pastedowns(?), the plates with variable freckled foxing (never serious), otherwise A FINE COPY, the elegant binding quite lustrous and the leaves clean, fresh, and bright. \$3,250

Beautifully printed and handsomely bound, this is an excessively rare copy of the luxury version of the best-known works of Jesuit poet Jean-Baptiste-Louis

Gresset (1709-77), the volume having been formerly owned by two great connoisseurs. The most important work here is "Ver-Vert," the mock heroic poem, published in 1734, that made Gresset famous and, ultimately, miserable. The charming decasyllabic verse tells the story of a talented parrot, the pet of a convent who has learned to repeat prayers and other pious phrases. Its owners take the pet to another convent to show off the bird's prowess, but during the journey, the parrot picks up startling new vocabulary and arrives cursing and swearing, much to the consternation of the nuns who brought it. The great success of this work encouraged Gresset to write additional poems. Unfortunately, the occasionally risqué nature of some of his verse was disquieting to his superiors, and Gresset was dismissed from his order, spending the last part of his life in deep remorse for having undertaken a literary career. The provenance here is doubly distinguished. According to Beverly Chew, the library of Robert Hoe (1839-1911), the original president of the Grolier Club, was "the finest [America] has ever contained." Hoe acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2,000,000, a record that held until the Streeter sale more than 50 years later. Bibliophile Mortimer Schiff, in Dickinson's words, "brought together an unrivaled collection of decorative bindings." His bibliopegic interest was at least as strong as Hoe's, and he frequently obtained beautifully bound books that had previously been in the older collector's library. Our binder Thibaron was the favorite pupil of Georges Trautz (1807-79) who, in Michon's words, was "the uncontested master of the luxury binding," achieving a level of celebrity that Michon says would be difficult to imagine. After Trautz retired, Thibaron established his own bindery, and, according to Beraldi, he seemed poised to become heir to his master's position in the binding world, but he died very soon afterwards, before he could begin to fulfill that promise. (ST11474)

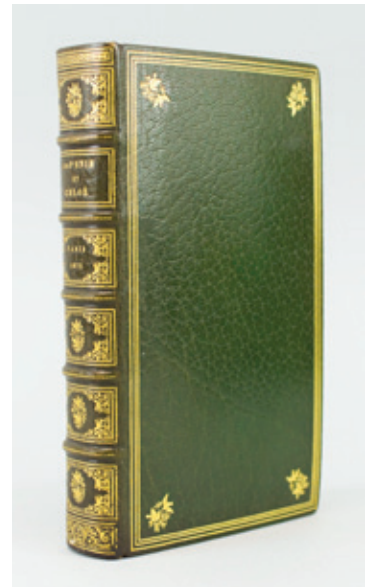


CHAMBOLLE-DURU

135 LONGUS. LES AMOURS PASTORALES DE DAPHNIS ET DE CHLOË. (Paris: Alphonse Lemerre, 1872) 154 x 90 mm. (6 1/4 x 3 1/2»). In the 1559 translation of Jacques Amyot, followed by the revised translation of Paul-Louis Courier. QUITE PRETTY DARK GREEN CRUSHED MOROCCO, GILT, BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with French fillet border, a charming pair of

love birds at each corner, raised bands, spine compartments with cornerpieces composed of scrolling vines (and another tiny bird) enclosing a centerpiece featuring another pair of affectionate fowl, elaborate gilt turn-ins with multiple rolls and very dense roll featuring more birds, cornucopia, musical instruments, and much vegetation, marbled endleaves, all edges gilt. With frontispiece portrait of Amyot (in two states) and six etchings by Boilvin after Prud'hon. A Large Paper Copy. With additional title page and a leaf of ads on vellum. ♦One leaf with neatly repaired small paper flaw in margin, one or two tiny rust spots, but A VERY FINE COPY, clean and fresh internally, with very large margins, and THE CHARMING BINDING IN SPARKLING CONDITION. \$950

This is an attractively bound rendition of Longus' charming pastoral novel, a unique combination of decadence and sweet innocence, appearing here in the popular translation of Jacques Amyot (1513-93), first printed in 1559 and always recognized for its graceful style. A rough contemporary of, and certainly the equal in technique to, binders like Trautz, Marius Michel père, Lortic, and Cuzin, the elder Chambolle served his apprenticeship under Hippolyte Duru, and later formed a partnership with him. Duncan & De Bartha says that this collaboration began "at some point" and suggests that the partnership was formed after Chambolle established a premises at 20 rue de Savoie in 1873, but the date of our binding seems to indicate that the two binders had worked together, at least for a period, before that time. Chambolle's son continued the business when his father retired in 1898, and although the firm "showed a cautious recognition of the . . . preoccupation with Art Nouveau," classical work was always the mainstay of the Chambolle bindery. (Duncan & De Bartha) In "Modern Bookbindings," Sarah Prideaux says of her contemporary, "Chambolle most worthily continues the traditions associated with the name of his father. As an interpreter of the past, he has a place apart and almost untouched by the main revolutionary movement that has penetrated nearly every atelier in Paris, and modified, if not overturned, its inherited traditions. To him are confided the classics of former times, which he clothes in the styles appropriate to them, keeping to a simplicity of ornamentation which reveals great taste and feeling for composition." The present binding is not stunning, but it is quite pretty, and the sweet ornithological ornaments are certainly charming. (ST12866)



MARIUS MICHEL (PROBABLY THE YOUNGER) IN THE TRADITIONAL STYLE OF THE FATHER

136 HAMILTON, ANTHONY. MEMOIRS OF COUNT GRAMMONT. (London and Edinburgh: Printed by Ballantyne, Hanson and Co., 1889) 292 x 191 mm. (11 1/2 x 7 1/2"). **Two volumes.** Notes by Sir Walter Scott. No. 101 OF 780 COPIES, extended to two volumes and extra-illustrated with portraits, views, etc. by John C. Runkle. VERY FINE CONTEMPORARY SCARLET MOROCCO, ELABORATELY GILT, BY MARIUS MICHEL (stamp-signed on front doublures), covers featuring concentric French fillet panels with intricate cornerpieces between them, raised bands, gilt-ruled spine compartments with elegant foliate curls and complex central lozenge composed of several fleurons, FOREST GREEN MOROCCO DOUBLURES with large central panel formed by lobed French fillets, gilt-tooled inner and outer cornerpieces and sidepieces, gilt-decorated turn-ins, marbled endpapers. With 33 etchings (20 as head- or tailpieces, 13 as plates), as issued, by L. Boisson from original compositions by C. Delort, along WITH 167 ENGRAVED EXTRA-ILLUSTRATIONS, for a total of 200 images. A Large Paper Copy. ♦Color of spines just a shade different from the covers,



isolated vague spotting of no consequence in the text, inserted plates occasionally with minor foxing, but AN ESPECIALLY ATTRACTIVE SET IN FINE CONDITION, the text clean and fresh, the margins vast, and the bindings lustrous and unworn. \$1,250

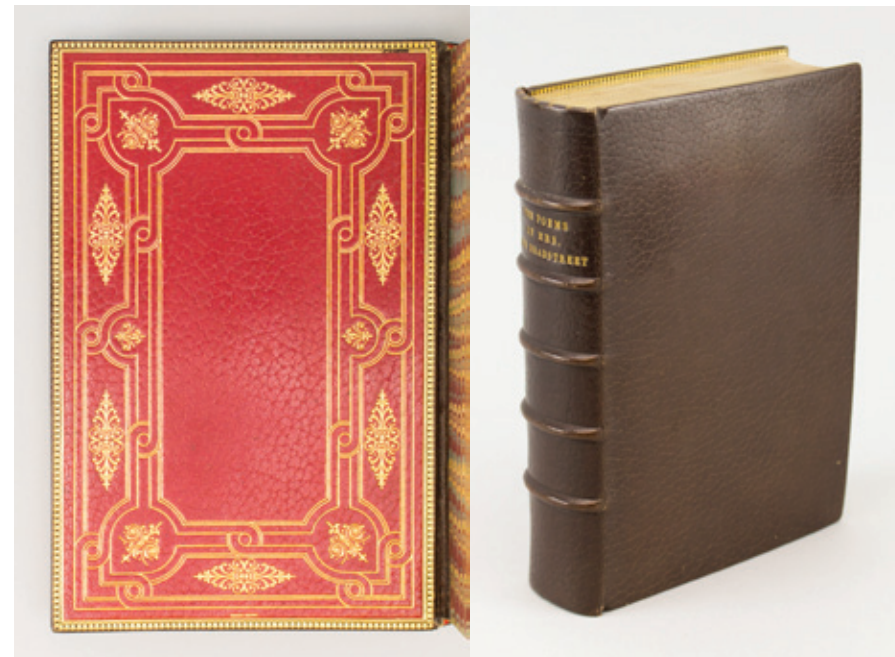
As a book of persisting interest since its original appearance in 1714, this is an item of special note for its text, its luxury format, its added illustrations, and particularly its beautiful bindings. Working at first by himself and then later with his son, Jean Marius Michel (also called Marius Michel the elder, 1821-90) produced distinguished work in the prevailing historical style for two decades, beginning in Paris in 1849, and he published important books on the history of binding as well. The family workshop came to even greater prominence when the son, Henri François Marius Michel (1846-1923), began producing bindings in a completely new and original style. The present binding is in the classical mode of Marius Michel the elder and perhaps by him, although, given the date of publication, he would have had to create this binding in the final year of his life. Whoever performed the work, it is characterized, like other bindings from the firm, by a remarkable elegance of design as well as the highest level of technical execution. The book itself is an appropriate text to be used as a vehicle for extra-illustration, given the fact that the text records an insider's history of the courts of Louis XIV and Charles II, royal households which encompassed a great many important and colorful characters. In our volumes, the extra-illustration is done in a very thorough manner by John C. Runkle (1836-83), whose eye for art is in service to the text. Philibert, Comte de Grammont, was a libertine and gambler who resided at the courts of Louis XIV of France (from which he was banished) and Charles II of England. His memoirs, written in an entertaining and ironic style, were either dictated to, or composed by, his brother-in-law, Anthony Hamilton (1646?-1720). Although historically unreliable, they paint a vivid portrait of the character and scandals of the court, as seen by someone in the midst of its history. (ST12724)

JANSENIST MOROCCO BY MARIUS MICHEL THE YOUNGER

137 BRADSTREET, ANNE. THE POEMS OF MRS. ANNE BRADSTREET TOGETHER WITH HER PROSE REMAINS. (New York: Printed at the De Vinne Press for The Duodecimos, 1897) 197 x 130 mm. (7 3/4 x 5 1/8"). 4 p.l., vii- xlv, [4], 347 pp., [3] leaves (including prospectus). With an introduction by Charles Eliot Norton. No. 65 OF 144 COPIES. FINE BROWN JANSENIST CRUSHED MOROCCO BY HENRI MARIUS MICHEL (stamp-signed on front doublure), raised bands, gilt titling on spine, LOVELY CRIMSON MOROCCO

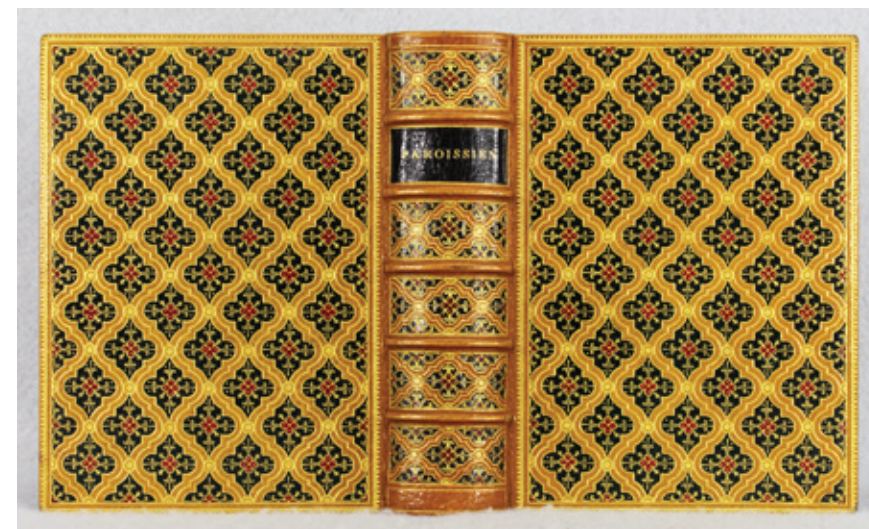
DOUBLURES with an intricate gilt Grolieresque strapwork frame accented with fleurons, marbled free endpapers and flyleaves, top edge gilt, other edges gilded on the rough. With 12 plates, as called for, including portraits of the poet and her husband. ♦A BEAUTIFUL COPY with only the most trivial imperfections, THE LUSTROUS BINDING WITH NO SIGNS OF WEAR. \$1,250

This finely printed collection of the works of America's first published poet was bound by the distinguished Marius Michel atelier (about whom, see previous item). The well-read daughter of the governor of Massachusetts (and the wife of a later governor), Anne Bradstreet (ca. 1612-72) began writing poetry to cope with hardship and illness in colonial New England. ANB notes, "Writing poetry was a form of meditation, a way of acknowledging God's metaphoric linking of this world with the next, and one way to make somewhat more durable a world both beautiful and transient. . . . Her work was highly valued in her time (hers was the only book of poetry found in Edward Taylor's library at his death), devalued in the nineteenth century, and appreciated anew in the twentieth. It is avowedly Puritan but multivocal, sometimes patriarchal, sometimes feminist." It may be at least an oblique comment here on the poet and her work that the covers are austere, while the doublures are colorful and full of life. (ST13388)



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

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



This is a splendid dated mosaic binding, a dazzling collaboration executed by three of the greatest 19th century French names in the field. Marius Michel the younger and his father were responsible for some of the most beautifully gilded French bindings produced between the 1850s (when the elder was the chief doreur for Capé) and the early part of the 20th century. Our binding is a testament to the glory of Chambolle-Duru and a glimpse of the younger Marius Michel early in his career. While the binding is the story here, the illustrations—especially the original watercolor on vellum and the page frames done in the style of late 15th and early 16th century printed Books of Hours—are a pleasing feature worth acknowledging. For much more on Marius Michel, father and son, and on Chambolle-Duru, see items #135 and #136, above. (ST12629g)

BOUND BY MARIUS MICHEL, FATHER AND SON

The Virtues Giving Advice to 16th Century Ladies, Bound Very Handsomely in Period Style

139 **BOUCHET, JEAN.** *LES TRIUMPHES DE LA NOBLE AMOUREUSE DAME, ET L'ART D'HONNESTEMENT AYMER.* (Paris: Ian Longis, 1555) 171 x 102 mm. (6 3/4 x 4"). 16 p.l., ccclxxvi leaves. SPLENDID HAZEL BROWN CRUSHED MOROCCO, ELABORATELY GILT AND INLAID IN THE "FLORE ORNAMENTALE" STYLE, BY MARIUS MICHEL ET FILS (stamp-signed on front turn-in), covers framed by dark brown morocco with yellow crescent cornerpieces, central panel inlaid with elaborately entwining foliage in brick red, with a strapwork centerpiece of inlaid cream and tan morocco, raised bands, spine compartments inlaid in similar style, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt over marbling. In a pleasing, chamois-lined red morocco slipcase. Printer's woodcut device on title page. Brunet I, 1162. ♦Title page probably washed, first three leaves with barely perceptible repair to upper gutter corner, otherwise A CHOICE COPY, quite clean and fresh internally (even if lightly pressed), and IN A SPARKLING, UNWORN BINDING. \$4,750



Adorning an intriguing 16th century work of interest to women, this lovely binding appears to be an early specimen of the revolutionary style of ornamentation that did nothing less than change the course of bookbinding history in France; it is also a rare example of a binding signed by both the elder and younger Marius Michel. First published in 1530, "Triumphes de la Noble Amoureuse Dame" is an allegorical tale with an obvious moral thrust, despite its title's rather suggestive reference to "enamored ladies." Brunet informs us that the "Dame" of the title represents the soul in its quest for God's love, and that there is nothing erotic or romantic about it. Still, poet and lawyer Jean Bouchet (1476-1555) was concerned that women, who generally were unable to read Latin, might fall prey to what he regarded as heresies in

contemporary French translations of scriptures. Signing himself "Traverseur des Voyes Périlleuses" ("traveller of dangerous paths"), Bouchet wrote this work for a female audience, with various Virtues offering advice on all aspects of life. Prudence offers instruction on marriage, children, and managing servants, while Temperance and her daughter Chastity emphasize the importance of sexual purity, and so on. There are chapters on such practical concerns as maintaining one's health, and on spiritual questions including "when ignorance is sinful." The stamped signature "Marius Michel et Fils" was used for only a short time after Jean Marius Michel (1821-90) and his son Henri François Marius Michel (1846-1923) began their collaboration in 1876; in fact, this particular form of signature, abandoned because it was felt to sound too commercial, was in effect for such a short period of time that Beraldi does not even mention it. According to Flety, Henri possessed two essential traits for a binder: a taste for research and a knowledge of design. Inspired by his study of 16th century bindings,

he created "La Flore Ornamentale," the binding style that made him the most influential French master of the late 19th century—and a style that seems especially appropriate for the present volume (for more on "La Flore Ornamentale," see following item). (ST12479f)

THE "FLORE ORNAMENTALE" STYLE BY MARIUS MICHEL THE YOUNGER A Giant Folio "Song of Songs" Featuring Elaborate Innovative Floral Decoration, This Being the Unique Copy Bound for the Illustrator

140 **BIDA, ALEXANDRE,** *Illustrator.* **LE CANTIQUÉ DES CANTIQUES.** (Paris: Librairie Hachette, 1886) 514 x 381 mm. (20 1/4 x 15»). 1 p.l. (half title), 38, [4] pp. «EXEMPLAIRE RESERVE,» THE ARTIST'S COPY. MARVELOUS DARK BROWN MOROCCO INLAID IN THE "FLORE ORNAMENTALE" STYLE BY HENRI MARIUS MICHEL (stamp-signed on front turn-in), covers with an all-over design of entwined floral and foliate sprays incorporating many morocco inlays in shades of brown, tan, orange, navy, teal, and red, raised bands, spine compartments similarly inlaid with floral and foliate designs, turn-ins tooled with multiple gilt rules, silk brocade endleaves woven in a multi-color millefleurs pattern, all edges gilt. In the original morocco-trimmed chemise and matching slipcase. WITH 119 ILLUSTRATIONS, comprised of 25 plates and initials, all with extra proofs in three states; three tailpieces and an extra title, each of these with additional proofs in three states; and publisher's vignette with extra proof in two states, all by Edmond Heouin and Emile Boilvin after Bida (the as-issued plates and initials with [somewhat foxed] captioned tissue guards). Carteret IV, 87. ♦Faint, never serious foxing on perhaps half the leaves, otherwise A VERY FINE COPY, the leaves clean and fresh with vast margins, and THE MAGNIFICENT BINDING LUSTROUS AND UNWORN. \$32,500

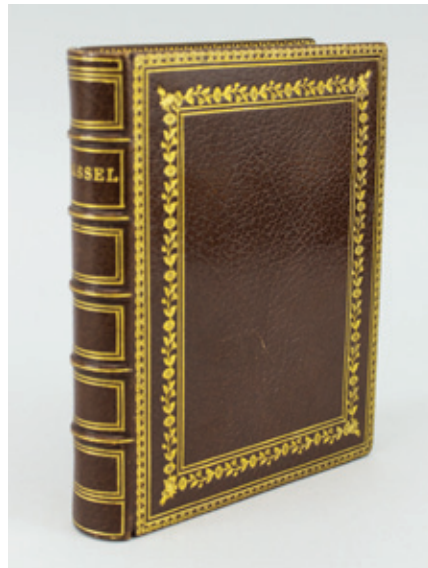
This is one of the most impressive examples one will ever see of Marius Michel the younger's groundbreaking and influential "La Flore Ornamentale" bindings, covering here a unique copy of a monumental edition of the "Song of Songs." Considered the best binder of his generation as well as the founder of modern French bookbinding, Henri Marius Michel (1846-1925) believed passionately "that bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors." (Duncan & De Bartha) He found in the 1878 International Exposition a convenient and appropriate forum through which to promote the revolutionary style of decorative ornaments based on nature, a style he called "La Flore Ornamentale." He was at first viewed as impudent and rebellious, and his work was objected to on theoretical grounds as being too much like "art," and too little like a product of the binder's craft. But, in the words of Duncan & De Bartha, "the young man's fervent convictions, as well as his superb



technical skills, as both a binder and a gilder, won him an increasing number of supporters. By 1885 his designs were seen as a viable alternative to traditional bindings for certain books." Other binders began to imitate his approach, but Marius Michel the younger was the "undisputed leader of the new movement, [his] incomparable technique, harmonious selection of color, and infinite variety of plant motifs [placing] his work above those of his contemporaries." Our unique copy of this luxury edition of the "Song of Songs" was reserved especially for artist Alexandre Bida, and was augmented with nearly 100 additional proofs done on various papers. A pupil of Eugène Delacroix, Bida (1813–1895) was a painter of the Romantic school who became a master of Orientalism, a term used by art historians for the imitation or depiction of aspects of Middle Eastern and East Asian culture by artists from the West. Notable recent exhibitions of his work have been held at the Musée d'Art et d'Histoire du Judaïsme in Paris in March of 2012 ("Les Juifs dans l'Orientalisme") and at the National Gallery of Art in April of 2013 ("Orientalism: A Selection of Prints and Drawings"). In addition to the volume reserved for Bida, 10 special copies of this edition were printed on Chine, and ABPC and RBH describe auctions between 1987 and 2015 in which such copies in Marius Michel bindings similar to ours were sold (for as much as \$35,200 and \$40,600, including buyer's premiums). (ST12786)

BOUND WITH STRIKING ENDLAVES OF WATERED SILK AND ONLAID MOROCCO

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



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



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

TARTAN WARE BINDINGS BY MAUCHLINE

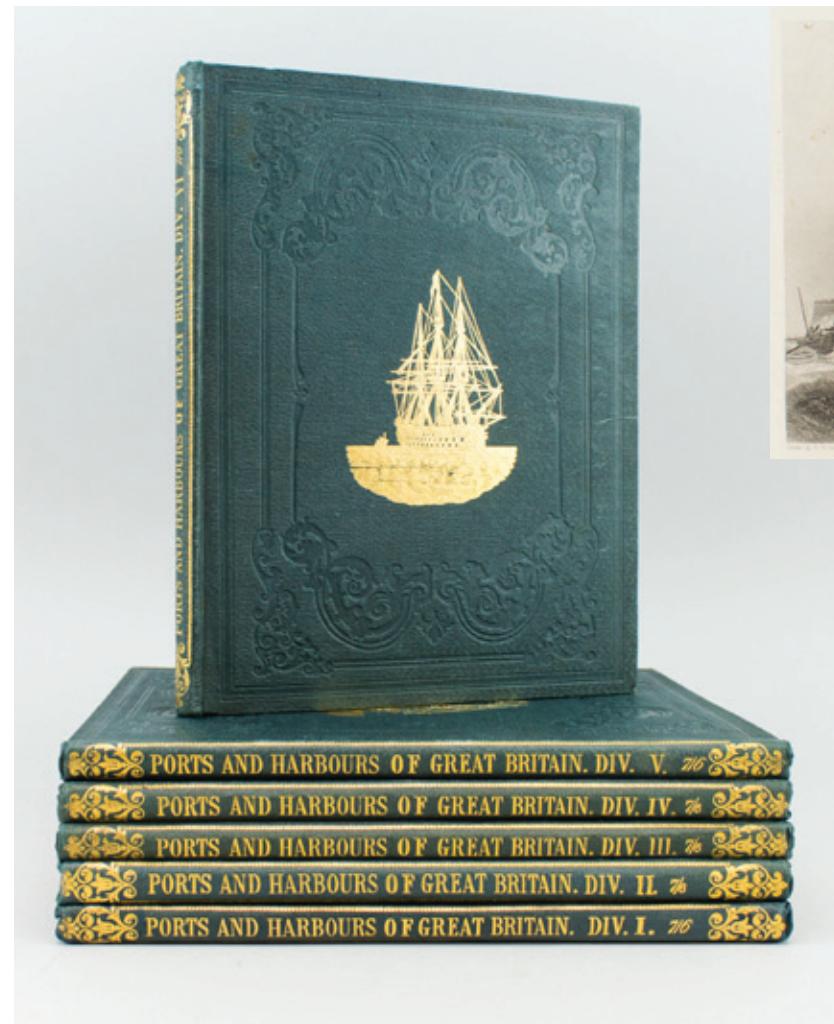
142 SCOTT, SIR WALTER. SCOTT'S POETICAL WORKS. (Edinburgh: A. & C. Black, 1871) 140 x 90 mm. (5 1/2 x 3 1/2"). **Six volumes.** DISTINCTIVE TARTAN WARE BINDINGS BY MAUCHLINE, covers of lacquered wooden boards decorated in different tartans, with small gilt titling at head of front cover identifying the plaid; raised bands, green pebble-grain morocco spines gilt in compartments with central fleuron over a dotted-rule saltire, gilt turn-ins, white moiré endpapers. IN THE ORIGINAL GILT-DECORATED PLUSH-LINED TARTAN-COVERED BOX with individual slots for each volume, lid with a silhouette of the seated Scott, front of the box with the metal push-button opener and a small titling label in the form of a shield. Each volume with extra engraved title page with vignette, all with tissue guards. ♦Box with a few minor marks and tiny flecks (of paint?), lid a bit darkened and dulled, but THE VOLUMES IN SUPERB CONDITION, obviously having been subjected to virtually no handling. \$2,750



This charming set contains six popular works by Scott—"Lay of the Last Minstrel," "Marmion," "Lady of the Lake," "Rokeby," "Lord of the Isles," and "Bridal of Triermain"—appropriately bedecked in Scottish plaids. Mauchline souvenir ware was produced from the early 19th century, and is named for the Scottish town that centered the trade. Small, useful wood items were decorated with scenes capitalizing on the town's association with Robert Burns, but also with Scottsiana, or other Scottish themes. Transfers replaced hand painting by the early 1850s, while tartan ware first appeared in the 1840s. The tartans were "woven" onto paper (then lacquered to wood) by a patented machine using a series of pens and colored inks; a fire in the 1930s destroyed the machinery and essentially ended the business. There are five tartans represented on the six volumes—Stuart appears twice, accompanied by Caledonia, M'Beth, M'Lean, and M'Pherson—all with red as the chief color. Mauchline volumes can be found, either singly or in sets, but they often are encountered in rather used condition, and the original presentation box offered here is almost always lacking. The condition here is exceptionally pleasing. (ST13099)

GILT-DECORATED PUBLISHER'S CLOTH In "Hard-To-Believe" Condition

143 BARTLETT W. H., Illustrator. FINDEN'S PORTS, HARBOURS, & WATERING-PLACES OF BRITAIN. (London: Virtue, Spalding & Dalry, 1874) 280 x 215 mm. (11 x 8 1/2"). **IN THE ORIGINAL SIX PARTS, meant to be bound in two volumes.** Original publisher's green cloth stamped in blind, gilt ship on covers, flat spines with gilt titling. Two engraved titles with vignettes and 142 STEEL ENGRAVINGS AFTER WILLIAM H. BARTLETT and others (including Harding and Crfeswick), all with original tissue guards. Holloway 57. ♦Corners lightly rubbed, occasional minor foxing or marginal stains, otherwise A VERY FINE COPY IN AS CLOSE TO AS-NEW CONDITION AS ONE IS LIKELY TO FIND. \$2,500



This is an unusually desirable copy of one of the W. H. Bartlett productions that helped to shape Victorians' notions about the beauties of nature while at the same time instilling in them a strong affection for their homeland. The views present the harbors and shores of England, Scotland, and Wales in the most dramatic, picturesque, or romantic light possible. Great castles like Carnarvon in Wales are featured, but also quaint structures like the Sunderland Lighthouse. Depictions of port cities range from stormy scenes of wreckage to calm sunny days with humble seamen and their families lounging along the quays. In his short but prolific life, William Henry Bartlett (1809-54)

did thousands of sketches of scenes throughout Europe and Asia. He was apprenticed as a young teenager to John Britton, an architect, and he contributed sketches for Britton's "Cathedral Antiquities of England." Bartlett made three extensive sketching trips abroad, and among his publications are volumes devoted to Switzerland, the Danube, Canada, Egypt, Sicily, and Jerusalem. He died on his last voyage home from the East. The "Finden" in our title comes from the engravers William (1787-1852) and Edward (1791-1857) Finden, who frequently worked together, as here, and were at the top of their craft for an extended period of time. Their most famous book is the present "Ports . . . of Great Britain," which went through many printings. Ours is a revised and much enlarged edition of the version first issued in 1838. Finding one edition or another of this work is easy enough, but finding something like the present item—the original six parts in virtually untouched condition and not yet bound up in the two volumes in which it normally appears—is quite remarkable. (ST13160)

LATER 19TH CENTURY MOROCCO IN NEOCLASSICAL STYLE

144 FORD, JOHN. *THE DRAMATIC WORKS OF JOHN FORD.* (London: John Murray, 1827) 222 x 138 mm. (8 3/4 x 5 1/2"). **Two volumes.** With notes critical and explanatory by W. Gifford. First Gifford Edition. **QUITE HANDSOME LATER 19TH CENTURY GREEN MOROCCO,** covers framed by plain and decorative gilt rules and Greek key roll, flat spines elaborately gilt in compartments of varying sizes divided by bead and lozenge roll, two of these with red or tan morocco label, the others (including one that is elongated) featuring Neoclassical tooling, with urns, flowers, and garlands, turn-ins with Greek key roll, marbled endpapers, all edges gilt. Front pastedown with oval morocco Huth bookplate and ex-libris of L. F. Aubone Dare and his wife Louise. ♦A few spots of foxing to opening leaves, otherwise **A REMARKABLY FINE SET,** clean, fresh, and bright internally, in lustrous bindings with no signs of wear. **\$1,250**



Featuring high-quality materials and expert workmanship, these bindings are in the Neoclassical style popularized by London's German emigré binders in the 18th century (see item #95). John Ford (bap. 1586 - ca. 1639) trained as a lawyer and lived in the Middle Temple his entire adult life. He produced some poetic works during his twenties, but turned to drama around 1620, becoming one of the major dramatists of the reign of Charles I. His best-known work is the controversial tragedy of doomed romance between a brother and sister, "Tis Pity She's a Whore"—included here under that title rather than the euphemistic "Brother and Sister" used in some Victorian editions. Ford's plays tend to be dark and violent in the style of John Webster (an early collaborator and major influence), displaying what may seem to us a very modern understanding of psychological pathologies (and no doubt reflecting a familiarity with Burton's "Anatomy of Melancholy"). While a number of his works were lost, and Ford himself has largely fallen into obscurity, "Tis Pity She's a Whore" continues to be produced on the stage and adapted for the screen, and even inspired a song for David Bowie's final album. (ST13101)

ANTIQUÉ-STYLE 19TH CENTURY CALF ON A 16TH CENTURY VOLUME
The First, Finest, and Most Influential Early European Study of Turkish Costumes

145 NICOLAY, NICOLAS DE. *LE NAVIGATIONI ET VIAGGI NELLA TURCHIA.* (Antwerp: Willem Silvius, 1576) 201 x 144 mm. (8 x 5 3/4"). [8] p.l., 328 (i.e. 408), [30] pp. (lacking final blank). Translated by François Flory. First Edition in Italian. **QUITE APPEALING LATER 19TH CENTURY HONEY BROWN CRUSHED MOROCCO,** HANDSOMELY GILT, covers with gilt fillet border and delicately tooled cornerpieces, spine richly gilt in compartments tooled in the style of Bozerian, with floral tools emanating from a central circllet on a densely stippled ground, gilt titling, turn-ins ruled in gilt with floral corner tooling, marbled endpapers, all edges gilt. Engraved printer's device on title and 60 **FULL-PAGE COSTUME WOODCUTS** by Assuerus van Londerseel after Nicolay. Front pastedown with bookplate of James Cowan, front free endpaper with bookplate of Allan Heywood Bright (see below). Colas II, 2203; Hiler, pp. 656-57; Blackmer 1196 (1580 ed.); Adams N-251. ♦Pressed and perhaps lightly washed (but with plenty of strength to the paper and the illustrations), approximately forty percent of the gatherings with small, inoffensive stain at lower outer corner, one leaf with candle wax spot, final leaf slightly soiled, otherwise a fine copy with only the most trivial imperfections, the text consistently fresh and clean, and the attractive retrospective binding very bright and entirely unworn. **\$9,500**



This is a really excellent copy of a work that Colas says represents the finest and most influential introduction to Turkish costume, not to mention the first study of its kind to appear in Western Europe. This first edition in Italian reprises (in slightly reduced form) the copperplate engravings of Louis Danet, which appeared in the first edition, published in Lyon in 1567. The Royal Geographer to Henri II, Nicolas de Nicolay, Seigneur d'Arfeville & de Belair (1517-83), was ordered by his king to join a number of other scholars on an embassy to Istanbul and to complete a

thorough survey of the trip and places visited. The resulting report includes detailed descriptions and intricate engravings of some of the earliest portrayals to reach the West of the inhabitants of Algiers, Tripoli, the Barbary Coast, Turkey, Greece, Persia, and Armenia. Nicolay depicts the clothing of numerous occupations (soldiers, merchants, lawyers) and social strata (slaves, ladies, paupers) along with descriptions of cuisine, manners, city life, and bathing customs. The handsome binding is unsigned, but the design and delicate gilt embellishment of corners and spine compartments suggests that it might have been done by someone like Tout (see, for example, item #155, below). Previous owner Allan Heywood Bright (1862-1941) was a businessman and Liberal MP for Oswestry. Building on his family's long history of collecting, Bright specialized in esoteric and particularly rare books. His library sold for nearly £5 million at Christie's in 2014. While this book is not extraordinarily rare, it seldom appears in the kind of desirable condition seen here. (ST13029)

A MOSAIC BINDING BY MUDIE

146 HAVERGAL, FRANCES RIDLEY. LIFE MOSAIC. THE MINISTRY OF SONG AND UNDER THE SURFACE. (London: James Nisbet & Co., 1879) 203 x 152 mm. (8 x 6"). x, 315 pp. ANIMATED CONTEMPORARY LIGHT BROWN MOSAIC AND INTRICATELY GILT MOROCCO DONE IN AN UNUSUAL STYLE BY MUDIE (stamp-signed on verso of front free endpaper), covers with rows of flattened interlocking gilt circles punctuated by fleurons at intersections, the compartments formed by these circles containing either brown morocco with a small inlaid green morocco dot or else with inlaid red morocco enclosing a gilt lozenge; raised bands, spine gilt and inlaid in similar fashion, gilt titling, densely gilt turn-ins, all edges gilt. In a later velvet-lined folding cloth box. With three illustrated section titles, frequent floral wood-engraved decorations, and 12 chromolithographed plates (heightened with gum arabic) by the Baroness Helga von Cramm; original tissue guards. ♦ Half title somewhat foxed, intermittent very minor foxing elsewhere, but a bright, fresh copy internally, and THE BINDING IN NEARLY MINT CONDITION, entirely lustrous and unworn. \$3,750

This is a very attractive mosaic binding and a rare specimen from the studio of Christopher and Peter Mudie, the work being noteworthy for its unusual circular design. According to Packer, the Mudies appear to have been a short-lived firm with limited production; he says that they are known to have worked from 1837-39 at 14 and then 15 St. Martin's Court (in St. Martin's Lane) and at 38 Princes Street, Soho. How the two were related is uncertain, but, in any case, they were undeniably quite skilled, based upon this example of their work. The author of the inspirational poetry contained here was Frances Ridley Havergal (1836-79), a popular poet, a writer of hymns, and an evangelical whose work



was published in many separate volumes. Known for her Alpine scenery, our illustrator Helga von Cramm (fl. 1874-1984) met Havergal in the French Alps and decided, in the latter's words, "to paint for Jesus." (ST12370x)

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

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

147 HOMER. ODYSSEA [and other works]. (Venice: [Melchiorre Sessa, 1540?]) 165 x 108 mm. (6 1/2 x 4 1/4»). 238, [2] leaves. Contemporary olive brown calf over pasteboard, ends of spine repaired (probably late in the 19th century), gilt covers framed with two sets of double rules, outer panel with broad foliate curl cornerpieces and sidepieces with trefoil of three rings between each, inner panel with 19th century decoration, including blind-

stamped horizontal oval centerpiece of Apollo and Pegasus, the gilt collar with Greek motto touching rules at sides, large foliate sprays at head and foot curling to left and right and rising to a fleuron tool at ends, raised bands, spine panelled in gilt featuring broad rules and fleuron centerpiece, brown morocco label. Woodcut historiated initials, and charming cat-and-mouse printer's device. Leaves at front and back with various marks of ownership, including the signature of Francesco Suave at head of title page, and "proprieta di Carlo Balzi, 1884," on verso of first blank. Contemporary marginal annotations in Latin and Greek. STC Italian, p. 331. ♦ Joints partly cracked (and wormed in two places), corners somewhat worn, some scuffing to the leather, but the binding completely solid, the gilt still distinct, the plaquettes (not surprisingly) bright, and the volume altogether pleasing even with its defects. Final leaf cropped at fore edge (with loss of the first [verso] or last [recto] letter on two-thirds of the lines), upper corner of two gatherings with small, faint dampstain, one minor paper flaw costing a half dozen letters, otherwise unusually well preserved internally, THE TEXT EXCEPTIONALLY BRIGHT, FRESH, AND CLEAN. \$8,500

This is a convincing 19th century forgery of a celebrated type of Renaissance binding, used here to cover a rare edition of a translation of the "Odyssey" by Andreas Divus. The story behind the very intriguing binding begins about 1545, when a library of approximately 200 books came into the possession of a Genoese youth of noble birth named Giovanni Battista Grimaldi (ca. 1524 - ca. 1612), apparently a student at the Roman Accademia della Virtù. Each of these volumes was bound in goatskin to a certain design, the key feature of which was an oval plaquette showing Apollo and Pegasus (both associated with swift flight) at the middle of each cover, with a Greek motto ("Straight and not crooked") in gilt in a collar around the vignette. Produced by three eminent masters, these bindings had long been famous and their provenance much debated before G. D. Hobson identified their original owner in his authoritative "Apollo and Pegasus," published in 1975, so it is not surprising that attempts would be made to cash in on their celebrity. During the end of the 19th and beginning of the 20th centuries, at least two binders are known to have produced fraudulent replicas of the much sought-after Apollo and Pegasus bindings. The first of these binders—and the one almost certainly at work here—was Vittorio Villa (d. 1892) of Bologna and Milan, who typically started with plain or sparsely decorated 16th century bindings, which he then tooled more elaborately and to which he added the Apollo and Pegasus medallion. These expert forgeries are considered appealing alternatives to original examples of Apollo and Pegasus bindings not just because the latter now fetch extravagant prices, but also because the former are desirable curiosities as fakes and because, as binding specimens, they are fine pieces of work typically done for books with inherent value. Hobson in his "Maioli, Canevari and Others," examines in considerable detail the criteria for determining those Apollo and Pegasus forgeries that he says are anything but obvious fakes. According to Hobson, the present example would not be genuine because the wheels of Apollo's chariot have four spokes, and in the genuine article, they have six. Still, when compared to other fraudulent Apollo and Pegasus bindings, this volume would arouse little suspicion, especially because of the wear to the covers—which can only be genuine—and because of the modern repairs, apparently made at the time the leather was decorated. The volume

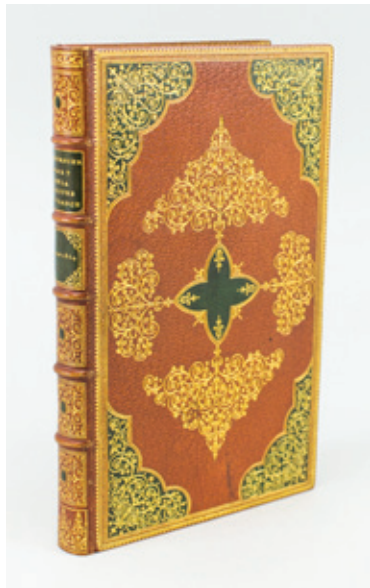


looks absolutely authentic, a dignified Renaissance survival with the usual signs of age and restoration that today nearly always characterize the state of early books, even those that might have led privileged lives in the libraries of careful owners. In addition to our Divus translation of the "Odyssey" (first published in Venice in 1537 by Jacob de Burgofranco), our volume contains Latin translations of several shorter works falsely ascribed to Homer. Identifying our edition positively is difficult: the only edition of Homer in Latin issued by Sessa that we have been able to locate was printed ca. 1540, but we know our Homer was printed by Sessa because of his distinctive cat-and-mouse printer's device. It had to have appeared before 1555, when the printer died. (ST12847)

--- TWO LUXURY BINDINGS BY CUZIN ---

With a Dazzling Design Inspired by the Mysterious Binder "Le Gascon"

148 (BOOKBINDING - HISTORY). FOURNIER, EDOUARD. *L'ART DE LA RELIURE EN FRANCE AUX DERNIERS SIÈCLE*. (Paris: Chez J. Gay, 1864) 185 x 111 mm. (7 3/8 x 4 1/4»). 2 p.l., 295 pp. No. 291 OF 300 COPIES on vergé paper (and eight on Chine paper). BEAUTIFUL INTRICATELY GILT, INLAID, AND ONLAID TERRA COTTA CRUSHED MOROCCO BY CUZIN (stamp-signed on front turn-in) covers bordered by multiple decorative gilt rules, onlaid dark green morocco quatrefoil at center with very elaborately layered gilt-tooled ornamentation in the style of "Le Gascon" emanating from each point in the form of triangles and semi-circles, inlaid green morocco cornerpieces also intricately tooled in gilt; raised bands, spine compartments with much gilt scrolling and onlaid green morocco oval at center, two green morocco labels, densely gilt turn-ins, marbled endpapers, all edges gilt. In a new cloth clamshell box. Front flyleaf with morocco bookplate of René Descamps Scrive. ♦ Spine slightly and evenly darkened, short dark mark on front board, but bright, clean, and fresh internally, AND THE GLORIOUS BINDING IN ESPECIALLY FINE CONDITION. \$9,500



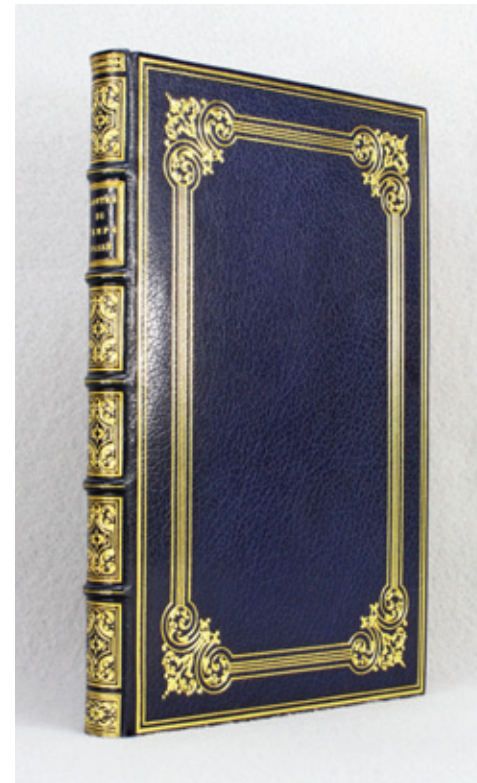
This binding, extravagantly tooled in the style of the great 17th century master Le Gascon, is a fitting adornment for a work on the history of bookbinding in France. Given the content of the book and the virtuosity displayed in the binding, it seems likely that this was created for an exhibition. The work of the binder Cuzin, who died in 1890, was so well known and so highly esteemed that he was responsible for establishing what was called the "Cuzin style." Devauchelle says that this style was copied by Cuzin's colleagues, but was never equalled; the Cuzin tradition was sustained in its finest form by his celebrated successor Emile Mercier (who signed bindings from this period "Mercier s[uccesseu]r. de Cuzin"). Here, Cuzin has drawn inspiration from the mysterious binder known only as "Le Gascon," who was active in Paris in the first half of the 17th century, when he was revered as perhaps the greatest gilder of his day. He was particularly known for incredibly complex and lace-like designs employing delicately curling lines and fleuron tools like those seen here. This artisan bound books for the bibliophile brothers Pierre and Jacques Dupuy, and also for Gaston d'Orleans, a connection that may have given him his sobriquet. De Ricci notes that speculation as to the identity of Le Gascon has occupied bibliopegic scholars for many years. Gruel believed it was Florimond Badier, a native of Gascony whose bindings employed tools

also used by Le Gascon, but Devauchelle theorized that it was in fact Badier's teacher, father-in-law, and fellow Gascon Jean Gillede. After an exhaustive study of Le Gascon's tools, Raphael Esmerian in 1972 suggested that he was in fact Gilles Dubois, the king's binder, but we may never know definitively. At the same time that he was known for his elegant style, Cuzin was not afraid to be unconventional; lot #123 in the Courtland Bishop sale is a Cuzin binding described as being in "contemporary ivory colored human skin." (The sale catalogue description also contains the macabre understatement, droll in its clinical dispassion: "Books bound in human skin are very rare.") (ST13179)

Little Red Riding Hood in Gorgeous Morocco Dress:

The Fürstenberg-Beraldi Copy of One of the Most Beautiful Books of the 19th Century

149 PERRAULT, CHARLES. *CONTES DU TEMPS PASSÉ*. (Paris: L. Curmer, 1843) 273 x 184 mm. (10 3/4 x 7 1/4»). lii, [86] pp. Preface and biographical note by M. E. La Bédollière. SPLENDID NAVY BLUE MOROCCO, ELEGANTLY GILT, BY CUZIN (stamp-signed on front doublure), covers framed by multiple gilt rules with large fleuron cornerpieces, raised bands, spine heavily gilt in compartments with central leafy tool and volute cornerpieces, gilt titling, BEAUTIFUL CITRON MOROCCO DOUBLURES, VERY LAVISHLY GILT, with intricately tooled frame and cornerpieces enclosing a prominent filigree lozenge with a central oval containing the figure of Puss-in-Boots, marbled free endpaper and flyleaves, all edges gilt. In a (slightly chafed) suede-lined chemise backed with citron morocco and a matching morocco-trimmed slipcase. The main text ENTIRELY ENGRAVED by Blanchard and profusely illustrated with extra pictorial title, nine full-page vignette section titles, and 86 vignettes in the text, all engraved on copper. (Without the interleaved tissue guards called

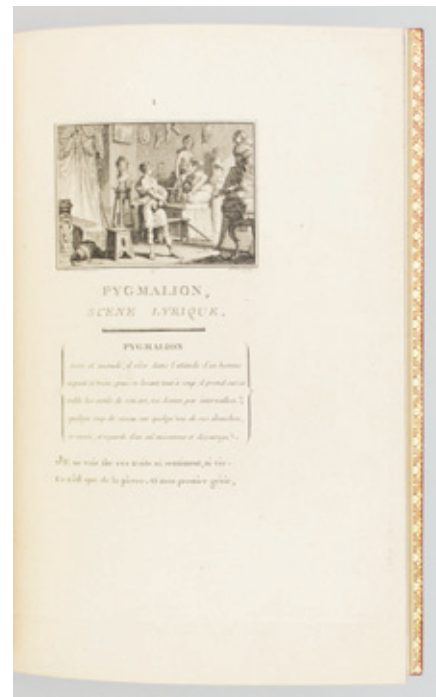


for by Ray.) A Large Paper Copy. Verso of marbled flyleaf with engraved bookplate of Albert Wander dated 1932 and with ex-libris of Hans Fürstenberg; front flyleaf with morocco bookplate of Henri Beraldi (see below for all). Carteret III, 462-64; Ray 231; Henri Beraldi Library III, 1934, No. 372 (this copy). ♦ A SUPERB COPY—entirely clean and fresh internally, with a strong reluctance to open, and in a flawless binding. \$13,000

A work entirely engraved on thick papier vélin, this is a celebrated achievement among illustrated books of the 19th century, offered here in a sparkling copy sumptuously bound by Cuzin (about whom, see previous item). First published in 1697, "Tales of Long Ago" is also known as the Mother Goose tales, and includes such favorites as Cinderella, Sleeping Beauty, Little Red Riding Hood, and Puss-in-Boots. Perrault (1628-1703) reworked traditional folklore into sophisticated fairy tales for the denizens of the intellectual salons of Paris, ending each story with a (usually cynical) moral in couplets. He is credited with inventing the fairy tale genre, and the Brothers Grimm—not to mention Walt Disney—profited greatly from his oeuvre. Carteret points out that in addition to its artistic merits, the work is also more difficult to find in fine condition than other illustrated books of the period. Many copies were read to death by their juvenile audience, so a pristine copy like the present one is very uncommon. The provenance in the present case is as notable as our volume is memorable. Jean (or Hans) Fürstenberg (1890-1982) put together one of the finest collections of 18th century books ever assembled. The discrimination that went into his selection of books is evident here in the animated elegance of the present design, the quality of the decoration's execution, and the volume's outstanding condition. In 1974 the Fürstenberg collection was sold en bloc to Dr. Otto Schäfer, whose marvelous library had already become distinguished for its fine and historic bindings. Henri Beraldi (1849-1931) was perhaps the most distinguished and knowledgeable writer on French bindings of the 19th century. It is clear that our two owners had equally refined taste, as seven of the books in a celebrated 1965 exhibition drawn from the riches of Fürstenberg's collection had been owned by Beraldi as well. (ST12707)

A RETROSPECTIVE BINDING BY ÉMILE MERCIER IN THE STYLE OF DERÔME

150 (ENGRAVED BOOKS). BERQUIN, ARNAUD. *PYGMALION: SCENE LYRIQUE DE MR. J. J. ROUSSEAU*. [bound with] *IDYLLE*. (Paris; [s. l.]: [s. n.], 1775) 255 x 168 mm. (10 x 6 5/8") 2 p.l., 18, [2], 8 pp. FIRST EDITION of first work. ELEGANT LATE 19TH CENTURY RED MOROCCO BY ÉMILE MERCIER (stamp-signed "Mercier s[uccesseu]r. de Cuzin" on front turn-in), covers with graceful, undulating dentelle frame formed by volutes, fleurons, flowers, and many small tools, raised bands, spine panels with fleuron centerpieces and volute cornerpieces, gilt titling and turn-ins, all edges gilt, marbled endpapers. ENGRAVED



THROUGHOUT, six vignettes in the first work engraved by Delaunay and Ponce after Moreau le Jeune, and two vignettes in the second work engraved by Gaucher after Marillier. A Large Paper Copy. Front free endpaper with morocco bookplates of Georges Wendling and Carlo de Poortere. Cohen-de Ricci 140 (second work), 141 (first work). ♦Faint toning throughout (perhaps washed?) but paper still thick and textured, offsetting from leather bookplates on verso of front free endpaper, but A BEAUTIFUL COPY, the binding unworn and glittering with gilt, and the wide-margined interior clean and fresh. \$4,500

Elegantly bound, using massed tools to form undulant dentelles in the style of Derôme, this volume is beautiful inside and out. In addition to the animated and elegant binding, the chief pleasure of the book lies in the engraved text by Drouet and the elegant engravings after Jean-Michel Moreau "le Jeune" (1741-1814). Ray says that the work done by Moreau during the 1760s "showed him to be the equal of the established rococo masters Boucher, Eisen, and Gravelot" and that in his work during the 1770s, "he carried all before him." Despite its title, the second work is actually an excerpt entitled "L'Espérance" from Berquin's larger, two-volume work, "Idylles," also published in 1775. This part of the volume features two domestic scenes after Pierre-Clément Marillier (1740-1808), characterized by Ray as "among the most accomplished and abundant of eighteenth-century illustrators" whose "designs are characterized by grace, liveliness, and firmness of drawing." The lovely and well-preserved binding was executed by Émile Mercier, assistant and then celebrated successor to François Cuzin (d. 1890). The work of Cuzin was so well known and so highly esteemed that he was responsible for establishing what was called the "Cuzin style," and that Cuzin tradition was sustained in its finest form by Mercier. Best known for his didactic children's books, Arnaud Berquin (1749-91) here renders in verse Rousseau's popular "Pygmalion," but with a twist. Whereas in the original story from Ovid the gods conspire with Pygmalion to bring his sculptures to life, here our central character animates Galathée without divine aide; also, in contrast to his indiscriminating love as depicted in Ovid, Pygmalion pledges his eternal fidelity to her alone in the present version. Although this is not an impossible book to find, it is rarely encountered with such extensive margins and in a binding as lovely and well preserved as the present one. (ST12881)

AN ALABASTER BINDING

151 A PHOTOGRAPH ALBUM. ([Berlin and New York: Maether & Co.], 1880) 305 x 229 mm. (12 x 9"). Contemporary burgundy pebble-grain morocco, lower board framed by gilt and black rules, UPPER BOARD MADE OF BEVELLED POLISHED ALABASTER WITH ONLAID WREATH OF COLORED GLASS DAISIES and leaves accented with tiny blue forget-me-nots, (barely visible) initials "J R" etched at the center of the oval formed by the flowers, brass cornerpieces and catch, large decorative brass clasp with key, raised bands

flanked by multiple gilt rules, lower board with gilt turn-ins, pale blue watered silk endleaves, all edges gilt. In the original (somewhat soiled and worn) gray pebbled cloth box with hook and eye closures. With 25 double-sided heavy card leaves, many with chromolithographed decoration, each with gilt-bordered frames for inserting photographs, the majority containing family photo portraits in sepia tint, a few of the photographs gently hand-colored. ♦A couple of daisies missing their yellow centers, small dampstain inside the front cover, occasional minor spotting to chromolithograph frames or photographs, otherwise an excellent specimen of a volume that, as a heavy object inviting avid use, would normally be found today as wreckage. \$3,500

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



--- FOUR ELEGANT BINDINGS BY ROBERT JOLY ("JOLY FILS") ---

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





From the celebrated 17th century Elzevier family of printers, this is a lifetime edition of the works of an important French writer of the period, offered in a beautiful binding. Jean-Louis Guez de Balzac (1597-1654) is credited with being one of a small number of writers from his day to exercise a strong formative influence on the development of the modern French language. In the same way that Malherbe is thought to have perfected French verse, Balzac (not related to Honoré, the 19th century novelist and playwright) is remembered as having contributed to the perfecting of French prose. His intellectual legacy was felt by men of greater genius than himself, such as Racine; his works of moral philosophy, usually composed in the form of epistolary essays addressed to various luminaries of the day, were also of significance. The Joly name is one of the most distinguished in French bookbinding history. After having apprenticed

with a provincial binder, Antoine Joly (1838-1917) moved to Paris, found employment with the celebrated Léon Gruel, later formed a partnership with Thibaron in 1874, succeeded him 11 years later, and, in 1892, turned the business over to his son Robert (1870?-1924). "An excellent gilder like his father, Robert designed and produced a range of classical covers. During World War I he was commissioned by Henri Vever to execute bindings decorated by Jules Chadel and Adolphe Giraldon." (Duncan & De Bartha) The present binding is made with the highest quality morocco, is full of animation and creativity, is executed with unflinching expertise, and is found here in most agreeable condition. (ST12479aa)

153 (ELZEVIER IMPRINT). BALZAC, [JEAN-LOUIS GUEZ DE]. LETTRES CHOISIES DU SR. DE BALZAC. ([Leyden: Bonaventure and Abraham Elzevier]

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



This is an attractively bound Elzevier edition of letters by Balzac (1597-1654), a writer whose prose had a major influence on French literature (see previous entry). Our volume contains letters to diverse persons, with the majority addressed to Valentin Conrart (1603-75), counsellor and secretary to the king, who hosted literary gatherings that gave birth to the French Academy. The Elzeviers published a number of volumes containing the correspondence of Balzac, and it is said that these editions contributed considerably to Balzac's renown. This binding has much in common with the one described in the previous entry: both cover a mid-17th century Elzevier edition of Balzac; both are retrospective in design, communicating a clear sense of bindings from that period, and yet are identifiable at once as late 19th century work; and both reflect an artisan working at the top of his craft. (ST12230)

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

154 MEDER, JOHANNES. QUADRAGESIMALE NOVUM DE FILIO PRODIGO. (Basel: Michael Furter, 1495) 170 x 115 mm. (6 1/2 x 4 1/2"). 232 unnumbered leaves, including the terminal blank, single and (mostly) double column, 28 and (mostly) 34 lines and headline, gothic type. FIRST EDITION. VERY FINE BROWN JANSENIST CRUSHED MOROCCO BY ROBERT JOLY, raised bands, covers WITH GILT ROYAL ARMORIAL DEVICE OF ANDRÉ MASSENA, Duke of Rivoli and Prince of Essling, and spine compartments with his cipher, turn-ins with dense gilt decoration, marbled endpapers, all edges gilt. Attractively rubricated throughout, with two- and three-line initials alternately in red, woodcut printer's device on colophon, and 18 VERY APPEALING FULL-PAGE WOODCUT ILLUSTRATIONS BY THE "MASTER OF HEINTZ NARR" (including two repeated images). The woodcut on K4 with a small area neatly painted in red, no doubt by an early hand. Goff M-421; BMC III, 783. ♦A handful of leaves closely shaved at upper margin (though most margins quite ample), an occasional insignificant spot in the text, but AN ESPECIALLY FINE COPY, very clean, bright, and fresh internally, and in a lustrous, unworn binding. \$15,000



In a binding characterized by understated elegance and in outstanding condition, this is a very desirable copy of the first appearance of an incunabular collection of Lenten sermons on the parable of the prodigal son, held up here as encouragement to Christians never to despair of self-improvement and God's forgiveness. Each sermon begins with dialogue between an angel and the prodigal son, and all but one conclude with a parable or allegory that the author explains in Christian terms. Although he is a shadowy figure, we know that Meder, a Franciscan at Basel from 1495-1502, was intimately involved in the printing of this work and that he had his friend Sebastian Brant write a prefatory poem to the volume. He also asked Furter to provide illustrations, a request that was fulfilled by the inclusion of the quaint, angular woodcuts done in a vernacular style that are attributed by Friedrich Winkler to the Master of Haintz-Narr, Dürer's main collaborator in the illustration of Brant's famous "Das Narrenschiff." Michael Furter printed in Basel from the 1480s into the second decade of the 16th century, with many of his publications being undated. His typefaces are derivative, but he was important, as seen here, in terms of xylographic ornamentation and augmentation. Our original owner, André Prosper Massena, prince d'Essling, stands out among even the

greatest of bibliographers because of his "Études sur l'Art de la Gravure sur Bois à Venise." As stated in the Martino reprint, "this monumental work is the most exhaustive bibliographic study of illustrated books of any country or period ever published." It collates, meticulously describes, and illustrates more than 3,500 books. Surely, in keeping with the fashion of 19th century bibliophilic expectations, the text here has been pressed, but it seems not to have been washed, and, in any case, it is very clean and fresh, with leaves that have plenty of texture. Our first edition is uncommonly seen: ABPC lists five copies at auction in 40 years, none in this century. (For more on Joly, see item #152, above.) (ST12788)

BOUND BY TOUT FOR ESTES & LAURIAT
Eisen's Best Work, Printed from Original Plates,
And in Handsomely Elaborate Gilt Bindings

155 LA FONTAINE, JEAN DE. TALES AND NOVELS IN VERSE OF J. DE LA FONTAINE. (Paris: J. Lemonnyer; New York: E. F. Bonaventure, 1883) 235 x 168 mm. (9 1/4 x 6 5/8"). **Two volumes.** Of an edition of 400 numbered copies, ONE OF 125 COPIES on vélin mécanique, signed by the American publisher (this being copy #299). FINE DARK BROWN MOROCCO, VERY ATTRACTIVELY GILT, BY TOUT



for Estes & Lauriat (stamp-signed on front turn-ins and verso of front free endleaves), covers with scalloped corner decoration composed of massed small floral tools, raised bands, spines densely and elegantly gilt in compartments with a stippled ground and with small floral tools radiating from a central point, turn-ins with elongated gilt foliate decorations at corners, endleaves of patterned silk in maroon and gold, top edges gilt, other edges untrimmed. In buckram covered slipcases with matching morocco lips. Title vignette, frontispiece portraits of La Fontaine and the illustrator, and

83 FINE FULL-PAGE ENGRAVINGS BY CHARLES EISEN PRINTED FROM THE ORIGINAL COPPERPLATES, which Eisen made for the edition commissioned by the Fermiers Généraux in 1762. Promotional brochure for this edition laid in at rear of first volume. Titles in black and red. Ray 26; Cohen-de Ricci 558 (both citing the 1762 edition with these plates). ♦A BEAUTIFULLY BOUND COPY IN EXTREMELY FINE CONDITION, the bindings especially lustrous, and the set with only the most trivial of imperfections. \$1,750

This is a well-executed reprint in English of one of the 18th century's most famous illustrated books. The substantial group of plates here is, in Ray's words, "the liveliest and the most adroit that [Eisen] ever drew. Thoroughly at home with the varied action of these lusty stories—their love passages, their intrigues, their practical jokes—he is also expert in choosing the moment in each that will best serve his purpose as an illustrator." Despite the fact that the original copperplates were more than a century old when our set was printed, the impressions of the plates are strong and pleasing. The lavishly decorated bindings by one of the period's most accomplished workshops constitute a suitable complement to the celebrated engravings. As attested to here, the Tout bindery turned out consistently fine work, especially notable for its elaborate gilt tooling. (For more on Eisen, see item #92, above.) (ST11937b)

A LATE 19TH CENTURY BINDING FROM CALCUTTA

A Work that Supports "God Save the Queen" as India's National Anthem

156 TAGORE, SOURINDRO MOHUN. *HINDU LOYALTY: A PRESENTATION OF THE VIEWS AND OPINIONS OF THE SANSKRIT AUTHORITIES ON THE SUBJECT OF LOYALTY. [IN CONNECTION WITH THE MOVEMENT OF THE "NATIONAL ANTHEM FOR INDIA"]*. (Calcutta: Printed by I. C. Bose & Co. and Published by the Author, 1883) 216 x 159 mm. (8 1/2 x 6 1/4"). 4 p.l. (the first a blank), 24, 29-32, 25-28 (bound out of order), 33-100 pp. FIRST EDITION. PUBLISHER'S ORIGINAL CALCUTTA BINDING OF DARK GREEN PEBBLED MOROCCO, RICHLY GILT, front cover with a densely gilt frame enclosing a gilt-rolled panel with central vignette of Shiva, (the rear cover with an arabesque at center, but otherwise identical), gilt-rolled raised bands, spine



compartments heavily gilt with stippling and vegetal forms, gilt-hatched turn-ins, all edges gilt. Text bordered in red. ♦Slight loss of gilt to vignette, a hint of dulling to spine, but still a fine copy, the gilt very bright everywhere else, and the text remarkably clean and fresh. \$1,250

Something infrequently seen in the West, this is an engaging Calcutta binding, here covering a fine copy of Tagore's essay that supports the adoption of the British national anthem, "God Save the Queen," as the national anthem for India. A member of the cultural elite, our author came from one of the wealthiest and most influential families in Calcutta (poet Rabindranath Tagore was from another branch of the family). His publications were aimed at British and European Orientalists in both India and Europe as well as Calcutta's Bengali intelligentsia. He makes the argument that loyalty to royalty has always been a constant in Hindu culture, and so "God Save the Queen" is an appropriate candidate for the national anthem of India, the jewel in Queen Victoria's crown. Indian nationalism and the desire for independence did not spread until the post-World War I era, when the country's Hindu leaders would have thought this book heretical. They nevertheless would have admired this volume as an object: Brahma (God the Creator) is referred to as Hiranyagarbha ("the one born of gold"), and Brahma is obviously in the details of this glittery binding. It will always be pleasant to hold a beautiful object finished with the essence of the Creator, even if the song it sings is a sacrilege to certain modern (in this case, Indian) ears. (ST12738)

PÉTRUS RUBAN

157 VOLTAIRE, FRANÇOIS-MARIE AROUET. *LES VOUS ET LES TU*. (Paris: Les Amis de Livres, 1883) 252 x 160 mm. (9 7/8 x 6 3/8»). [4] leaves. ONE OF 80 COPIES (none for sale). VERY PRETTY CORAL PINK CRUSHED MOROCCO, ELEGANTLY GILT, BY PÉTRUS RUBAN (stamp-signed on front turn-in), covers with intricate rococo frame composed of swirling acanthus leaves, flowers, birds, bees, cornucopia, arrows, trumpets, and ribbons; raised bands, spine gilt in compartments with floral centerpiece and volute cornerpieces, broad turn-ins with lovely roll featuring roses on undulating stems, marbled endpapers, all edges gilt. Original wrappers bound in. In a matching morocco-trimmed marbled slipcase. Text within engraved historiated frames in the rococo style by G. Fraipont, and with an additional set of the engravings before text printed on Japon. ♦A BEAUTIFUL, UNBLEMISHED COPY (even the original wrappers in very fine state). \$1,750



This is a charming, and charmingly bound, edition of Voltaire's love poem to a former mistress, once a beautiful young girl addressed as "tu," now a grand lady who must be addressed with the formal "vous." Both the elegant binding and the gently racy engravings evoke the styles of Voltaire's 18th century "ancien regime" France. The poem was written to Suzanne Catherine de Livry, Marquise de La Tour du Pin Gouvernet. (ST13554)

CHARLES DE SAMBLANX

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

158 (FRENCH ILLUSTRATED BOOKS). BIBLE IN FRENCH. *LA SAINTE BIBLE, CONTENANT L'ANCIEN ET LE NOUVEAU TESTAMENT, TRADUITE EN FRANÇAIS SUR LA VULGATE PAR M. LE MAISTRE DE SACY*. (Paris: Imprimerie de Monsieur [volumes I-III]; Didot le jeune [volumes IV-V]; Chez Gay, Ponce, Belin [volumes



VI-XII], 1789-[1804]) 314 x 238 mm. (12 3/8 x 9 3/8»). **12 volumes.** BREATHTAKING EARLY 20TH CENTURY RED STRAIGHT-GRAIN MOROCCO, GILT AND VERY ELABORATELY INLAID IN THE ROMANTIC STYLE, BY CHARLES DE SAMBLANX (stamp-signed in gilt at tail of spines), covers with beautifully intricate frame formed by multiple gilt rules and ornate gilt cornerpieces incorporating a stylized inlaid shell of brown morocco and a stylized fleur-de-lys in orange (along with much swirling and floral elaboration), large central arabesque with floral and leafy inlays in olive, yellow, and orange morocco; spines with two wide raised bands featuring a gilt frame and titling,

the large central spine compartment with much gilt and inlaid morocco flowers, smaller compartments at head and tail of similar design, densely gilt turn-ins, marbled endpapers, edges rough trimmed. WITH 300 FINE ENGRAVED PLATES AFTER THE DESIGNS OF MARILLIER AND MONSIAU and a folding map of the Holy Land engraved by Tardieu, each plate with a guard leaf preceding it, these leaves all with a projecting red leather tab on the fore edge. Cohen-de Ricci 935-36; Sander 145; Ray 47; Brunet I, 887. ♦Boards with a couple of tiny dark spots, joints with the most trivial signs of wear, minor offsetting from each of the small leather tabs, other isolated negligible imperfections internally, but AN EXTREMELY FINE SET IN EVERY WAY, the text clean and fresh, the plates richly impressed, and the most impressive bindings very lustrous and with virtually no signs of use. **\$17,500**

This is an outstanding copy of the rare larger format quarto edition of a Bible famous for its engraved illustrations, offered here in remarkably handsome bindings. According to Ray, the skill and energy of the painter and illustrator Pierre-Clément Marillier (1740-1808) earned him "a position in the front rank of book artists." Ray calls Marillier "among the most accomplished" illustrators of the century, and he says—and this would be appropriate for the plates in our



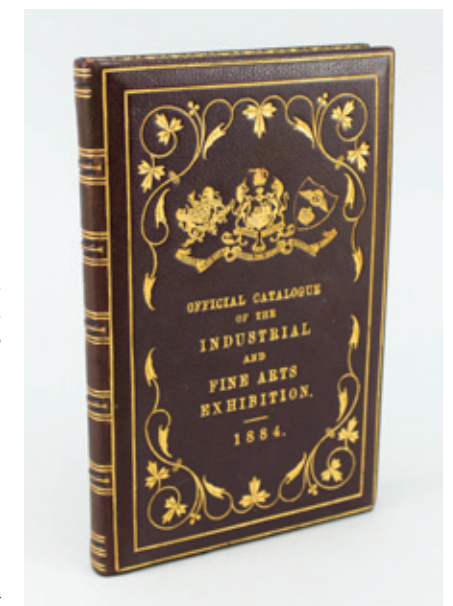
volumes—that "nearly all of his designs are characterized by grace, liveliness, and firmness of drawing." Beginning with volume IV, Marillier was assisted by Nicolas-André Monsiau (1754-1837), whose substantial corpus of book illustrations defies easy categorization and is consequently underappreciated. Ray agrees with Portalis' favorable assessment of Monsiau's work as having a special "bonhomie," observation of nature, and feeling, often lacking in his rivals, which gives his productions something piquant and unexpected." The unusual and rather charming use of tabs as a location guide to the engravings was either an innovation or a clever borrowing by our binder Charles de Samblanx (1855-1943); we have never seen this before in any book from any period. Apprenticed at age 11, de Samblanx had a distinguished career extending over several decades, and he worked in a variety of period styles, classical and Romantic, sensitively reproducing the bindings of previous centuries. Many of his bindings are now in the Royal Museum of Mariemont in Belgium. The complex inlaid design of the present set, realized with impeccable skill using the highest quality materials, provides memorable evidence of the level of de Samblanx's imagination and precision of execution.

In addition to the aesthetically pleasing features of this set, its printing provides a window into the most turbulent period in French history. Production on this work began in the final year of the ancien regime in the workshop of Pierre-François Didot, the printer to "Monsieur," brother of the king. As revolution gave way to republic, the imprint changed from the royal "Imprimerie de Monsieur" to simply "Didot le jeune" (Pierre-François' son and heir), before being taken over by the engraver Ponce and the publishers Belin and Gay. On the title pages, the illustrators' honorific went from the courteous "Monsieur" to the egalitarian "Citoyen." For many years considered the definitive French version of the Scriptures, the translation used here is that of French humanist Louis-Isaac Lemaistre (or Le Maistre) de Sacy (1613-84). While the present 12-volume version of the Bible is seen from time to time in the octavo edition, the quarto version rarely appears in the marketplace, let alone in a binding as splendid as this one. Just two complete quarto sets are listed in ABPC since 1975. (ST12575)

A. & J. BOLT OF BRISTOL

159 (BRISTOL, CITY OF). OFFICIAL CATALOGUE. INDUSTRIAL AND FINE ARTS EXHIBITION. ([Bristol: s.n., 1884]) 215 x 135 mm. (8 1/2 x 5 1/4"). 152 pp. Attractive dark maroon morocco, gilt, by A. & J. Bolt of Bristol (stamp-signed on front turn-in), covers with gilt-ruled frame, upper cover with gilt titling surmounted by the arms of Bristol, Gloucester, and Somerset, these enclosed above and below by curling floral vines, spine divided into panels by multiple gilt and black rolls, turn-ins densely gilt, marbled endpapers, all edges gilt. In a modern maroon morocco-backed clamshell box (four thin beige streaks, perhaps from glue, to fore edge and front cover). With a double-page plan of the exhibition. Front pastedown with morocco bookplate of Paul Chevalier. Chevalier sale, Christie's New York, 9 November 1990, lot 14. ♦Middle third of the text uniformly browned (due to paper stock), otherwise a fine copy, clean and fresh in an unworn binding. **\$950**

This is an unusually handsome binding for an exhibition catalogue, with high marks for condition and level of craftsmanship. With the coat of arms for the city of Bristol and the surrounding counties of Gloucester and Somerset



prominently displayed on the upper cover, this may have been a presentation binding for a city official, dignitary, or member of the organizing committee. The exhibition brought together fine art, industry, and “machinery in motion” from the immediate area, and the profits went to fund the University College, Bristol, a surprisingly progressive institution and the first college in England to admit men and women as equals. Although this exhibition appears to have been a one-off, it was incredibly successful and inspired a similar exhibition devoted entirely to women’s industries in 1885. The binders chosen for this commission were, appropriately, a local outfit: Alfred & John Bolt. Established in Bristol by their father James Bolt by 1830, the firm later became James Bolt & Sons, and then A & J Bolt. The bindery disbanded when Alfred died in 1900. The artistry and condition of this item were strong enough to catch the eye of Paul Chevalier, a discerning collector who amassed one of the finest libraries of jewelled and leather bindings from America, England, and the continent before putting them up for auction at Christie’s in 1990. (ST13599-1)

BOUND BY WOOD

160 HASSELL, JOHN. PICTURESQUE RIDES AND WALKS, WITH EXCURSIONS BY WATER, THIRTY MILES ROUND THE BRITISH METROPOLIS. (London: Printed for J. Hassell, 1817-18) 162 x 102 mm. (6 3/8 x 4”). **Two volumes.** FIRST EDITION. QUITE ATTRACTIVE LATE 19TH CENTURY JADE GREEN CRUSHED MOROCCO IN AN ARTS AND CRAFTS DESIGN BY WOOD OF LONDON (stamp-signed on front turn-ins), covers with gilt-rule border and stippled cornerpieces incorporating drawer handles and three graceful tulips, raised bands, spines gilt in compartments with a wide frame formed by drawer handles, heart ornaments and much stippling, turn-ins decorated with charming gilt tulips, marbled endpapers, top edges gilt, other edges rough trimmed. WITH 120 HAND-COLORED AQUATINT ENGRAVINGS of attractions in London and the Home Counties, as called for. Abbey “Scenery” 218; Tooley 251. ♦Front joint of one volume with just a hint of rubbing at the head, faint minor spotting to covers, spines just slightly sunned to a richer green, trivial imperfections internally, but A PARTICULARLY FINE AND PRETTY SET, the text and plates very clean and fresh, and the ornate bindings lustrous and with no significant wear. **\$1,750**



This is one of the small guidebooks that were the specialty of watercolorist John Hassell (1767-1825), offered here in a pretty Arts and Crafts-style binding. A publisher and printseller as well as an artist, Hassell illustrated his guides with hand-colored aquatints of his own drawings. Most, like ours, focused on sights within easy travelling distance of London. Here, we see a variety of stately homes and charming villages from the Home Counties surrounding London-Buckinghamshire, Essex, Hertfordshire, Berkshire, Middlesex, Kent, and Surrey—the incarnation of the genteel English countryside we read of in Jane Austen. Hassell extols the virtues of this corner of England in his preface, proclaiming that “within a radius of thirty miles [of London] is to be found almost every thing that can embellish

or give zest to society; that can indulge the most sanguine expectation of the amateur; gratify the meditative passion of the antiquarian; repay the most inquisitive researches of the botanist; amuse the peripatetic, or add to the enjoyments of a man of pleasure.” With this book, he hoped to awaken the jaded residents of London to the rich diversions around them. To us, the volumes represent a valuable and intriguing historical record of the region during the first part of the 19th century, made all the more appealing because the decorative binding and diminutive illustrations are so charming. The bindery Wood of London was active in the last quarter of the 19th century into the 1930s. Their work ranged from decorative bindings for sets to the kind of fine morocco binding seen here, and were of consistently high quality in materials, design, and execution. (ST11727g)

THE ROYAL SCHOOL OF ART NEEDLEWORK

161 THE BOOK OF COMMON PRAYER [bound with] **HYMNS. ANCIENT AND MODERN.** (Cambridge: Printed by C. J. Clay & Sons; London: William Clowes and Sons, ca. 1890) 146 x 87 mm. (5 3/4 x 3 1/2”). [340] ff.; 588 pp. A VERY CHARMING ONLAID, MOLDED, AND PAINTED VELLUM BINDING BY THE ROYAL SCHOOL OF ART NEEDLEWORK, upper cover with raised bronze frame enclosing two angels in blue robes, one with molded bronze wings and nimbus, the other with gilt wings and halo, the onlaid lettering “Gloria in Excelsis Deo” in a semi-circle above them; lower cover with a simpler representation of a seraph in blue and gold; smooth spine divided into panels by blue and gold bands with emanating pairs of wings, gilt titling, all edges gilt. ♦Upper cover with paint a bit rubbed, gilt a little dulled, and with several tiny chips to the raised border and angel wings, a hint of soiling to vellum; not as splendid as it once was, but still A DELIGHTFUL EXAMPLE retaining most of its original appeal, the binding entirely solid and with nothing approaching a fatal problem, and the text in fine state. **\$2,000**

This binding is an amiable expression of a style that occupied a brief but important moment in the history of bookbinding, examples of which appear infrequently on the market. According to its own literature, the Royal School of Art Needlework (now Royal School of Needlework) was founded in 1872, with the expressed purpose “first, to revive a beautiful art which had fallen into decay . . . and, secondly, through its revival, to provide employment for educated women who were without the means of a suitable livelihood and who would otherwise find themselves compelled to live in poverty, or be reduced to absolute destitution.” From the beginning, it had a strong Arts and Crafts connection. “It commissioned designs from leading figures in the Aesthetics and Arts and Crafts Movement including . . . William Morris, Edward Burne-Jones, Walter and Thomas Crane, G. F. Bodley, Fairfax Wade, Selwyn Image, Gertrude Jekyll, and others.” Our vellum binding obviously does not involve any needlework, but volumes like the present one were bound by members of the school for about a decade, beginning in 1888. In her “Women Bookbinders,” Tidcombe says that the bindings’ designs were “very attractive, but the books will not take much handling, and many examples show signs of some of the paint, especially the gold, wearing off. This vulnerability is almost certainly the reason why painted vellum bindings virtually ceased to be produced about 1898.” Tidcombe mentions the exhibition of such bindings at the Arts and Crafts Exhibition Society events in 1889 and 1890, bookbinding exhibitions in London in 1897 and 1898, and even in America, at the Columbian Exposition in Chicago in 1893. (ST13555a)

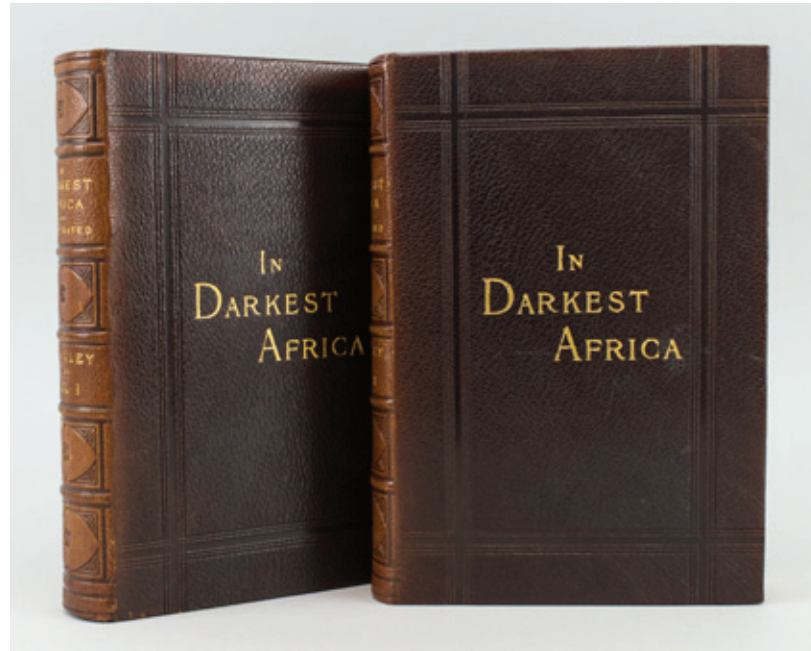


IN THE AMERICAN PUBLISHER’S DELUXE MOROCCO BINDINGS

162 STANLEY, HENRY M. IN DARKEST AFRICA, OR THE QUEST, RESCUE, AND RETREAT OF EMIN GOVERNOR OF EQUATORIA. (New York: Charles Scribner’s Sons, 1890) 230 x 150 mm. (9 x 6”). **Two volumes.** FIRST AMERICAN EDITION. PUBLISHER’S DELUXE DARK BROWN MOROCCO, decorated in gilt and blind, upper covers with blind-ruled frame and gilt titling, raised bands, spines with blind-stamped panels and gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. With two steel-engraved portrait frontispieces and 150 illustrations and maps, 43 of these full-page, and three color folding maps housed in pockets on the rear pastedown of the volumes. ♦Spines evenly sunned to a pleasing tan, one volume with half-inch of fading at head of front board, in all other ways AN OUTSTANDING COPY, the bindings unworn, and untouched internally, with pages that open only reluctantly. **\$1,500**

Offered here in an amazing state of preservation, this is the first American edition of the account, published in six different languages, of the expedition Stanley (1840-1904) undertook from January, 1887 to December, 1889. The expedition’s ostensible purpose was to relieve the besieged Emin Pasha, governor of the Equatorial Province of Egypt, but its unstated purpose was to work on behalf of William Mackinnon, chairman of the British India Steam Navigation Company, to establish a British protectorate in East Equatorial Africa. Although neither goal was actually achieved, Stanley’s efforts,

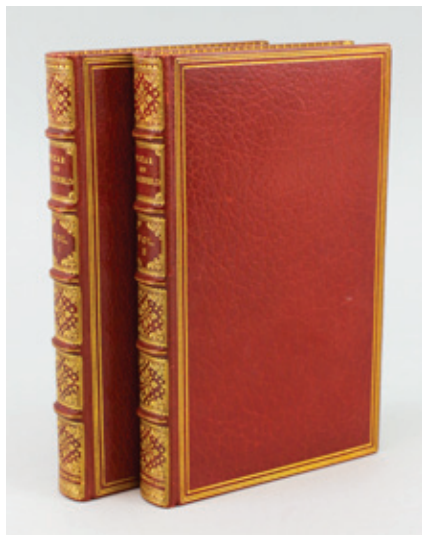
which included marching for 160 days through unrelentingly dense jungle, were nevertheless the stuff of pith helmet legend (of the 646 men who entered Africa with Stanley, 400 perished during the course of the expedition). Europe at the close of the 19th century was fascinated by Africa, and Stanley's stirring account of his tragedies and discoveries did not disappoint the public. It would be difficult to imagine a more adventurous life than that of Henry Morton Stanley (1840-1904). Born in Wales, he spent his youth in a workhouse. At 18 he sailed for the United States, where he served in the Civil War, first in the Confederate army and later in the Union navy. He became a correspondent for the "New York Herald," and first visited Africa on assignment in Abyssinia. His successful quest in 1871 to find the philanthropist Dr. Livingstone, whom many believed dead, in the heart of Africa, made Stanley famous, and his account of the Congo basin was a great contribution to geographical and ethnological knowledge. After the expedition described in "Darkest Africa," Stanley returned once more to the continent, visiting South Africa, and then retired in England. For the present edition, the consumer was offered four choices of bindings—cloth (at \$7.50 for the two volumes), a "library binding" of half leather (no doubt sheepskin, at \$9), half morocco (\$11), and full morocco (\$15). Finding this American edition in the full morocco is difficult, and finding it in the near perfect condition seen here is next to impossible. (ST13191)



--- EIGHT ITEMS (IN 15 VOLUMES) BOUND BY RIVIERE ---

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

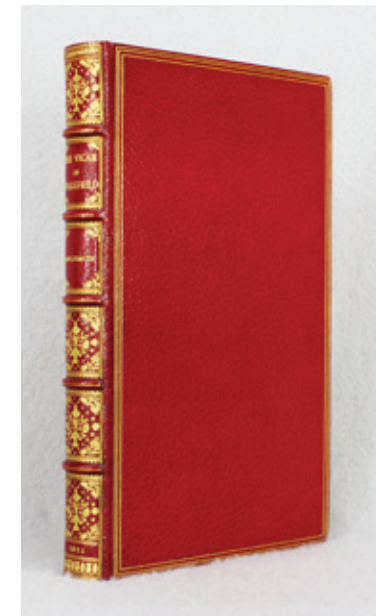
163 [GOLDSMITH, OLIVER]. THE VICAR OF WAKEFIELD: A TALE SUPPOSED TO BE WRITTEN BY HIMSELF. (Salisbury: Printed by B. Collins, for F. Newbery, 1766) 171 x 114 mm. (6 3/4 x 4 1/2"). **Two volumes**, with the terminal blank in volume I. FIRST EDITION, variant B. BEAUTIFUL SCARLET CRUSHED MOROCCO, HEAVILY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



Written in 1761-62 but not published until four years later, "The Vicar of Wakefield" was said to have been rescued from some of Goldsmith's unpublished manuscripts by Dr. Johnson, who thus saved the penniless author from imprisonment by selling it to a publisher for £60. Considered the masterpiece of the middle-class domestic novel, the "Vicar" has never gone out of style because its whimsically delineated characters have a delightful simplicity that somehow insulates them against ultimate misfortune, and the innocent and virtuous are rewarded, as they should be, in the end. This copy has a distinguished provenance, having been owned by Roderick Terry (1849-1933) and Doris L. Benz (1907-84), both of whom owned many beautiful and substantial items chosen with considered discrimination. Benz collected fine bindings, the best of the private presses, major English authors, and manuscripts. Dickinson says that because she had acquired things very privately, the book world was shocked at the richness of her collection when it came on the market in 1984. Roderick Terry (1849-1933) was an American

bibliophile of the first rank who chose wonderful items with considered discrimination. He collected works in various fields, but his library was especially strong in English literature and Americana: he owned the four Folios, many important volumes from major British authors (Byron, Lamb, Spenser, and Milton in particular), and a complete set of autographs of the signers of the Declaration of Independence. Dickinson characterizes him as "a connoisseur in the grand old tradition of the 19th century," with a library reflecting "cultivated good judgment." We presume that the main reason this volume had such celebrated owners is the beauty of its bindings. Riviere is considered one of the foremost names in English binding partly because the firm did consistently fine work and partly because it was so long in business. Robert Riviere started out as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son, and the bindery continued to do business until 1939. In the early part of the 20th century, an intense rivalry between Riviere and Sangorski & Sutcliffe developed, and collectors have reaped immense dividends ever since in the form of more and more elaborate work that was not infrequently of breathtaking beauty. (ST6907)

164 ROWLANDSON, THOMAS, **Illustrator.** GOLDSMITH, OLIVER. THE VICAR OF WAKEFIELD. (London: R. Ackermann, 1823) 241 x 159 mm. (9 1/2 x 6 1/4"). 3 p.l., [5]-8, 254 pp. BEAUTIFUL CRIMSON CRUSHED MOROCCO, GILT, BY RIVIERE (signed on front turn-in), covers with French fillet borders, spine attractively gilt in compartments with central urn of flowers surrounded by a lozenge of small tools and with floral vine cornerpieces, gilt titling, densely gilt turn-ins, dark green endpapers, all edges gilt. With 24 very pleasing hand-colored plates by Thomas Rowlandson. Tooley 436. ♦Tiny smudge to lower board, the vaguest hint of isolated browning, but AN EXTREMELY FINE COPY, the text clean, fresh, and bright, and the binding especially lustrous and entirely unworn. \$1,600



This is a splendidly bound edition of Goldsmith's "Vicar," with illustrations (that first appeared in 1817) by an artist ideally suited to bring that gentle, very English comedy to life. As DNB notes, Rowlandson (1756-1827) "revelled in the comedy of everyday life, emphasizing the ridiculous and the ribald in his inventions, poking fun but avoiding emotion and satire. . . . The pen and ink sketch, marked by brilliant draughtsmanship and acute observation of stance, movement, and character, was his forte." Trained as a painter, he nevertheless preferred the medium of pen and ink, which very well suited his style. He is best known for his illustrations featured in the Dr. Syntax series (see item #168) and "The English Dance of Death." The present volume is easy to love: the binding is handsomely designed, impeccably executed, and perfectly preserved; and the copy is extremely tall, right on the border of Large Paper. (For more on this work and on the binder, see previous item.) (ST12143)

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

165 LOFTIE, REV. W. J. THE LATIN YEAR: A COLLECTION OF HYMNS FOR THE SEASONS OF THE CHURCH SELECTED FROM MEDIAEVAL AND MODERN AUTHORS. (London: [Printed by Whittingham and Wilkins at the Chiswick Press for] Basil Montagu Pickering, 1873) 175 x 121 mm. (6 7/8 x 4 3/4"). 4 p.l., 343, [1] pp. FIRST EDITION. LOVELY TAN MOROCCO, GILT AND INLAID IN GROLIERESQUE STYLE, BY RIVIERE (stamp-signed on front turn-in), covers with inlaid entrelac frame in light and dark brown morocco strapwork, these entwined with leafy azured gilt vines, corners with gilt fleurons, the whole on a stippled gilt background and accented with ovals and circlets, the center of each board with a dark brown cartouche bearing the title in gilt; flat spine similarly gilt with a dense array of flowering vines on a stippled background, dark brown inlaid morocco head- and tailpiece, matching central inlaid title cartouche, gilt ruled turn-ins, all edges gilt. With printer's device, title page illustration, occasional small vignettes in the text, and 13 full-page woodcuts by Robert Bateman. ♦Just a hint of rubbing to the joints,



two corners slightly bumped, faint offsetting from woodcuts, one opening with light discoloration from bookmark, but still A FINE COPY OF A MOST CHARMING BOOK, the text especially clean, fresh, and bright, and the lovely animated binding with no significant wear. \$2,900



This volume provides pleasures of various sorts: the gorgeous binding is an exceptional achievement in design and execution; the illustrations are perfectly suited to the subject matter and the time; and since the names Chiswick, Whittingham, and Pickering are involved, the book is unsurprisingly printed in an elegant style on very high quality paper. The text consists of Latin hymns arranged by the liturgical year, the whole collected by the Anglican clergyman William John Loftie (1839-1911), a prolific writer on subjects ranging from early printing to the preservation of ancient buildings. The text is enhanced with woodcuts done in a vaguely Pre-Raphaelite manner by Robert Bateman (1842-1922), a follower of Edward Burne-Jones and someone whose work was described by Walter Crane as presenting "a magic world of romance and pictured poetry." Produced by one of the outstanding firms of the period, our binding is appropriately retrospective as a reflection of the content here. The exuberant design is reminiscent of the so-called entrelac bindings originating in central France in the middle of the 16th century and popularized by the most eminent bibliophiles of the time, including François I, Henri II, Catherine de Medici, Jean Grolier, Marcus Fugger, and Thomas Wotton (see, for example, items #18 and 19 in this catalogue). Riviere is well known for elaborately gilt bindings executed to classical designs, but this particular kind of replication that so specifically reproduces the work of a particular and distant period is an uncommon feature of the firm's production. (ST12370-2a)

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

166 **GOSSE, EDMUND W.** ENGLISH ODES. (London: [Printed by Charles Whittingham at the Chiswick Press for] Kegan Paul, Trench, & Co., 1889) 165 x 105 mm. (6 1/2 x 4 1/8"). xxi, [i], 259 pp. VERY PRETTY TURQUOISE CRUSHED MOROCCO, ELABORATELY GILT, BY RIVIERE & SON (stamp-signed on front doublure), covers with wide, swirling gilt frame featuring flowers and broad-leaf plants on a thick bed of stippling, raised bands, spine gilt in densely stippled compartments with tulip and acanthus leaves stamped in relief, INTRICATELY GILT MAROON MOROCCO DOUBLURES with large strapwork mandorla and curling azured leafy vines, maroon moiré silk endleaves, top edge gilt. With wood-engraved frontispiece with tissue guard. ♦Spine slightly darkened, just a hint of wear to front joint, edges of leaves faintly browned, one leaf with light dampstain to fore margin, but all of these imperfections trivial, and otherwise a fine copy—clean and fresh internally, and in a glistening binding showing almost no signs of use. \$3,250



This is a fine piece of work by Riviere that is appropriately tooled in light of its contents, a collection of English odes selected by Edmund Gosse. Just as the works included here represent a traditional poetic form that finds its roots in the classical world, everything about the gilt embellishment on the binding suggests the archaic—from the acanthus leaves (so prevalent in the decoration of Medieval manuscripts) on the cover to the azured vegetation and strapwork panelling (so frequently seen in 16th century bindings) on the striking doublures. Although he never attended university, the English poet, author, and critic Sir Edmund William Gosse (1849-1928) began his career as assistant librarian at the British Museum. From 1884 to 1890, he lectured in English literature

at Trinity College, Cambridge, and in the former year, his successful lecture tour in America earned him considerable fame. A collection of works by Spenser, Milton, Dryden, Wordsworth, Coleridge, Shelley, Keats, and others, "English Odes" was originally published in 1881, was met with approval, and was reprinted several times. (ST12370-2j)

167 **LAMB, CHARLES.** THE WORKS OF CHARLES LAMB. (London: Printed for C. and J. Ollier, 1818) 175 x 107 mm. (6 7/8 x 4 1/4"). **Two volumes.** Attractive navy blue crushed morocco, gilt, by Riviere & Son (stamp-signed on front turn-in), covers with French fillet border, raised bands, spines richly gilt in compartments with floral sprig centerpiece surrounded by a lozenge of small tools and floral cornerpieces, turn-ins with gilt filigree roll, purple glazed endpapers, top edges gilt. Front flyleaves with engraved armorial bookplate of John Whipple Frothingham. ♦Occasional browning or minor foxing, otherwise a fine copy, clean and fresh internally, and in a lustrous, scarcely worn binding. \$950



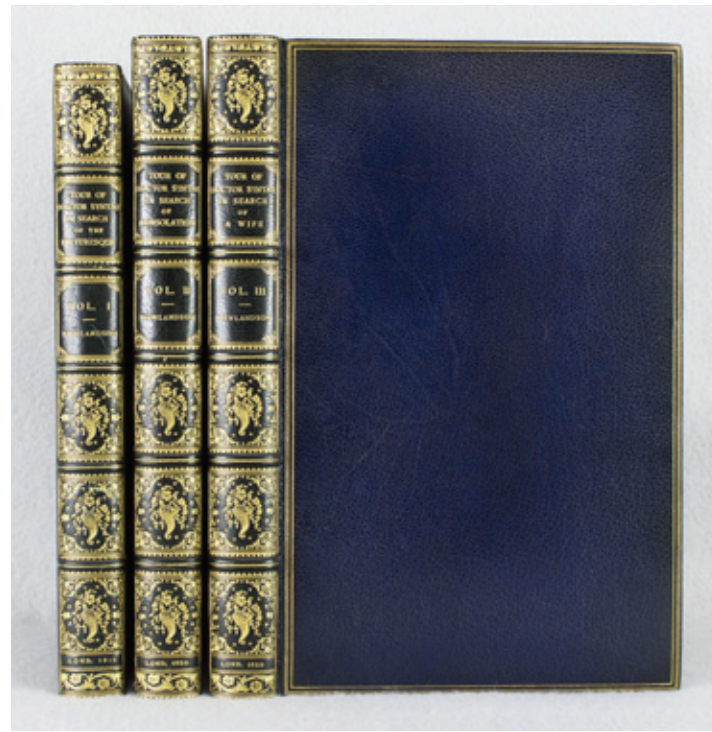
This is an agreeably bound set of the letters, essays, and poetry by "the prince of English essayists." According to Day, Lamb contributed to the essay form by concentrating on feeling rather than thought, projecting a fuller sense of self into the work, and imbuing his text with a poetic or lyrical quality. Lamb was also an accomplished poet, writing in both rhyming and blank verse, as well as a friend to many of the leading literary figures of the Romantic period. His correspondents include Wordsworth, Southey, and Coleridge, whom he had known since his youth and to whom this work is dedicated. Lamb's letters, by turns witty and meditative, reveal a life of intense reading and writing at a time when British literature was undergoing a radical transformation. Charles Lamb (1775-1834) was educated at Christ's Hospital and at 17 joined the East India House, where he worked from 1792-1825. In 1796, Lamb's sister Mary stabbed and killed their mother with scissors in a fit of insanity. Charles took on her care as well as serving as sole support for a dying aunt and a prematurely senile father. For the two years preceding this catastrophe, Lamb himself had experienced a period of derangement in his early twenties that haunted him the rest of his life. Nonetheless, Lamb and his sister were devoted to one another and lived long and productive lives, publishing several extremely popular tales together. (ST13605)

The Tallest Set of "Syntax" We've Ever Seen

168 **ROWLANDSON, THOMAS, Illustrator. [COMBE, WILLIAM].** [THE THREE TOURS OF DR. SYNTAX:] IN SEARCH OF THE PICTURESQUE . . . IN SEARCH OF CONSOLATION . . . IN SEARCH OF A WIFE. (London: R. Ackermann's Repository of Arts, [1812], 1820, [1821]) Vol. I: 251 x 156 mm. (9 7/8 x 6 1/8"). Vols. II & III: 260 x 160 mm. (10 1/4 x 6 3/8"). Volume III with eight pages of ads and original wrappers and ads from three monthly parts bound in at rear. **Three separately published volumes.** FIRST EDITIONS IN BOOK FORM. VERY HANDSOME GILT-DECORATED EARLY 20TH CENTURY DARK BLUE CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in), covers with French fillet border, spines lavishly and elegantly gilt in compartments with a flower-filled cornucopia centerpiece surrounded by small tools and volute cornerpieces, inner gilt dentelles, top edges gilt, other edges untrimmed. With one woodcut illustration, one engraved tailpiece, and 80 ARTFULLY HAND-COLORED AQUATINT PLATES BY THOMAS ROWLANDSON (including two engraved titles). Front pastedown with engraved armorial bookplate of John Taylor Reynolds. ♦Spines (uniformly) more black than blue, four of the covers with just a hint of soiling, most plates with variable offsetting (usually faint, but noticeable in a half dozen cases), other trivial



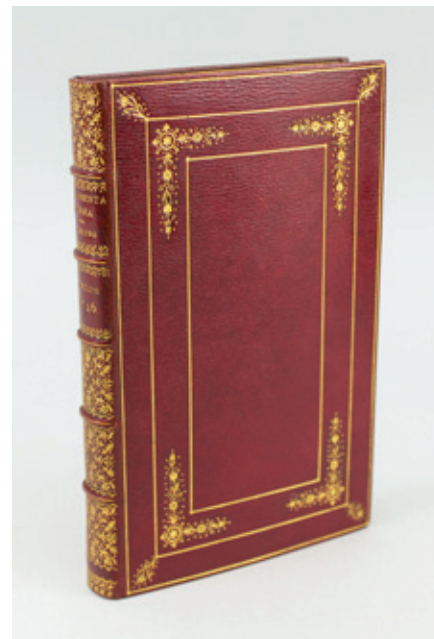
imperfections, but AN EXTREMELY DESIRABLE SET nevertheless, with strong impressions and good coloring of the first edition plates, with very spacious margins, and with lovely bindings that are lustrous and virtually unworn. \$3,250



Offered here in a set that stands out in at least three ways, the Syntax "Tours" feature a pedantic clergyman and schoolmaster meeting with an onslaught of amusing misfortunes in the course of earnest holiday travels. Told through a combination of Combe's comic verses and Rowlandson's caricatures, these misadventures constituted one of the most popular literary publications of the 19th century. The original "Tour" was conceived of as a parody of the books of picturesque travels then enjoying a considerable following, and when it was extremely well received itself, two more tours, as well as a number of imitations of the Syntax books, followed. While later editions of these works (often with dreadfully worn out plates) can rather easily be found, it is more difficult to find the first printings, and especially so in such handsome bindings as offered here. The presence of the wrappers from a few of the parts also helps to set this copy apart from its competition. But most important, it is the tallest set we have ever seen, with text leaves generally having about half an inch greater margin than the plates

at the bottom and fore edge. (Our first volume, separately published eight years before the second, is 3/8" shorter than volumes II and III, and even it is at least as tall as any set previously encountered.) Under normal circumstances, we would not have purchased a set with the kind of offsetting seen here, but, in our eyes, the extraordinary size of the volumes more than compensates for this defect. (ST12095)

169 SUCKLING, JOHN. FRAGMENTA AUREA. A COLLECTION OF ALL THE INCOMPARABLE PEECES, WRITTEN BY SIR JOHN SVCKLING. (London: Printed [by Ruth Raworth] for Humphrey Moseley [and other imprints], 1646) 183 x 113 mm. (7 1/2 x 4 3/8"). 4 p.l. (including frontispiece), 119, [7], 82, 64, [4], 52 pp. FIRST EDITION (with title in upper and lower case letters on title page, and Roman numeral title underlined). FINE CRIMSON STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY RIVIERE & SON (stamp-signed on front turn-in), covers with concentric gilt-rule frames featuring floral sprays at corners, raised bands, spine very densely gilt in compartments with flowers and leaves radiating from a central circle, all on a stippled ground, turn-ins with gilt rules and floral sprays (like those on the covers), glazed blue endpapers, all edges gilt. Engraved frontispiece portrait of the author, decorative woodcut headpieces and initials. Pforzheimer 995; Wither to Prior 827; Wing S-6126B. ♦Faint offsetting from portrait, first few leaves washed (and the remainder of the text perhaps lightly so), small portion at the top of the title page neatly replaced, probably to remove a previous owner's signature, otherwise A FINE COPY, clean and fresh internally, and in a lustrous, virtually unworn binding. \$1,500



Offered here in a fine antique (though not a 17th century-style) binding, these "Golden Fragments" comprise all of the significant works of Suckling (1609-42), a dashing Cavalier, ladies' man, and gambler who is said to have been the inventor of cribbage. Although he raised a troop to support the king in the First Bishops' War, he was accused



of treason in a plot to free the Earl of Stafford, and he apparently committed suicide as a result. Although his poetry is not profound, he writes well-crafted short colloquial stanzas, and as a careless and impudent light lyricist, gaily pursuing women and never letting himself get caught, he is extremely good. In addition to his poems, the present collection contains, among other things, Suckling's letters to important personages as well as three dramatic works. Nearly all of the several portions making up the text were printed for Moseley by one of two women, Susan Islip or Ruth Raworth. Almost all of the items appearing here are printed for the first time. The retrospective binding by the distinguished Riviere firm is skillfully executed in the style of Roger Payne (see item #72, above). The panel design and floral sprays on the covers and the dense tooling on the spine compartments are very like those on a binding in the Henry Davis Gift (Foot, Vol. II, 192) executed by Payne ca. 1790. In the manner of late 19th century bibliophiles' copies, the present item seems as if it might have been pressed (and lightly washed?) when its new bindings were put on, probably around 1890. However, there seems to be no significant harm done to the leaves, which still crackle happily when one turns them. (ST13529)

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

170 (ENGRAVINGS - FRENCH, 18TH CENTURY). FRENCH ENGRAVINGS OF THE EIGHTEENTH CENTURY IN THE COLLECTION OF JOSEPH WIDENER, LYNEWOOD HALL. (London: Privately printed at the Chiswick Press, 1923) 403 x 283 mm. (15 7/8 x 11 1/8"). **Four volumes.** Compiled by Edward Clayton. FIRST EDITION. ONE OF 120 COPIES. IMPRESSIVE RED CRUSHED MOROCCO BY RIVIERE & SON (signed on front turn-ins), triple ruled boards, raised bands, spines gilt in seven compartments, three with lettering, four with ornately gilt foliate cornerpieces and a blooming pineapple shrub centerpiece surrounded





by star and circle tools, densely gilt inner dentelles, blue silk pastedowns and free endleaves, top edges gilt, in numbered cloth slipcases (one of the slipcases inexpertly taped along the bottom). WITH 153 VERY FINE ENGRAVED PLATES, 62 OF WHICH ARE COLORED. Captioned tissue guards. ♦A BEAUTIFUL SET, with only the most trivial of imperfections. \$7,500

This uncommon set has great appeal both for the charm and quality of its illustrations and for Edward Clayton's interesting and informed commentary, and the whole beautifully produced and very substantial work is pleasing as a physical object on the shelf. The works are arranged alphabetically by artist, and many of the great names of the French Rococo, such as Boucher and Fragonard, are well represented. As is typical of the era, scenes of daily life among the highest echelons of society predominate (the figures sometimes dressed, for playful sport, in silken shepherd costume), and flirtation is a frequent theme. The final volume has a large section illustrating costume and an index enabling the reader to search by engraver. Late 19th century French lawyer and politician Albert Christophle was the original owner of this collection, which was purchased by American Joseph Early Widener to enhance the Widener family art collection, one of the most notable in the Western hemisphere. The nucleus of the family collection (of which the etchings form only a small part) was gathered by Peter Widener (1834-1915), who began as a modest Philadelphia butcher and became wealthy supplying the Union army with mutton during the Civil War. One of his sons died of typhoid, and another perished on the Titanic, so the entire family fortune went to the remaining son Joseph Widener (1871-1943), in his day one of America's wealthiest men. Joseph devoted himself to horse racing and art collecting, and his impressive gallery at Lynnewood Hall was visited by Spanish and Swedish royalty. In 1941 Widener donated the collection to the American public; the National Gallery of Art in Washington D.C. was built to house this magnificent artistic treasure. (CAH1231)

A CUIR-CISELÉ BINDING BY PAUL ATTENKOFER

171 (BINDING - CUIR-CISELÉ). ATTENKOFER, PAUL, Binder. A MOSTLY BLANK ALBUM CONTAINING A MANUSCRIPT POEM TO ST. HUBERT. ([Munich: ca. 1890]) 368 x 293 mm. (14 1/2 x 11 1/2"). [5] (manuscript), [137] (blank) leaves. A STRIKING CUIR CISELÉ BINDING OF VERY

INTRICATELY CARVED CALF OVER HEAVY BOARDS BY PAUL ATTENKOFER (signed "PO" on the upper board, possibly the initials of the designer?), front cover depicting the conversion of St. Hubertus framed by a peaked canopy (supporting two squawking birds with flapping wings) and borders of swirling acanthus leaves, the saint kneeling before a large stag from whose head a glowing crucifix extends, the saint's name prominently carved at the bottom of the board, lower cover with a single acorn branch enclosed in a plain double frame, original brass cornerpieces and clasps, raised bands, edges green and gauffered (top of spine probably repaired, front joint perhaps as well). Numerous initials painted blue or red with contrasting penwork, title page with two large initials painted blue and gold with fanciful red penwork. ♦Front joint somewhat rubbed (though everything very tight) a few minor dings and scratches, but both covers in excellent condition overall. A bit of scattered foxing internally, a little heavier to the first and last few leaves, but otherwise clean. \$2,500



The arresting upper cover of this binding is a marvelous example of the cuir-ciselé (or "cut leather") style in which the binder creates designs in high relief, often—as here—to dramatic effect. The distinct sculptural quality of cuir-ciselé bindings is accomplished through the manipulation of damp leather by striking or cutting. The design is often outlined first with a pointed tool, dampened, and then brought into relief by depressing the background, usually by stamping a succession of dots into the leather very close together by means of a pointed tool. Although the style originated in Germany, Austria, and Spain in the 15th century, it was taken up again in the late 19th century by binders such as Marius Michel and Charles Meunier. The present example was executed by Paul Attenkofer (1845-95), a Munich-based artisan who specialized in complex leatherwork in antique styles. The central panel depicts the conversion of Saint Hubert, patron saint of hunters and a figure often invoked against rabies. According to legend, Hubert, a member of the nobility and an avid hunter, was tracking a magnificent stag in the forest when he suddenly perceived the image of the cross between its antlers. Astounded, Hubert fell to his knees and was instructed by the Lord to follow a holy life. Saint Hubert was venerated throughout the Middle Ages and most notably in Liege, where he became the first Bishop of the city. Numerous orders have been named for the saint (some, including the International Order of Saint Hubertus, are still in existence), and it is quite possible that this binding was made for someone connected with such a group. An extremely similar binding, also by Attenkofer, can be seen in Adams, "Monatschrift für Buchbinderei" Vol. I, No. 6 (Berlin: F. Pfeilstücker, 1890). We almost never buy blank (or nearly blank) books, but we could not resist such a wonderfully realized carved binding as this one. (ST13576)

UNSIGNED BUT HIGH QUALITY INLAID MOROCCO COVERS AND DOUBLURES

Two Dozen Lovely, Mostly Unopened, Volumes of Poetry, Each Limited to 25 Copies, and with Inserted Watercolors

172 (BRITISH POETS). A SELECTION OF VOLUMES FROM "THE CROWN EDITION OF BRITISH POETS." (London: Printed at the Chiswick Press for the British Literary Society, ca., 1890) 175 x 108 mm. (6 7/8 x 4 1/4"). **14 works in 24 volumes** (from a complete run of 33 works in 77 volumes). No. 5 OF 25 COPIES in each case. VERY FINE ORIGINAL OLIVE GREEN LEVANT MOROCCO, covers each with a graceful frame of leafy branches bearing a dozen inlaid red and white roses, raised bands, spines gilt in one large and four small compartments, the small compartment at head with an inlaid red flower bud on a gilt



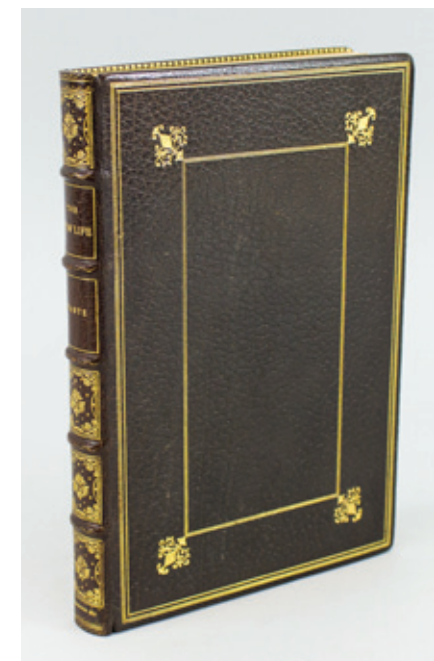
sprig, larger compartment with a stem blossoming with one red and one white rose, CRIMSON MOROCCO DOUBLURES enclosed by a gilt floral frame and with an inlaid purple morocco crown at center, crimson watered silk endleaves, top edges gilt, MOST VOLUMES UNOPENED OR LARGELY SO. Each volume in a felt-lined black morocco slipcase. EXTRA-ILLUSTRATED with 72 hand-colored engravings and 23 ORIGINAL WATERCOLORS signed by N. Brignot, all with tissue guards. Limitations page with the engraved bookplate of Hannah M. Standish. ♦Spines faded (as almost always with green morocco) to a pleasing olive brown (half a dozen spines unevenly sunned), trivial imperfections internally, but IN EXTRAORDINARILY FINE CONDITION, with virtually no signs of use (being almost entirely unopened), and with the animated inlaid bindings lustrous and unworn. \$6,500

Handsome outside (with their inlaid covers) as well as inside (with their morocco doublures), this is a highly attractive group of poetry volumes that also features a very restricted press run, inserted material (including more than 20 original watercolors), and a distinguished provenance. In addition to poetical works, the volumes contain biographical information on the authors as well as extensive annotations. The set contains works by Samuel Butler (two volumes), Thomas Campbell, Charles Churchill (two volumes), William Collins, William Cowper (three volumes), John Dryden (five volumes), George Herbert, Robert Herrick (two volumes), Sir Walter Raleigh, Samuel Rogers, the Earl of Surrey, Henry Vaughan, Sir Thomas Wyatt, and Edward Young (two volumes). These especially handsome books are in a remarkable state of preservation: all of them open stiffly, and it's clear that in their lifetime, they have been much more cared for than read. Their previous (and very probably original) owner was Hannah M. Standish of Pittsburgh, whose distinguished library was sold on 3 March 1926 at the American Art Association Gallery in New York. (ST12154)

THE CLUB BINDERY

173 DANTE ALIGHIERI. *THE NEW LIFE OF DANTE ALIGHIERI.* (Cambridge: Printed at the Riverside Press, 1892) 202 x 140 mm. (8 x 5 1/2"). 3 p.l., 168 pp. Translated by Charles Eliot Norton. No. 1 OF 250 COPIES. HANDSOME BROWN CRUSHED MOROCCO, GILT, BY THE CLUB BINDERY (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, central panel with double gilt rule frame and oblique fleuron cornerpieces, raised bands, spine gilt in compartments with floral cornerpieces and central floral ornament enclosed by a lozenge of small tools, gilt titling, densely gilt turn-ins, top edge gilt, other edges untrimmed. Verso of front free endpaper with morocco bookplate of Henry William Poor. For the binding:

"Bound to Be the Best: The Club Bindery" 45. ♦Free endpapers with the usual offset shadow from binder's glue, a couple of trivial spots internally, but A VERY FINE COPY—the text clean, fresh, and bright, and in a lustrous, virtually unworn binding. \$3,250

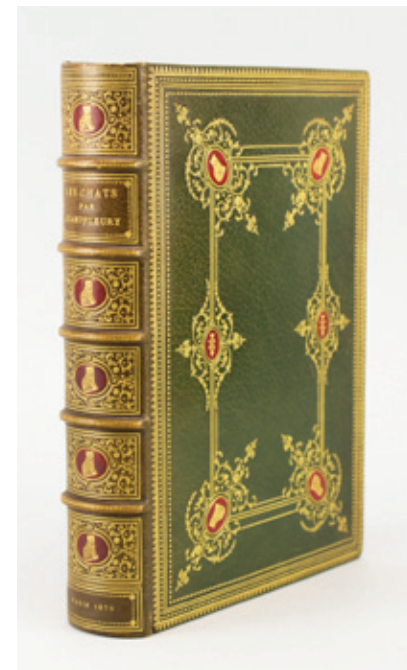


Adorning a 13th century classic, this is a very pleasing product of the distinguished and historically important Club Bindery, a workshop established at the end of the 19th century for the purpose of creating fine bindings for American bibliophiles. Once the Grolier Club was founded in 1884 as an organization 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. Written in 1295, the semi-autobiographical text here is a work of courtly love, important as a reflection of the Medieval interest in that genre and also as a piece written

partly in prose, partly in verse, and entirely in Italian (rather than Latin). Our translation of "La Vita Nuova" is by art historian and Dante scholar Charles Eliot Norton (1827-1908), one of the founders of the Dante Club who assisted Longfellow with his translation of "The Divine Comedy." According to "Bound to Be the Best," the present volume was once owned by Edwin Holden, who served as president of the Grolier Club in 1906. It later passed into the collection of the prominent American connoisseur Henry William Poor (1855-1915), who co-founded the firm that became Standard & Poor's. (ST12870d)

--- TWO LUXURIOUS VOLUMES, ---
 FEATURING MOROCCO DOUBLURES, BY MICHEL RITTER

174 **CHAMPFLEURY.** *LES CHATS.* (Paris: J. Rothschild, 1870) 223 x 155 mm. (8 3/4 x 6 1/8"). xiv, 332 pp. Fifth Edition. DELIGHTFUL GREEN CRUSHED MOROCCO, BEAUTIFULLY GILT AND INLAID, BY M. RITTER (stamp-signed on front doublure), covers with delicate gilt-tooled frame incorporating at corners red oval morocco onlays stamped with a gilt cat; raised bands, spine densely gilt in compartments featuring central red morocco oval with cat stamp, PINK MOROCCO DOUBLURES SEMÉ WITH ROWS OF GILT CATS, blue brocade free endleaves, marbled flyleaves, top edge gilt, other edges rough trimmed. With black and white illustrations in the text, 18 of them full-page, with eight plates, as called for, three in color (one of these double-page) and five etchings, one by Manet; EXTRA-ILLUSTRATED with 24 engraved plates depicting cats or famous cat lovers. With an



autograph letter, signed, tipped in at front. A Large Paper Copy. ♦Spine uniformly sunned to olive brown, a breath of rubbing to joints and extremities, occasional offsetting from plates, other trivial imperfections, but A LOVELY BOOK IN FINE CONDITION, clean and fresh internally, with vast margins, and in a lustrous binding with only negligible signs of wear. \$4,500

This is a deluxe edition of Champfleury's history of the beloved domestic pet, with illustrations by Manet, Delacroix, and Marie Champfleury, offered here in a striking and appropriately feline binding by Parisian artisan Michel Ritter (1853-98). Our binder had studied with and worked for Engel of Paris, and afterward in his short-lived career in the late 1880s and early 1890s produced work of very high quality that is now seldom seen. "Les Chats" chronicles the history of the cat from ancient times in China, Egypt, and Greece, through the witchcraft-obsessed Middle Ages, to its status as household iconoclast, with additional discussion of the cat's influence in the arts and culture. An important French novelist and art critic, Jules François Félix Husson, called Champfleury (1821-89), was a proponent and pioneer of French realism. He was also a serious collector of French art and a porcelain expert who curated the collection at the famed Sèvres porcelain factory. The pink doublures here, with row after row of posing cats, are especially appealing. (ST13534)

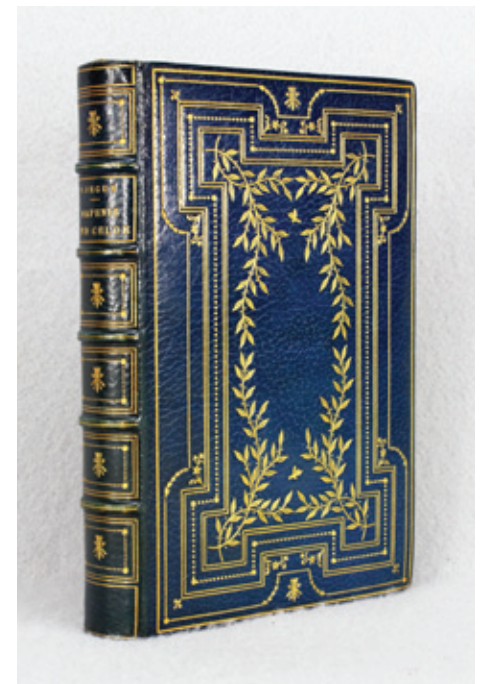
175 **LONGUS.** *DAPHNIS AND CHLOE, A PASTORAL ROMANCE.* (London: Vizetelly & Co., [ca. 1890]) 220 x 156 mm. (8 5/8 x 6 1/8"). xii, 155, [1] pp. Translated into English by Rev. C. V. Le Grice. ELEGANT CONTEMPORARY CERULEAN BLUE CRUSHED MOROCCO, GILT, BY M. RITTER (stamp-signed on front turn-in), covers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

of these after Charles Eisen. ♦Spine just slightly sunned, one plate with minor marginal smudge, otherwise A VERY FINE COPY, clean, fresh, and bright internally, with rich impressions of the engravings, and in a lustrous, virtually unworn binding. \$3,500

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



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--- SEVEN ITEMS (IN 13 VOLUMES) BOUND BY ZAEHNSDORF ---

176 **ELIOT, GEORGE.** *FELIX HOLT THE RADICAL.* (Edinburgh and London: William Blackwood and Sons, 1866) 196 x 122 mm. (7 3/4 x 4 3/4"). **Three Volumes.** VERY ATTRACTIVE CHESTNUT-BROWN CRUSHED MOROCCO, GILT, BY ZAEHNSDORF (stamp-signed on front turn-in), covers with gilt frame formed by double rules and stylized floral tools, two raised bands dividing the spines into three panels of varying length, gilt titling in the second panel, densely gilt turn-ins, marbled endpapers, top edge gilt. ♦A FLAWLESS COPY. \$2,500

This is a very attractively bound copy of a celebrated three-decker centering on a political election during the Reform Bill controversies of the 1830s. It is atypical as the author's only political novel, but typical in that it presents an engrossing sociological analysis through a close scrutiny of the provincial middle class. Characterized by Lord David Cecil as the first modern novelist, George Eliot (born Mary Ann Evans, 1819-80) brought to her work an impressive intellect that left a profound mark on the evolution of British fiction. After her, "the English novel would be not only the product of a sensitive observer and natural artist, but also the vehicle for ideas based upon a conscious rational philosophy." (Day) Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a



number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at age 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. A family-run business until 1947, the Zaehnsdorf bindery continued to produce consistently attractive and innovative designs executed with unflinching skill. The present immaculate bindings show the high quality of finishing typical of Zaehnsdorf work: the tooling is intricate and precise, and the general feeling the binding gives is one of animated stability. (ST13601)

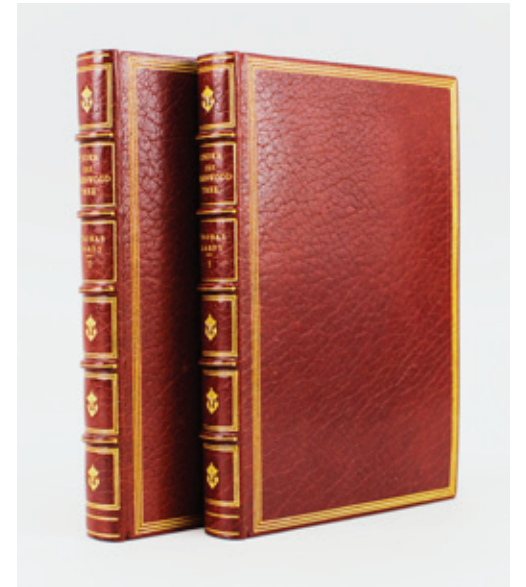
177 GRONOW, [REES HOWELL]. *THE REMINISCENCES AND RECOLLECTIONS OF CAPTAIN GRONOW: BEING ANECDOTES OF THE CAMP, COURT, CLUBS, AND SOCIETY, 1810-1860.* (London: [Printed by Ballantyne and Co. for] J. C. Nimmo, 1889) 267 x 168 mm. (10 1/2 x 6 5/8"). **Two volumes.** No. 22 OF 870 COPIES printed for England and America with 25 plates in two states. EXTREMELY HANDSOME RED CRUSHED MOROCCO, ORNATELY GILT, BY ZAEHNSDORF (stamp-signed on front turn-ins and with special oval gilt stamp on rear pastedowns), covers with wide filigree frame with densely massed scrolling fleurons, raised bands (unevenly spaced in the continental style) forming five compartments, the second and two small bottom compartments with titling, the top and elongated middle compartment decorated with intricate gilt in the same way as the boards, broad inner gilt dentelles, marbled endpapers (with a thickly gilt lining between dentelles and pastedowns), top edges gilt, other edges untrimmed. With 50 plates (comprising 25 images, each in two states: one proof before letters done on plate paper, the other on Whatman paper, titled and hand colored), as called for. A Large Paper Copy. Front pastedown with engraved bookplate of John Raymond Danson. ♦A couple of very faint scratches on back cover of volume II, just a hint of rubbing at top and bottom of lower joint of same volume, but AN ESPECIALLY FINE COPY IN GLORIOUSLY DECORATED MOROCCO, the text virtually spotless, and the bindings extremely lustrous and scarcely worn. **\$1,600**



Offered here in a particularly beautiful set, these "reminiscences" provide a memorable window into military and social life in London and on the continent during the half century preceding the author's death (at 71) in 1865. Captain Rees Howell Gronow had a knack for being in the right place at the right time, whether it be the Almack's assembly rooms where he was present for the introduction of the "shocking" new waltzes that replaced reel dances, or the Battle of Waterloo, for which he provided one of the finest eyewitness accounts. He also had the ability to write of his adventures in an entertaining fashion. After serving in the army for nearly 10 years, he returned to London with the intention of entering politics and, more importantly, pursuing life as a man about town. He purchased the house that had belonged to Beau Brummell, the famous dandy whose dress and manners were obviously an inspiration to Gronow. His political career was brief, as he was unable to afford the bribes necessary to sustain it. According to DNB, he then "devoted the next thirty years to a life of idleness and fashionable pursuits in London and, later, in Paris." He also began work on these memoirs, first published in 1861. In DNB's words, his accounts, while in some ways unreliable, are accurate as to "his personal experiences, . . . the state of Paris in 1815, the condition of society in London in his own time, and the doings of the court of Napoleon III." The present limited edition is illustrated with charming engravings selected by art writer Joseph Grego (1843-1908), and the item's glimmering morocco packaging is very striking. (ST12128)

Hardy's Rarely Seen Second Novel

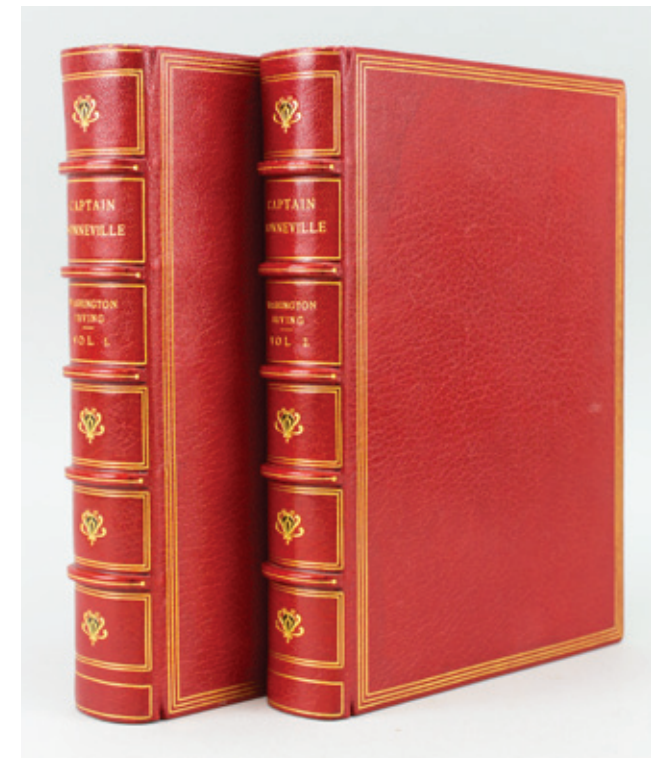
178 HARDY, THOMAS. *UNDER THE GREENWOOD TREE.* (London: Tinsley Brothers, 1872) 192 x 130 mm. (7 1/2 x 5 1/4"). **Two volumes.** FIRST EDITION. ONE OF PRESUMABLY 500 COPIES (according to Purdy). FINE MAROON CRUSHED MOROCCO BY ZAEHNSDORF (stamp-signed on rear turn-in), covers with triple gilt fillet border, raised bands, spines gilt in compartments with vase and garland centerpiece, gilt titling, turn-ins with gilt floral vine roll, marbled endpapers, top edges gilt. Purdy, p. 6; Sadleir 1117. ♦A BEAUTIFUL COPY, the bindings entirely unworn and unusually bright, and the text with no signs of use. **\$5,000**



This is a handsomely bound copy of Hardy's rare second novel, the first of his Wessex stories. A gentle and optimistic tale compared to his darker later works, it relates the romance of Dick Dewy, a church musician in rural Mellstock, and Fancy Day, the young schoolteacher who, as organist, will soon supplant Dick and his fiddlers in the Mellstock church. DNB calls this is a "deeply personal" novel—Hardy's father was, like Dick, a church musician whose position was usurped by the "newfangled" organ—and notes that it "possesses a deceptively simple elegance unmatched by any of Hardy's later fiction." That phrase could also be used to describe our tasteful, understated binding, which is expertly crafted with high quality materials by one of England's leading binderies. (ST12957)

One of 100 Copies on Special Large Paper, Elegantly Bound, and in Outstanding Condition

179 IRVING, WASHINGTON. *THE ADVENTURES OF CAPTAIN BONNEVILLE.* (New York and London: Printed by the Knickerbocker Press for G. P. Putnam's Sons, 1895) 253 x 180 mm. (10 x 7 1/2"). **Two volumes.** NO. 3 OF 100 COPIES of the Colorado Edition. HANDSOME SCARLET CRUSHED MOROCCO BY ZAEHNSDORF (stamp-signed on front turn-in), covers with gilt triple fillet border, raised bands, spines gilt in



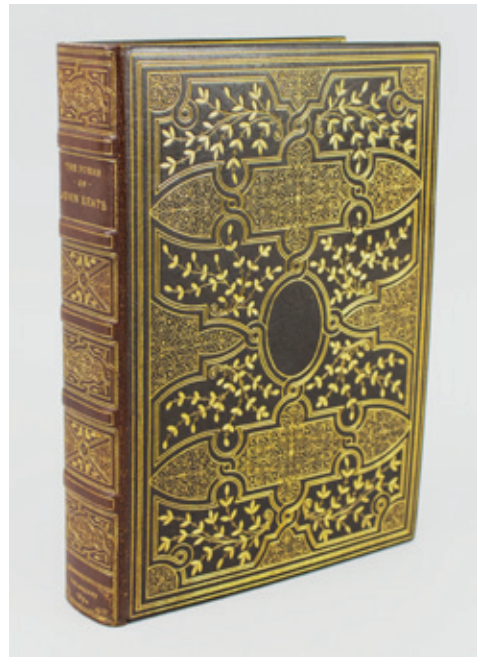
double-ruled compartments with anthemion centerpiece in gilt and inlaid black morocco, gilt titling, richly gilt turn-ins, marbled endpapers, all edges gilt. With a folding map of Captain Bonneville's travels, and 28 plates printed on Japon, as called for, all with captioned tissue guards. Text framed in gold. Wagner & Camp 67. ♦Small faintly darkened area at top of front cover of volume II, otherwise AN ESPECIALLY BEAUTIFUL SET IN EXTRAORDINARILY FINE CONDITION, the bindings remarkably lustrous and entirely unworn, and the text and plates pristine. **\$1,250**

This is an excellent edition, in immaculate condition, of Irving's account of the explorations of Captain Benjamin Bonneville in the American West, offered here in an elegant binding. The French-born Bonneville (1796-1878) obtained a leave of absence from the U. S. Army in 1832 to explore the American West, and he set out from Fort Osage, Missouri, to follow the Oregon Trail. His real purpose, unknown to the Army, was to establish himself in the fur trade, but this objective was frustrated when the powerful Hudson Bay Company refused to do business with him. His party made it to Fort Vancouver

in what is now Washington state before turning back eastward. Bonneville did spend considerable time among the Shoshone and Nez Perce tribes, and kept a journal detailing his experiences on the trail. When he returned to New York, he met the writer Washington Irving in the office of his backer, John Jacob Astor, and turned this journal over to the American author. According to ANB, Bonneville's "fame rests largely on the skillful pen" of Irving. "The romantic style Irving employed in 'The Adventures of Captain Bonneville' saved Bonneville from almost certain obscurity and (along with Irving's 'A Tour of the Prairies' and 'Astoria') greatly influenced popular fictional and nonfictional depictions of the fur trade." ANB further observes: "Fundamentally factual, these books, especially 'Bonneville,' romanticize the wilderness, highlighting heroic enterprise, for instance, and adding local color in the form of trappers' stories and Indian lore. All three of the western books were widely read." Irving (1783-1859) was the first American to earn a comfortable living as a writer, and he helped to establish literature as a profession, rather than an avocation, in the new nation. The present edition is attractively printed on luxurious paper and enhanced with illustrations of Western landscapes and life among the Indian tribes. (ST12956)



180 (KELMSCOTT PRESS). 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 BROWN 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, BROWN 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. 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 a little dulled and 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

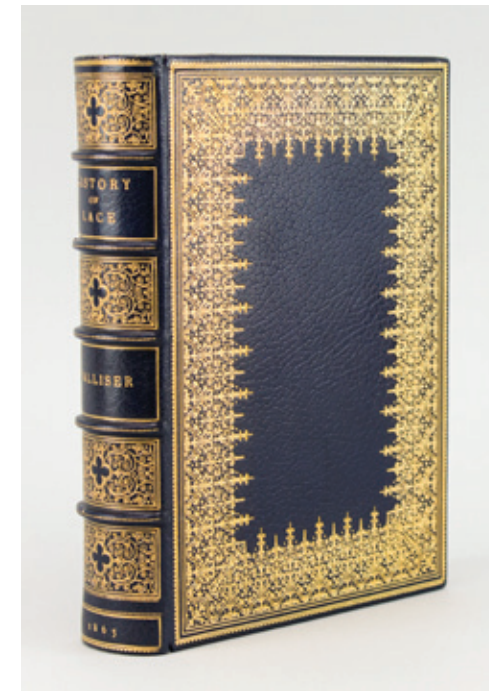


This is a wonderfully appealing item that combines a major publication of William Morris' Kelmscott Press with a virtuoso binding from one of England's best workshops. In his brief but intense life, John Keats (1795-1821) produced some of the most popular and most influential Romantic poetry ever printed. 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 (about which, see item #26, above). Zaehnsdorf produced a number of bindings in this genre with their usual expertise. 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. (ST13112c)



A Book about Lace in a Binding with Very Lacy Covers

181 PALLISER, FANNY BURY. HISTORY OF LACE. (London: Sampson Low, Son, & Marston, 1865) 210 x 140 mm. (8 3/4 x 5 1/2"). iv, 460 pp. FIRST EDITION. ELEGANT DARK BLUE CRUSHED MOROCCO, VERY INTRICATELY GILT, BY ZAEHNSDORF (stamp-signed on verso of front free endpaper and with blind-stamped oval stamp on rear pastedown), covers with wide, lacy gilt dentelle frame, raised bands, spine densely gilt in compartments with central quatrefoil surrounded by filigree tooling, turn-ins with filigree gilt tooling, lavender silk endleaves, all edges gilt. With engraved frontispiece portrait of an Austrian archduchess in a lace ruff collar, more than 150 illustrations in the text, and 26 plates (16 color) of lace patterns. Front free endleaf with ink ownership signature of Mrs. C. B. Cleveland. ♦A SUPERB COPY, with no signs of use. \$2,250



This is a perfect example of a beautiful binding that reflects the contents of the work it covers, the very delicate and intricate design the binder has chosen being perfectly appropriate for this volume on the history of lace. Described by DNB as "a comprehensive classification of varieties of lacework and a mine of information on its history," this lavishly illustrated, comprehensive study of the history of lace is considered the classic work on the subject. It was translated into French in 1869, went to three editions in the author's lifetime, and was republished into the 20th century. Palliser (1805-78) helped to organize the International Lace Exhibition of 1874 at the South Kensington Museum, and donated many of her lace specimens to the institution, which now has one of the largest lace collections in the world. (ST13159)

A Lovely Pair of Bindings for Two Famous Sonneteers

182 HOWARD, HENRY, EARL OF SURREY [and] WYATT, THOMAS. THE POETICAL WORKS OF SURREY AND WYATT. (London: William Pickering, 1831) 195 x 120 mm. (7 3/4 x 4 3/4"). **Two volumes.** EXTREMELY HANDSOME DARK BROWN MOROCCO, VERY VIGOROUSLY GILT, BY ZAEHNSDORF (stamp-signed and dated 1895 on front turn-in of first volume, and with their oval trademark stamped in gilt on the

rear leather free endleaf of each volume), covers with wide frame of gilt floral sprays, some of these extending into the central panel, front covers with gilt titling, flat spines repeating floral motif and gilt lettering, GREEN MOROCCO DOUBLURES AND ENMLEAVES, the former with multiple fillets and significant floral tooling and the latter with a single gilt rule. Each volume with a frontispiece portrait. ♦Perhaps a breath of wear to joints and extremities, leaves a shade less than bright because of paper stock, otherwise A LOVELY SET, ENTIRELY CLEAN AND FRESH INSIDE AND OUT. \$5,500

This is a very handsomely decorated pair of bindings containing the work of the two short-lived poets who jointly are often called the "father of the English sonnet." Henry



Howard, (by courtesy) Earl of Surrey (1517?-47), wrote verses in several different meters and was known for the grace and polish of his work. He is given the credit, along with Wyatt, for bringing the sonnet from Italy into England, and he is given the sole credit, in his translation of the "Aeneid," for introducing blank verse. An army officer who served with valor, he was the victim of poorly chosen political enemies and was executed on a frivolous charge of treason at age 30. Sir Thomas Wyatt (1503-42) spent most of his life as a diplomat, serving King Henry VIII, who was the monarch all of Wyatt's adult life. Partly because he was more than once known to be, or suspected of being, Anne Boleyn's lover, he was in and out of favor—and the tower—like a revolving door. His first poetical publication, in 1549, was a posthumous metrical translation of the Psalms. His first major appearance was in the 1557 printing of "Tottel's Miscellany," known at the time of publication as "Songs and Sonnets" by Wyatt, Howard, and others. The rest of Wyatt's writings remained in manuscript, not coming to light until after 1800. Howard and Wyatt were included in Pickering's important publishing project called the "Aldine Poets," but the present volumes are not from that series, as our books are significantly larger than those in the "Aldine" series. (ST13018)



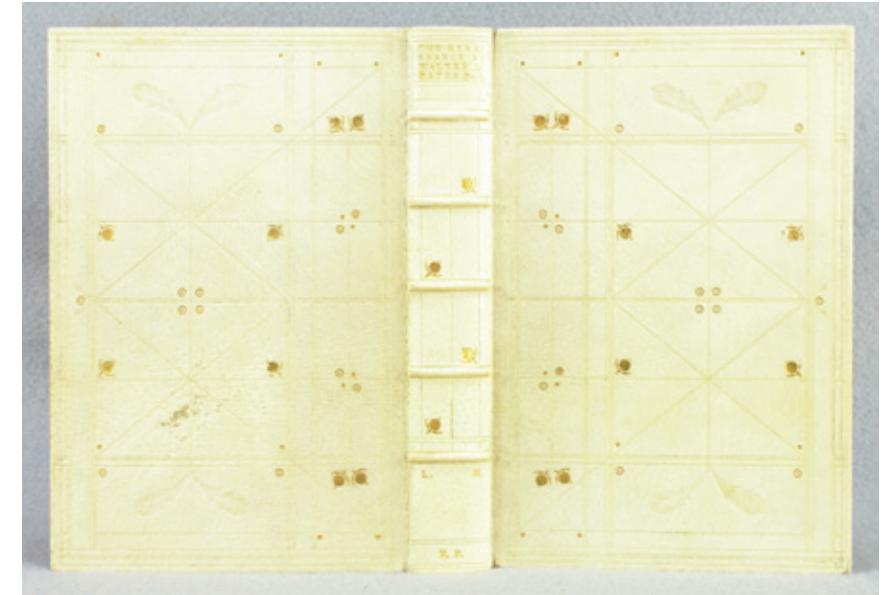
HACON & RICKETTS

*A Lovely Arts and Crafts-Style Binding Designed by Charles Ricketts
For a Major Patron of the Movement*

183 PATER, WALTER. *THE RENAISSANCE: STUDIES IN ART AND POETRY.* (London and New York: Macmillan and Co., 1893) 206 x 137 mm. (8 1/8 x 5 3/8"). xvi, 253, [1] pp. Fourth Edition. STRIKING CONTEMPORARY ARTS AND CRAFTS STYLE WHITE PIGSKIN, designed by Charles Ricketts (stamp-signed with the "HR" monogram [for "Hacon and Ricketts"] on rear turn-in), covers blind-tooled in a geometric pattern resembling a window, with blind-stamped leaves decorating the top and bottom panel and gilt pomegranates and anular dots in corners of the "panes," raised bands, spine panels tooled with vertical lines and with gilt pomegranate stamp, blind-tooled titling at head, gilt initials "L. H." and "V. P." at foot, blind-ruled turn-ins, edges untrimmed. In a folding cloth box. Title vignette printed in red. Front pastedown with book label of Laurence W. Hodson of Compton Hall, Wolverhampton (see below). ♦Boards a little splayed, minor soiling to lower cover, just a breath of rubbing to extremities, mild foxing to opening leaves, but still A FINE COPY—internally clean, fresh, and bright, and in an extremely pleasing custom binding with only trivial imperfections. \$6,500

This is an important study in the field of art history, offered here in a rarely encountered and very pleasing binding by one of the most distinctive designers of the period. "The Renaissance" had a major influence on the study of art and on the aesthetic movement: Oscar Wilde called it his "golden book." A gentle, lifelong bachelor who lived with

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



--- TWO BOOKS FROM THE DOVES BINDERY ---

184 ANTONINUS, MARCUS AURELIUS. *THE THOUGHTS OF THE EMPEROR M. AURELIUS ANTONINUS.* (London: [Printed by The Chiswick Press for] George Bell and Sons, 1890) 198 x 130 mm. (7 3/4 x 5 1/8"). 4 p.l., 287, [1] pp. Reprinted from the Revised Translation of George Long. No. 88 OF 100 LARGE PAPER COPIES SIGNED by Charles Whittingham. ONCE LOVELY AND STILL PLEASING OLIVE-GREEN MOROCCO, HANDSOMELY GILT, BY THE DOVES BINDERY (stamp-signed and dated 1894 on rear turn-in), covers with gilt fillet border with a spray of heart-shaped leaves at corners, raised bands, spine gilt in compartments with similar centerpiece, the three-leaf motif repeated in the stippled cornerpieces, gilt titling, turn-ins gilt-ruled with stippled three-leaf cornerpieces, all edges gilt and gauffered with two rows of dots. For the binding: Tidcombe 56. ♦Spine and edges of boards sunned to honey brown, joints rather worn (though boards still firmly attached), occasional minor foxing in the text; the binding with significant condition issues, but an inexpensive example of an early attractively decorated Doves binding without any fatal problems, and with a very clean, fresh, and bright text printed within vast margins. \$2,400



This is an early product of the Doves Bindery, executed during the second year of the workshop's operation. Tidcombe's detailed and exhaustive catalogue lists 167 examples of bindings produced by Thomas J. Cobden-Sanderson's own hands, all executed between July of 1884 and March of 1893. With this small corpus of work, Cobden-Sanderson (1840-1922) "rejuvenated English binding" with his theories of design "and set it on a new course of development." (Morgan Library Exhibition catalogue) Nixon calls him "the pre-eminent figure in the more recent history of English bookbinding, both as a designer of great originality, who rescued the craft from half a century of purely

imitative work, and as a craftsman of outstanding ability." ("Five Centuries") Cobden-Sanderson opened the Doves Bindery on 20 March 1893, and from that day forward no longer bound books with his own hands. He was, however, responsible for all of the designs used by the Doves Bindery, right up to his death at age 82. (For more on the Doves Bindery, see next item.) The present volume is an attractive modern edition of George Long's translation (first printed in 1862), done on high quality paper. First appearing in print in 1550, the 12 books of "Meditations" of the second century Roman emperor and Stoic philosopher Marcus Aurelius Antoninus instruct us to obey the divine law that our reason leads us to understand, to forgive injuries, to treat all humans as equals, and to wait for death without fear. Originally issued in 1862 and characterized by DNB as "admirable," the present translation by Long (1800-79) was very popular. (ST13158)

185 BLUNT, WILFRID SCAWEN. THE CELEBRATED ROMANCE OF THE STEALING OF THE MARE. (London: Reeves and Turner, 1892) 178 x 140 mm. (7 x 5 1/2"). xi, 127, [1] pp. Translated from the Arabic by Lady Anne Blunt, and done into verse by W. S. Blunt. FIRST EDITION. FINE OLIVE-BROWN CRUSHED MOROCCO, GILT, BY THE DOVES BINDERY (stamp-signed and dated 1894), raised bands, spine featuring vertical descending titling, with single letters alternating on either side of a meandering vine, the vine supporting many large and small cloverleaves, gilt-ruled turn-ins with clover leaf cornerpieces, all edges gilt and with dotted gauffering. For the binding: Tidcombe 65. ♦Spine and edges of boards sunned to honey brown, mild foxing to opening and closing leaves, otherwise in excellent condition, clean and fresh internally in a scarcely worn binding. **\$1,950**



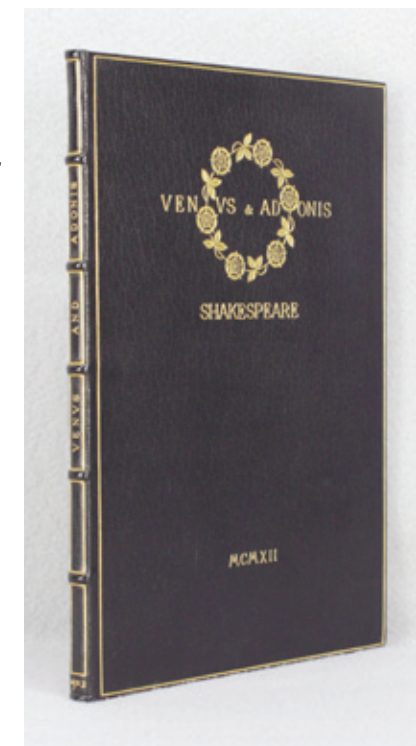
Like the previous item, this is an attractive early specimen from the Doves Bindery, founded by T. J. Cobden-Sanderson in March of 1893. The best-known binder in England at the time, Cobden-Sanderson hired Charles McLeish from Riviere and Charles Wilkinson from Zaehnsdorf as finishers, Bessie Hooley (also from Riviere) as sewer, and Douglas Cockerell as apprentice; although his health prevented him from binding with his own hands, he continued to do all the designs. True to his socialist ideals, Cobden-Sanderson paid his workers, all trade union members, what he considered a "living wage"—a considerable increase over the salaries paid in their previous positions—and provided a better working environment than any other bindery in London, with a 48-hour work week, rather than the usual 54. The text here—the translation of a popular Arabic romance with a Medieval flavor—is one of two collaborations by an unusual and accomplished couple who embraced the "white draperies of Arabia" as a cleansing remedy for their sick Western souls. The heir to a fortune, Wilfrid Blunt (1840-1922) travelled widely, expended great energy as an opponent of British imperialism, and wrote a good deal of rather uneven poetry, the best of which appears in this volume. DNB says that his sonnets and lyrics "are of permanent value" and that he "had considerable influence upon the younger generation of English poets of his day." He is chiefly known, however, for his almost comically insatiable carnality, impelled, more than anything, by his awkwardness

with women in any role except as a lover. As Peterson tells it, Blunt "romped amorously through life, leaving behind him a trail of seduced women, outraged husbands . . . , and numerous illegitimate offspring." Magnetically handsome, he inevitably called to mind Lord Byron, and it was "wonderfully appropriate that in 1869 he married Byron's granddaughter, who mysteriously tolerated her husband's erotic adventures until they at last separated in 1906." Lady Anne (1837-1917) was herself a great heiress and held the title Baroness Wentworth in her own right. The daughter of the brilliant Ada Lovelace, she was an accomplished linguist, a daring traveller, and a respected breeder of Arabian horses. (ST13113)

--- TWO IMITATION DOVES BINDINGS ---

186 (DOVES PRESS). SHAKESPEARE, WILLIAM. VENUS & ADONIS. (Hammersmith: Doves Press, 1912) 238 x 171 mm. (9 3/8 x 6 3/4"). 57, [2] pp. ONE OF 200 COPIES on paper (and 15 on vellum). Extremely attractive dark blue crushed morocco, gilt, in the style of the Doves Bindery, covers gilt with plain rule border, both boards with a prominent wreath of Tudor roses, titling and date, raised bands, spine compartments ruled in gilt, vertical titling in three compartments, turn-ins with gilt French fillet, all edges gilt and gauffered with two rows of tiny dots. In a matching morocco-lipped slipcase. Tidcombe DP-30; For the binding: Tidcombe "Doves Bindery," p. 464. ♦The usual faint offsetting from turn-ins, but AN IMPECCABLE COPY. **\$8,500**

This and the next item come from a group of 26 intriguing (and obviously uncommon) examples Tidcombe has identified as imitation Doves bindings, a body of handsomely executed volumes that continue to be mysterious. She differentiates between forgeries (those books, like the next item, that are stamp-signed with "C - S" and a date) on the one hand and unsigned "copies of Doves bindings or bindings in the Doves style" (like the present example) on the other. But she treats them as one group "because they have several features in common." Like the volume described in the next entry, the present binding conforms in every respect to the typical imitation Doves binding that Tidcombe discusses in the appendix of her work on the Doves Bindery (see pp 458-65): it is a Doves Press book, it is bound in dark blue morocco, the headbands have a visible red core, the letters "E" and "S" are close together on the signature pallet, and so on. In fact, Tidcombe uses a picture of this binding to illustrate the Doves Bindery imitations. (The same design seen here was used for a copy of the 1909 Doves Press Shakespeare's "Sonnets"—see Tidcombe 744.) Tidcombe says that these bindings were executed between 1936 and 1938, and she notes that "the finishing on most of these bindings is of a very high standard." She also notes that the expert nature of the work on the covers is not matched by the typically less adroit stamp-signed signature, which she conjectures may have been added in the signed examples by another hand after the fact. Among the signed and unsigned pseudo-Doves bindings Tidcombe has identified, this has the only design that she characterizes as "very elaborate" (but see next entry!). Although Tidcombe suggests that the person responsible for the forged Doves bindings could possibly have been the former Doves Bindery finisher Charles McLeish, she does not settle on him or any other likely candidate. Whoever was behind them, the volumes in this puzzling group of bindings—like other forgeries and imitations of historically important cultural artifacts—are actively collected for their value as counterfeits. Written in 1592–93 with a plot based on passages from Ovid's "Metamorphoses," "Venus & Adonis" is one of seven works of Shakespeare—four plays and two other volumes of poetry—issued by the Doves Press. Cobden-Sanderson had cherished a vision of printing all of Shakespeare's work, but the quantity of the material and his own ill health made him realize that he could not live long enough to accomplish this. The text used for the Doves printing is from the 1593 first edition issued by Richard Field, with the nine errors in that work listed here after the colophon and corrected in our text. (ST12756)



187 (DOVES PRESS). TENNYSON, ALFRED LORD. SEVEN POEMS & TWO TRANSLATIONS. (Hammersmith: Doves Press, 1902) 233 x 165 mm. (9 1/4 x 6 1/2"). 55, [1] pp. ONE OF 325 COPIES on paper (and 25 on vellum). EXTREMELY ATTRACTIVE DARK BLUE CRUSHED MOROCCO, GILT, IN THE STYLE OF THE DOVES BINDERY (stamp-signed and dated 1909 on rear turn-in), covers with gilt frame formed by interlocking double rules, side- and cornerpieces with oakleaf clusters accented by open circles and solid dots, large double gilt-rule lozenge in central panel, raised bands, spine gilt in compartments with open circle at center, an oakleaf cluster extending above and below it, dots in corners, gilt vertical titling, gilt-ruled turn-ins with oakleaf clusters at corners, all edges gilt and gauffered with two rows of dots. In a blue cloth slipcase. Tomkinson, p. 45; Tidcombe DP-4. For the binding: Tidcombe, p. 463

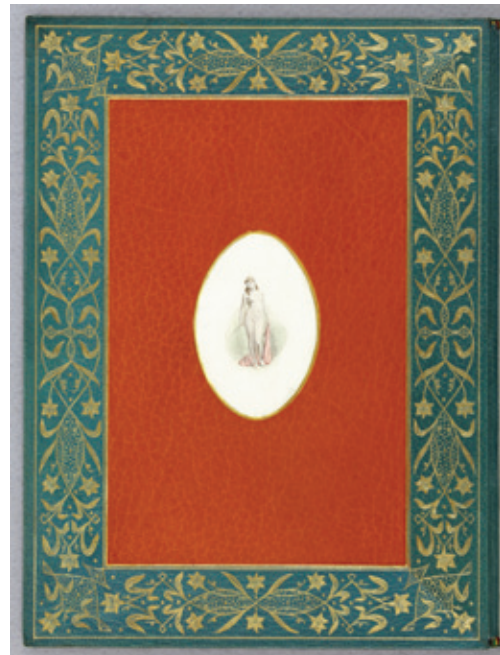
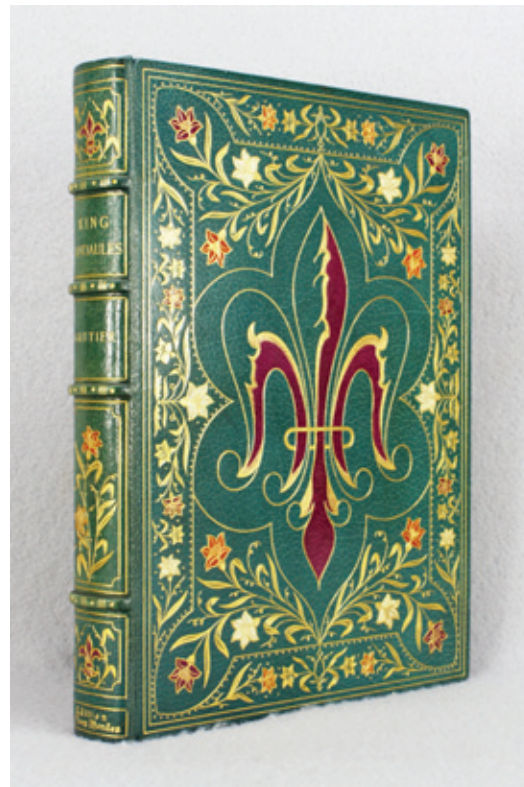


◆The usual faint offsetting from the facing turn-ins on the front and rear free endpaper, half a dozen leaves with minor foxing just to the lower fore-edge corner, otherwise VERY FINE, the text clean, fresh, and smooth, and the lovely binding especially lustrous and virtually unworn. \$9,500

Like the previous entry, this is an imitation Doves binding, identical in all of the ways that make it a counterfeit, but also with a forged stamped signature and significantly more gilt decoration. The work here is the fourth publication of the Doves Press, a volume that gathers together a number of poems by Tennyson, written at various times in his long life and all reflecting his abiding interest in Homer and Greek myth. The collection is framed by two short translations of passages from Homer's "Iliad," both featuring images of fire. Two original poems concern the tragic figure of Oenone, the first love of Paris, and two are inspired by the "Odyssey." The other three treat, in turn, the figure of the Theban seer Tiresias; Tithonus, lover of the goddess of Dawn; and the myth of the theft of Persephone by Death. (ST13595)

ELABORATE MOROCCO DONE FOR THE SOCIÉTÉ DES BEAUX ARTS

188 (SOCIÉTÉ DES BEAUX ARTS). GAUTIER, THÉOPHILE. KING CANDAULES. (Paris: Société des Beaux Arts, ca. 1895) 270 x 200 mm. (10 5/8 x 7 7/8»). xix, [i], 21-139, [1] pp. Preface by Anatole France. ONE OF 20 LETTERED COPIES OF THE EDITION DE DEUX MONDES (this copy lettered out of sequence with a stamped red star). SUMPTUOUS AZURE CRUSHED MOROCCO, LAVISHLY GILT AND INLAID in the Art Nouveau style, covers with large central fleur-de-lys in gilt and lilac morocco within an elaborate frame of lily bouquets and garlands inlaid in lilac, orange, and white; raised bands, spine gilt in compartments, the smaller ones at head and tail with an inlaid lilac fleur-de-lys, large central compartment with a spray of lilies in orange and white, and two compartments with gilt titling; very wide turn-ins with elaborate gilt floral and foliate decoration enclosing BURNT ORANGE MOROCCO DOUBLURES, front doublure featuring an oval inset of white kidskin with a hand-colored engraving of a female nude, ivory watered silk endleaves, blue marbled flyleaves, top edge gilt, other edges untrimmed, partially unopened. WITH 61 ILLUSTRATIONS BY PAUL AVRIL, comprised of 20 IN THREE STATES: plain, India-proof, and colored, and one in single state, all with tissue guards. ◆Spine faintly sunned, otherwise A FINE COPY, as fresh and bright as one could hope for. \$2,000

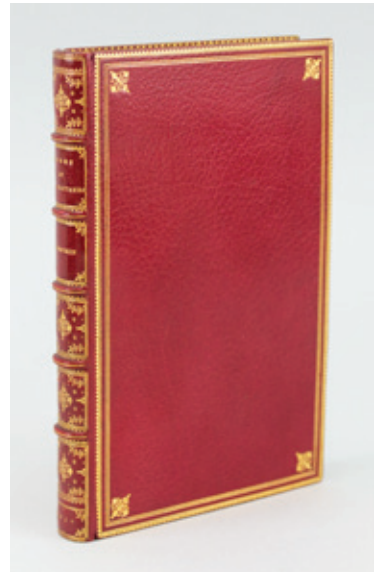


This is a fine luxury volume attractively printed on Japanese vellum with immense margins, beautifully bound in inlaid morocco, and well-illustrated with a series of engravings (in multiple states) that were considered to be some of the most attractive of the period. Featuring gallant drawings by the celebrated illustrator Avril (1849-1928), this substantial novel tells of a regicide undertaken to restore the honor of a queen in ancient Greece. Édouard-Henri (later changed to Paul) Avril studied art in various Paris salons, including the École des Beaux Arts. According to Ray, Avril "was a witty and ingenious artist," and a prolific one as well. His greatest achievement is considered to be his illustrations for the first edition in French of "De Figuris Veneris" (a manual of classical erotology). Théophile Gautier (1811-72) was one of the most popular writers of his time and a noted champion of art for art's sake. The Société

des Beaux Arts produced opulent volumes, notable for the fine printing on deluxe paper stock, illustrations by noted artists of the day, and sumptuous bindings with many inlays and gilt. While the bindings were unsigned, they were clearly produced by one of the premier Belle Epoque ateliers. The present handsome English language edition appears from time to time in the market, but not normally with plates in multiple states and rarely in such an animated and perfectly preserved binding.(ST12155-3)

UNSIGNED, BUT IN LATE 19TH CENTURY MOROCCO, ELABORATELY GILT Tennyson's First Published Volume, in a Beautiful Binding

189 TENNYSON, ALFRED. POEMS, BY TWO BROTHERS. (London: Printed by J. and J. Jackson, Louth, for Simpkin and Marshall, 1827) 163 x 102 mm. (6 1/2 x 4"). xii, 228 pp. FIRST EDITION. LOVELY LATE 19TH CENTURY CRIMSON MOROCCO, ELEGANTLY GILT, covers with plain and decorative gilt rules and fleuron cornerpieces, raised bands, spine gilt in double-ruled compartments with urn of flowers at center surrounded by small tools, leaf garlands at corners, gilt titling, richly gilt turn-ins, top edge gilt. Front pastedown with the bookplate of S. A. Thompson Yates. Thomson 1; Ashley Library VII, 102; Hayward 244; Wise 1. ◆Faint discoloration in bottom margin of about 25 leaves, isolated insignificant soiling, otherwise A VERY PRETTY BOOK IN FINE CONDITION, the text fresh and bright, and the especially beautiful binding lustrous and unworn. \$3,250



This is Alfred Tennyson's first published volume, issued in collaboration with brothers Charles and Frederick (who modestly took himself out of the title) when the future Poet Laureate was 18. Frederick wrote four of the poems, Alfred and Charles the others. Thomson states that the unproven young authors were paid £20 for their manuscript by the publisher Jackson, a robust sum under the circumstances and one that probably reflected the publisher's hope of obtaining future business from the lads' rich and influential grandfather, who was the vicar of Louth. Despite being as elegant as it could be (and as well preserved as one could hope for), our binding is inexplicably unsigned. Our prior owner, Rev. Samuel Ashton Thompson-Yates of Liverpool, was the grandson of wealthy merchant Joseph Yates (1780-1855), a founding member of the Liverpool Literary and Philosophical Society. The reverend left his very fine collection of rare books to Samuel and his other grandson, Henry Yates Thompson (1836-1928). The collection then passed to Allan Heywood Bright (1862-1941), and had remained largely undisturbed and unvalued in his family home for more than 70 years until its 16 July 2014 sale at Christie's, when 365 lots estimated at more than £3 million sold for £4,977,725. (ST12787a)

--- TWO (VERY DIFFERENT) BINDINGS BY DURVAND --- Showing--in a Very Distinctive Way--the Fashion for All Things Japanese

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



by Madame Sylvestré and Emile Noirot; and a portrait of the author painted by Roehgrosse. ♦Very slight wear to extreme ends of the joints, occasional minor offsetting from painted decoration, otherwise A VERY FINE COPY, with few signs of use. \$7,500

A work apparently unrecorded in institutional holdings (and not, excepting our volume, recorded at auction), this is an excessively rare copy of a very obscure and peculiar artist's book, bound in an over-the-top, nearly ineffable binding by one of the best binders of the day. The text is a review of the "Salon de 1892," a gallery exhibition produced at Angers by the French Society of Friends of the Arts, the review taking the form of six humorous dialogues (which were first published in the "Journal de Maine et Loire"). Our author, the Parisian art critic Claude Eliot, determined to issue these pieces on their own in a very limited press run, with six unique copies featuring a singular binding and original artwork—as seen here. Lucien Durvand (1852-1924) established his Paris workshop in 1890. His bindings are distinguished by excellent workmanship, with figurative creations and incised and mosaic leather compositions being his trademark. In 1900 he was awarded a silver medal for his bindings at the Universal Exhibition. As the head of one of the finest workshops in turn-of-the-century Paris, he trained a number of talented artisans. According to Flety, he was devoted to improving the craft of binding right up to his death. The binding and illustrations here reflect the fashion for all things Japanese that swept Europe, and particularly France, in the wake of the opening of Japan by Emperor Meiji in 1868. Japanese art became a major source for modern French artistic inspiration, as seen in our extra illustrations. Founded in 1889 "for the purpose of artistic decentralization" (i.e., to demonstrate that there was more to art in France than the Paris scene), the Société des Amis des Arts d'Angers held a prominent place in the cultural life of the province of Anjou. The contributing artists here include some of the region's most respected, including Defaux (1826-1900), a pupil of Corot noted for his delicate style and responsible for this volume's in-text watercolor decorations; Georges Roehgrosse (1859-1938), successful in many media; Clement Bellenger, an esteemed wood engraver; Emile Noirot (1854-1924), his watercolor land, water, and seascapes respected for their technique and expressive feeling; and Mme. E. Sylvestré, a pupil of Regnault. Each is sympathetically mentioned in the text. (ST12519)

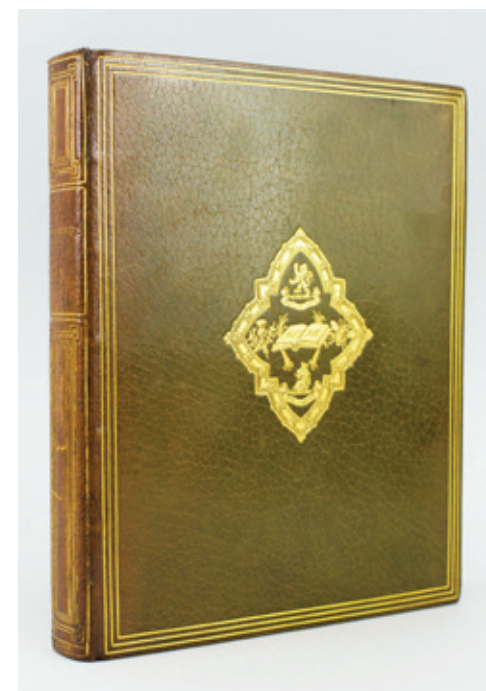
191 NOLHAC, PIERRE DE. LOUIS XV ET MADAME DE POMPADOUR. (Paris: Goupil & Cie., 1903) 320 x 240 mm. (12 1/2 x 9 1/2»). 4 p.l., 205 pp., [1] leaf, No. 153 OF 800 COPIES. ESPECIALLY STRIKING ROYAL BLUE CRUSHED MOROCCO, RICHLY GILT, BY DURVAND (stamp-signed on front turn-in), covers with a bold and intricate frame featuring coronets, sunbursts, and much leafy vegetation, royal supralibros at center; raised bands, spine gilt in compartments with royal insignia at center surrounded by small tools, and an oblique fleur-de-lys at corners, turn-ins with wide gilt floral roll, marbled endpapers and flyleaves, all edges gilt. Original paper wrapper bound in. With engraved frames by Cochin enclosing text at beginning of each chapter, engraved tailpieces, 42 plates, as called for, two in color, three double-page, all with lettered tissue guards. Front pastedown with a reproduction of the ex-libris of Madame de Pompadour, pictured on p. 93. ♦Intermittent light foxing to margins, otherwise A VERY FINE COPY, internally clean, fresh, and bright, and in an unworn binding that glistens with gold. \$3,500



This regal binding is an appropriate covering for the account of a king and his brilliant mistress, written by the curator of the Palace of Versailles. The Marquise de Pompadour was a well-educated bourgeoisie who, besides sharing his bed, became one of the king's most trusted and influential advisors. A woman of considerable intelligence, she was a friend of Voltaire's and helped to get Diderot's Encyclopedia published. Everything about this richly decorated binding speaks of majesty. (ST13186)

JOSEPH BRETAULT

192 EPICTETUS. [THE DISCOURSES IN ENGLISH]. (London: Arthur L. Humphreys, 1897) 229 x 184 mm. (9 x 7 1/4"). **Two volumes.** Reprinted from the Translation of George Long. First Printing of this Edition. PLEASING CONTEMPORARY OLIVE GREEN CRUSHED MOROCCO, GILT, BY JOSEPH BRETAULT (stamp-signed on front turn-in), covers with triple gilt fillet border, upper cover of both volumes with elaborate heraldic centerpiece containing the motto "Marte Et Arte" bannered beneath a Scottish lion rampant at top, and "Ard Choille" bannered below a crowned lion's head at bottom (the centerpiece also featuring a bee to the right, leeks at center, a flowered thistle to the left, and, at center, an opened book with "ET" on the left page and "AM" on the right); smooth spines with elongated panels formed by concentric fillets, top edges gilt, others untrimmed. A Large Paper Copy. Titles printed in red and black, woodcut initials. ♦Spines uniformly sunned to a warm brown, boards with slight fading as well, otherwise A FINE COPY, the leather lustrous and with only trivial signs of use, and the text immaculate. \$950



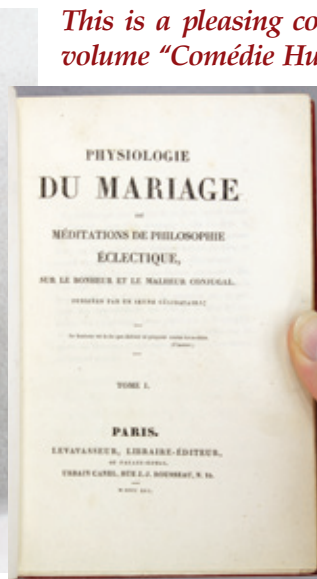
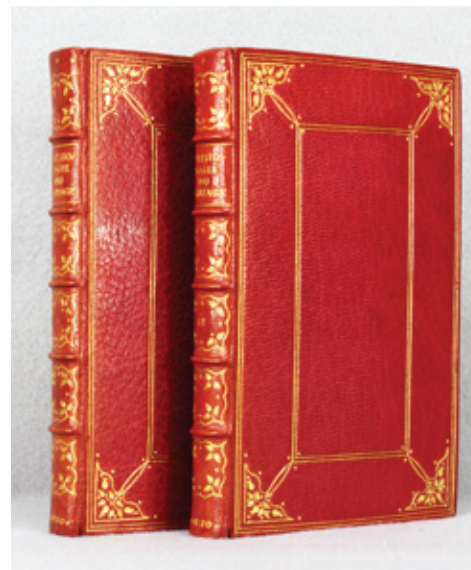
This is a pleasing copy, with very ample margins, of an attractively produced English language edition of the discourses of the Stoic philosopher Epictetus (55-135 A.D.), the text of which is known to us only through lecture transcriptions made by one of his students. In the text, the author, who had once been a slave, teaches the path to inner tranquility (which he equates with the good life) in the face of all circumstances. Despite the profoundly serious nature of their content, these are informal, vigorous, warm, and witty remarks that make a good read. The translation used here is by George Long (1800-79), who spent the years 1824-28 in the United States teaching Latin and Greek at the new University of Virginia, where he became a friend of Thomas Jefferson. He later taught classics at the Universities of London and Brighton. Joseph Bretault (1856-1903) was in the top rank of

contemporary bookbinders. In its January 1903 review of the Bookbinder's Guild of California Exhibition in San Francisco, "The International Bookbinder" included among "the great binders of the day" the names of Cobden-Sanderson, Roger de Coverley, Bretault, Gruel, Durvand, Douglas Cockerell, and Otto Zahn. This book could well have been a wedding gift (even if the weighty contents might seem a slightly dour dower), with the two families being represented by the initials at the center of the volumes' covers. The personages involved are uncertain; the symbolic bee of industry, the thistle of Scotland, and the leek of Wales give us vague clues. More promising are the "M," the crowned lion crest, and the "Ard Choille" motto, all of which would have fit a member of the MacGregor family from Edinburgh as bride or groom. Apart from content and provenance, this is a very attractive copy, one worthy of epicurean, rather than stoic, appreciation. (ST12612)

FLETCHER BATTERSHALL

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

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



This is a pleasing copy of an early work in Balzac's celebrated multi-volume "Comédie Humaine," offered here in excellent amateur bindings by scholar, collector, connoisseur, and binder Fletcher W. Battershall. A lawyer by trade, Battershall (1866-1929) was the author of "Book-Binding for Bibliophiles" (1905) and several articles on bookbinding. He was perhaps a pupil of Louis Kinder, head binder at the Roycroft Shop, as Kinder dedicated his own book, "Formulas for Bookbinders," to Battershall in admiration of the latter's "love for and unceasing labors in the study of artistic bookbinding." Generally considered to be the father of social realism, Honoré de Balzac (1799-1850) was one of Europe's greatest novelists. His "Comédie Humaine" was a collection of interlinked narratives depicting French society from 1815-48 (encompassing the Restoration and the July Monarchy), the collection embracing

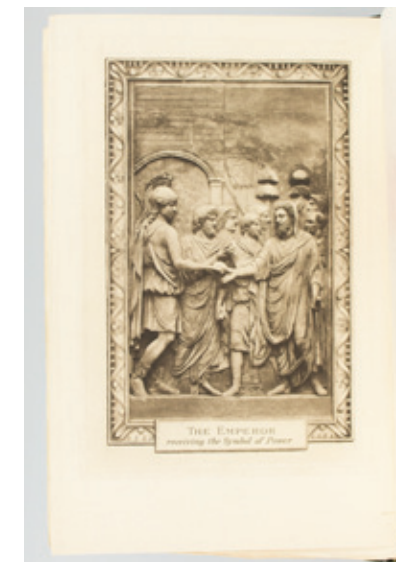
95 finished and 48 unfinished works. "New World Encyclopedia" tells us that "even in its unfinished state, it represents an immense literary endeavor, larger in scope and length than possibly any other literary work undertaken in recent history, and comparable perhaps only to" William Faulkner's series of novels and stories set in the American South. The present Balzac work was part of what is called the "physiologie genre," a group of books produced in Paris in the 1820s, 1830s, and early 1840s. According to "Oxford Companion to French Literature," these works comprised "a precious source for the study of the society, politics, and culture of this period," with "the most notable [of these] being Brillat-Savarin's 'Physiologie du Goût' (1826) and Balzac's 'Physiologie du Mariage' (1830). . . . Underlying all the Physiologies was the sense that modern city life had become both infinitely interesting and mysterious, as well as decidedly ridiculous and bathetic." Balzac was no expert on marriage, and his self-help advice here seems to us somewhere beyond unsound. Husbands are advised to keep their wives weak and submissive by discouraging sunshine and physical exercise in favor of lounging and frequent baths. Should the wife continue in ruddy good health, leeches might be employed to reduce her to the desired languorous state. Despite the dubious applicability of its text to modern life, the book is nevertheless sought after, whether attractively bound or not. (ST12140b)

--- TWO VOLUMES BOUND BY THE GUILD OF WOMEN BINDERS ---

194 **ANTONINUS, MARCUS AURELIUS.** *MARCUS AURELIUS ANTONINUS, THE ROMAN EMPEROUR, HIS MEDITATIONS CONCERNING HIMSELFE.* (London: J. M. Dent & Co., 1900) 210 x 140 mm. (8 3/8 x 5 1/2"). xxv, [i], 217, [1] pp. Translated out of the original Greek, with notes, by Meric Casaubon, and edited, with an Introduction, Appendix, and Glossary, by W. H. Rouse. VERY PRETTY HUNTER-GREEN MOROCCO, GILT, BY THE GUILD OF WOMEN BINDERS (stamp-signed "BK" [or "KB"] on rear turn-in) covers with wide gilt-tooled frame of interlocking strapwork heart shapes on a stippled background, flat spine with similar tooling and with gilt titling in an elongated panel, very wide inner dentelles framed in gilt and with heart-shaped cornerpieces, vellum doublures and rear endleaf (lacking front endleaf), top edge gilt. In a (very worn) felt-lined clamshell box. With six plates depicting Roman sculptures of Marcus Aurelius, all but the first with tissue guard. ♦Except for the missing vellum flyleaf and the inclination of the vellum doublures to lift slightly, A VERY FINE COPY—clean and smooth internally, and in an unworn, lustrous binding. \$1,900



This is a very appealing example of the innovative bindings produced by the Guild of Women Binders, a group established by Frank Karslake in 1898 to give an organizational identity to a group of women already at work binding books in various parts of Britain, often in their own homes. Karslake first became interested in women binders when he visited the Victorian Era Exhibition at Earl's Court in 1897, held to celebrate the Queen's Diamond Jubilee. He was impressed with a number of bookbindings at the Jubilee exhibit,



prominent among them being those of Mrs. Annie MacDonald of Edinburgh, and he invited the women to exhibit their work in his shop at 61 Charing Cross Road. The Guild was formed soon thereafter, when some of the women named Karslake as their agent. The Guild was closely associated with the Hampstead Bindery, the two groups exhibiting bindings together at the Paris Exhibition in 1900 and elsewhere. As Tidcombe notes, "because the women were generally unaware of the long history of traditional bookbinding design, they produced designs that were freer and less stereotyped than those of men in the trade." A pencilled note on the front flyleaf tells us that the present binding was "forwarded by . . . Florence Catherine Moore," who is listed by Tidcombe as a forwarder for the Guild in 1901. Additional pencilled notes on the recto of the rear endpaper contain the initials "CK" as well as a reference to "Mrs. Knight," possibly referring to Guild binders Constance Karslake (daughter of Frank) and Mrs. Frances Knight. We have been unable to trace the monogram on the rear board; no one with the initials "KB" or "BK" appears on Tidcombe's list of Guild associates. The text here is 17th century scholar Meric Casaubon's enduring translation of Marcus Aurelius (about whom, see item #184, above), which remained popular for more than two centuries. (ST12865)

A Guild of Women Binders Volume of Almost Unheard-of Size

195 **(STUART, PRINCE CHARLES EDWARD). LANG, ANDREW.** *PRINCE CHARLES EDWARD.* (London: Goupil & Co., 1900) 325 x 250 mm. (12 3/4 x 9 3/4"). 1 p.l., vii, 300 pp., [1] leaf. No. 19 OF 350 COPIES. IMPRESSIVE OLIVE-BROWN CRUSHED MOROCCO, GILT, BY THE GUILD OF WOMEN BINDERS (stamp-signed on front turn-in), covers with a wide frame of elaborately tooled thistles enclosing the badge of Prince Charles Edward at center, raised bands, spine gilt in compartments with tooled thistle

frame, one compartment with small heraldic crest at center, three others with gilt titling, very wide turn-ins with sprays of thistles at the corner, vellum(?) pastedowns, top edge gilt. With three engraved facsimile letters (one of these two-sided), engraved head- and tailpieces, seven of these with an extra state in bistre, and 33 engraved plates, all with a second state in bistre, one in color, all with lettered tissue guards. ♦ Spine evenly sunned to a slightly lighter brown, a hint of rubbing to extremities, but A VERY FINE COPY, the text with few signs of use, and THE GRAND BINDING LUSTROUS AND SCARCELY WORN. \$4,500

This volume makes an immediate strong impression for two obvious reasons. First, like other examples of the work from the Guild of Women Binders, it is decorated without much concern for traditional patterns of design, featuring floating dentelles that resemble dancing clover leaves enclosing the royal arms in the middle of each board. Second, compared to the typical Guild binding, it is immense! We do not know of another Guild of Women Binders bindings approaching the physical size of this volume. The interior of the book tells the story of Charles Edward Louis John Casimir Sylvester Severino Maria Stuart (1720-88), commonly called by the (happily shorter) appellation The Young Pretender (and after his death as Bonnie Prince Charlie). As the grandson of the deposed James II, he claimed the English throne (as Charles III) upon the death of his father James Francis Edward Stuart; he attempted to raise a rebellion in Scotland in 1745-56 to overthrow the reigning English monarch George II, but it failed at the Battle of Culloden. Our account is written by Andrew Lang (1844-1912), the well-known classicist, literary critic, poet, folklorist, and writer of fantasy novels. The condition here is worth re-emphasizing: with a book this large (and containing attractive pictures to peruse), it is remarkable to find it so well preserved. For much more on the Guild of Women Binders, see previous entry. (ST13185)



CHARLES MEUNIER

196 VARIN, AMÉDÉE, Illustrator. MERAY, ANTONY and EUGENE NUS. LES PAILLONS METAMORPHOSES TERRESTRES DES PEUPLES DE L'AIR. (Paris: Gabriel de Gonet, 1852) 279 x 191 mm. (11 x 7 1/2»). **Two volumes.** FIRST EDITION. WHIMSICAL ROYAL BLUE STRAIGHT-GRAIN MOROCCO, GILT AND INLAID, BY CHARLES MEUNIER (stamp-signed on front turn-in), covers each featuring inlaid gray frame set with 24 medallions containing gray and red ladybirds as well as inlaid citron morocco butterflies at corners, raised bands, spine compartments inlaid in similar fashion, gilt titling, turn-ins each with 33 inlaid ladybirds, marbled endpapers, top edges gilt, other edges untrimmed and gilt on the rough (a tiny, invisible repair at the bottom of one joint). Original (slightly soiled) printed paper wrappers bound in. With tondo portrait frontispiece of Jacques Cazotte, two additional engraved and hand-colored titles, and 32 DELIGHTFUL HAND-COLORED PLATES, as called for, consisting of 17 full-page plates and 15 section titles with vignette, the engravings DEPICTING INSECTS DRESSED AS HUMANS, OR HUMANS SPORTING COLORFUL BUTTERFLY WINGS. Vicaire VI, 246. ♦ Spines very slightly sunned towards blue-green, isolated trivial foxing or smudges to margins, otherwise A VERY PRETTY SET IN FINE CONDITION, bright and clean inside and out, the plates richly colored, and the text with especially ample margins. \$6,000



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

12 FOLIO VOLUMES FEATURING INLAIS AND MOROCCO DOUBLURES

197 ROUSSEAU, JEAN JACQUES. THE CONFESSIONS. (Philadelphia: Gebbie and Company, 1902) 310 x 228 mm. (12 1/4 x 9 1/8»). **12 volumes.** With a preface by Jules Claretie. No. 15 OF 56 COPIES of the Astral Edition. ESPECIALLY HANDSOME CHESTNUT BROWN INLAID CRUSHED MOROCCO, COVERS WITH ORNATE GILT PANEL FEATURING PROMINENT GREEN MOROCCO INLAID FLEUR-DE-LYS IN CENTER and smaller onlays at corners, spines in compartments featuring onlaid fleurs-de-lys of white and green morocco (four per spine), BEAUTIFUL GRAY MOROCCO DOUBLURES PANELLED IN GILT AND FEATURING QUITE LARGE AND VERY STRIKING FLOWER IN GILT AND SEVEN INLAIS OF RED OR WHITE, watered silk fly leaves, top edge gilt, other edges untrimmed. With 122 illustrations (as called for), 48 of which being FINE PLATES, ALL BY MAURICE LELOIR. ♦ A BEAUTIFUL SET IN EXCELLENT CONDITION, a few light scratches or other small imperfections to a few of the bindings, but otherwise virtually no signs of use inside or out. \$7,500



This is a magnificently bound luxury edition of Rousseau's revealing and even sensational autobiographical "Confessions," first published posthumously in two parts in 1781 and 1788. The illustrations here reflect what Ray calls the "acute literary sense and . . . broad command of history" that characterize the work of Maurice Leloir (1853-1940); for five decades, his illustrations served as a faithful and revealing accompaniment to works of literature, especially from the 17th and 18th centuries. The bindings are unsigned, but they are of considerable beauty and interest, especially the skillfully executed and elegant inlaid morocco doublures. This is an exceptionally attractive item in nearly perfect condition. (ST13188)

A COMMEMORATIVE BINDING OF PIGSKIN AND ENAMEL

198 (GERMAN PROCLAMATION). A VERY HANDSOMELY BOUND MANUSCRIPT PROCLAMATION ON PAPER GIVING THANKS FROM THE MUNICIPALITY OF GURAHUMORA TO KONRAD, PRINCE OF HOHENLOHE-SCHILLINGSFÜRST, FOR HIS SERVICES TO THE CITY. (July, 1905) 410 x 315 mm. (16 x 12 3/4 "). [3] leaves. VERY IMPRESSIVE CONTEMPORARY PIGSKIN over wooden boards, ELABORATELY DECORATED IN GILT AND ENAMEL, raised and hatched gilt border with tangent cornerpieces of gilt (including curled ribbons in relief) and red, white, and blue enamel, the decoration in a stylized rococo manner, this frame around a central sunken lobed panel with a similarly enameled and gilded armorial centerpiece with royal crown and cipher, decorative tassels made of gilt thread. Very elaborate red calligraphic initials. The text in red and blue Fraktur with decorative border in black; third leaf signed in ink by each of the city fathers and stamped with the seal of Gurahumora. ♦Some trivial soiling to pigskin, equally trivial pinpoint foxing internally, but a very pleasing specimen of this genre of grand acknowledgement, in fine overall condition, and with gilt and enamel extraordinarily bright and clean. \$1,100

This unique, ornate item is a proclamation by the municipality of Gurahumora thanking its governor, Prince Konrad, for promoting the town's interests. It is beautifully written out and covered in a style grandiose enough for royalty. Konrad Maria Eusebius Prinz zu Hohenlohe-Schillingsfürst (1863-1918) was an Austrian aristocrat and



▲ 197

198 ▶

one of the most prominent politicians in the Austro-Hungarian empire of his time. During the years 1904-06, he was governor of the three Crown lands of the Austrian Littoral, which included Trieste, its capital. Prior to Prince Konrad's intercession with Emperor Franz Joseph I on its behalf in March of 1905, Gurahumora was a backwater marketplace. Through the prince's efforts, the town had its municipal status officially upgraded, and here the civic leaders humbly extend their thanks. Our binding is a minor monument of royal Teutonic grandeur, the bright white, blood-red, and sky-blue enamel work vivid, well wrought, and appropriately splendid. It is an altogether appealing example suggestive of imperial grandeur prior to the defeat of the Austro-Hungarian empire in World War I and its subsequent collapse. (CJW1305)

HANDSOME EARLY 20TH CENTURY STRAIGHT-GRAIN MOROCCO
The Waddington Copy of Dibdin's Standard Guide to the Classics

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

trivial imperfections, but generally A VERY FINE COPY, the text clean and fresh, with vast margins, and the decorative bindings with no significant wear. \$4,500

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



CEDRIC CHIVERS

200 RIDGWAY, EMILY. *THE SWEET O' THE YEAR. THOUGHTS FROM A VILLAGE GARDEN.* (Manchester: J. E. Cornish, 1909) 178 x 114 mm. (7 x 4 1/2"). 157 pp. Second Edition. IN A CHARMING "VELLUCENT" BINDING BY CEDRIC CHIVERS (stamp-signed on rear turn-in), upper cover with wide frame of stylized roses enclosing a painted miniature of an English cottage with garden in full bloom (a band of inlaid mother-of-pearl between the frame and the miniature), flat spine with small panel containing title and longer panel repeating the rose motif, vellum doublures, top edge gilt, other edges rough trimmed. With frontispiece photograph captioned "The Hyacinth Lawn." ♦One leaf with short closed marginal tear, but A VERY FINE COPY, the text clean and fresh, and the binding unworn, unsoiled, and free of the splaying that plagues vellum-bound volumes. \$2,750



This is an unusually well-preserved and altogether appealing example of the particularly distinctive work for which Cedric Chivers is best known. Chivers (1853-1929) established his bindery soon after an inspiring visit to the Paris Exhibition of 1878. A short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax (see item #68), he began creating his own work in that tradition. These came to be called "vellucent" bindings, and they are what made him famous. The innovative part of these bindings was achieved by placing specially treated transparent vellum over pieces of paper that were painted with figures or scenes (as here), a process that Prideaux says achieves the effect of enriched enamel. In practical terms, the vellum overlay protected the scenes and decoration from all of the agents of deterioration that normally afflict book covers.

In his "vellucent" bindings, Chivers not infrequently used mother-of-pearl inlays as frame or decorative elements, their iridescence being well suited to his designs. First printed in 1908, the short essays here combine an appreciation of English gardens with morally uplifting tales. Mrs. Ridgway penned a half dozen inspirational works in the years leading up to and during the Great War. (ST12629u)

ORNATELY ADORNED EARLY 20TH CENTURY PIGSKIN OVER SUBSTANTIAL BOARDS FOR A GERMAN WEDDING, ca. 1905

201 (WEDDING ALBUM). AN ARISTOCRATIC AUSTRIAN WEDDING MOMENTO. (ca. first decade of the 20th century) 410 x 320 mm. (16 x 12 1/4"). [2] leaves (blank). ORNATELY ADORNED EARLY 20TH CENTURY PIGSKIN OVER SUBSTANTIAL BOARDS, covers with decoratively stamped gilded brass frame enclosing intricate pierced brass and tri-color cloisonné cornerpieces, the center of the upper board with a sunken panel featuring a sculpted scene of painted porcelain enamel under bevelled glass depicting an 18th century wedding of a very young couple, with putti holding the bride's train, the scene framed in brass and garlanded with pressed tin ribbons and brass rosettes, the cover also with a blank escutcheon of brass and pressed tin below; gilt thread tassel with (empty) gilded brass skipper, blue silk satin endleaves. ♦Lower board slightly soiled, otherwise AN OPULENT NUPTIAL ARTIFACT IN VERY FINE CONDITION. \$1,100

This is an extravagant memento of a wedding between members of the Austrian aristocracy during the final years of the Habsburg monarchy. The two leaves on glossy card stock may have been intended to present a mounted invitation, wedding photograph, or other such keepsake. The volume is a testament to Teutonic craftsmanship and pride. First employed commercially in Austria and Germany in the 1850s, porcelain (or vitreous) enamel was expensive to produce, and its use on a book cover was a particularly lavish element at the time this binding was made (in later years, industrial advances led to somewhat lower costs). Our enameled tableau is quite charming, with delicate composition and still-vivid coloring, its young figures drawn in a style reminiscent of Kate Greenaway. It is unknown how many of these mementos were produced, but there cannot have been many, and the survivors—especially in the fine condition seen here—are uncommonly encountered. (CJW1304)



BOUND BY MISS M. MARSHALL

202 BIBLE IN ENGLISH. THE BOOK OF JOB. ([London]: Hand-printed by Arthur K. Sabin for the Right Honourable Walter Runciman, 1918) 294 x 212 mm. (11 1/2 x 8 1/4"). 3 p.l., 94, [2] pp. ONE OF 100 COPIES on Kelmscott handmade paper. Contemporary green crushed morocco, attractively gilt, by Miss M. Marshall (stamp-signed on rear turn-in), covers with wide, graceful, and intricate gilt frame, raised bands, spine gilt in double-ruled compartments, gilt titling, turn-ins ruled in gilt, marbled endpapers, all edges gilt. Printed in red and black. A Large Paper Copy. Front flyleaf with pencilled inscription: "Given to K. H. H. / on her wedding / 26th November 1919 / by W. R." ♦Spine uniformly sunned to a soft brown, extremities just slightly rubbed, but the binding sound and glittering, and quite clean, fresh, and bright internally, with spacious margins. \$950

This is an attractively printed edition of one of the best-loved books of the Bible, in a binding by a woman who both taught and practiced bookbinding. According to Tidcombe, Miss Marshall taught binding out of the same building where Sangorski & Sutcliffe had their first workshop. She also ran a small bindery with Edith Gedye, and both women exhibited at the Arts & Crafts Exhibition Society expositions. Marshall had mostly stopped binding after the outbreak of World War I, but clearly made an exception for the present work. The text was printed by Arthur Sabin (1879-1959), Keeper at the Victoria and Albert Museum and curator at Bethnal Green Museum, who ran a small private press at his home in East Sheen. Shipping heir and politician Walter Runciman, 1st Viscount Runciman of Doxford (1870-1949), apparently had this Scripture—a particularly apt choice at the end of the devastating War to End All Wars—printed for his own edification and to share with his friends, including the lady who received this copy as a wedding gift. (ST13387)



MISS C. B. CURRIE

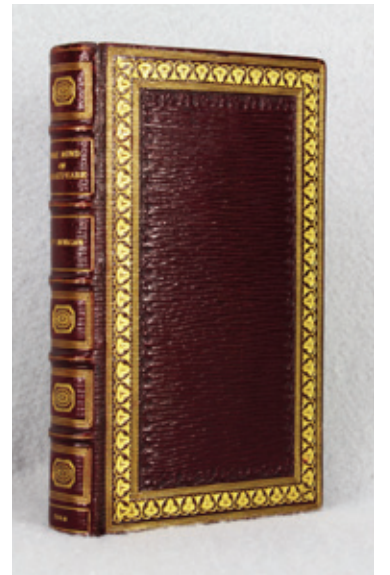
An Uncommonly Seen Example of a Fore-Edge Painting by Miss Currie

203 CURRIE, MISS C. B., Painter. (FORE-EDGE PAINTING). MORGAN, AARON AUGUSTUS. THE MIND OF SHAKESPEARE AS EXHIBITED IN HIS WORKS. (London: Chapman and Hall, 1860) 168 x 114 mm. (6 5/8 x 4 1/2"). xxiii, [i], 321, [1] pp. FIRST EDITION. Very attractive early 20th century maroon straight-grain morocco, gilt, by Riviere & Son (stamp-signed on verso of front free endpaper), covers with floral gilt frame flanked by triple fillets, center panel with blind-tooled floral border, raised bands, spine gilt in compartments with central patera within octagonal frame, densely gilt turn-ins, all edges gilt. WITH A FINELY EXECUTED FORE-EDGE PAINTING BY MISS C. B. CURRIE OF ANNE HATHAWAY'S COTTAGE. With a bound-in calligraphic leaf, stating that this is No. 25 of the books with fore-edge paintings done by Miss Currie, the leaf signed at the bottom by her. ♦Corners a bit rubbed, a couple of trivial nicks in the painting (which is not richly colored), otherwise QUITE A FINE COPY, the text clean and fresh, the binding especially lustrous and without any significant wear. \$7,500



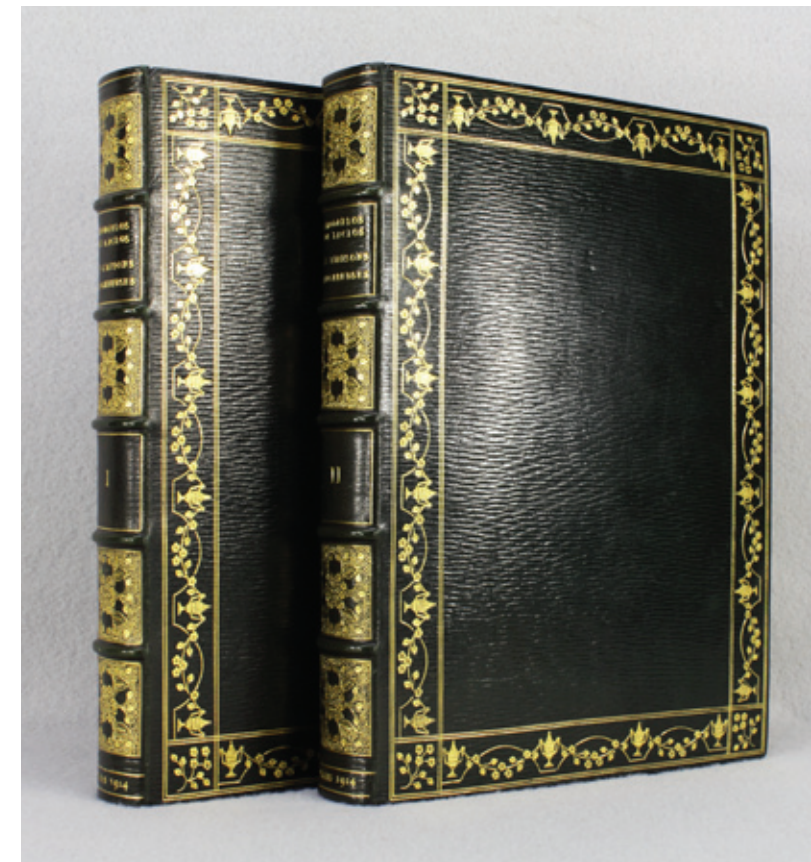
This selection of excerpts from Shakespeare's works purports to show us the playwright's mind on hundreds of topics, from love to anger to power to earthquakes to house-building to supererogation, and much more. Whether these passages actually reveal the writer's feelings on the matter or merely express the views appropriate to the character quoted, this little work does provide us

with a very useful concordance of Shakespearean quotes on a wide variety of topics. Our copy is of the greatest interest as one of the few fore-edge paintings done by an identifiable artist, and, in the present case, a painter of considerable renown. Miss C. B. Currie is best known for her role in producing so-called "Cosway bindings," which featured inset miniatures painted by her on ivory. Currie collaborated with Riviere on most of the Cosway bindings, which numbered about 1,000 by the time she died in 1940. Her fore-edge paintings, by contrast, were far less numerous. According to Jeff Weber, she produced 172 known specimens. Called by Weber "a talented artist" whose works are "distinguished in more ways than one," Currie is the only fore-edge artist of any importance working before the present day whose creations are signed and numbered, as described above. She particularly enjoyed decorating older books, like this one, and although the subjects of her paintings were often not relevant to the contents of the books they adorn, the image here certainly is. Her delicately rendered scene portrays the thatched Tudor cottage of Shakespeare's wife, Anne Hathaway, amid a tranquil landscape of trees. The composition is skillfully designed, the two-story timbered house dominating the landscape with simplicity and charm in a pastoral setting. The colors are soft pastel blues, greens, and grays, accented by touches of yellow. The colors of the other Currie fore-edge painting we have owned (Catalogue 59, item 204) were similarly muted, and perhaps it is no accident that Currie's colors are just as soft-hued as those of the earliest, and now most desirable, fanned-out fore-edge paintings done by the celebrated firm of Edwards of Halifax (about whom, see item #68). (ST12335)



BERTHE VAN REGEMORTER

204 LACLOS, CHODERLOS DE. LES LIAISONS DANGEREUSES. (Paris: L. Carteret, 1914) 286 x 216 mm. (11 1/4 x 8 1/2"). With half titles in each volume. **Two volumes.** No. 154 OF 200 COPIES. VERY FINE DARK GREEN STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY BERTHE VAN REGEMORTER, covers with gilt frame of urns and floral garlands, raised bands, spines attractively gilt in stippled compartments with a central cluster of flowers, turn-ins with simple gilt frame, fuchsia-colored silk



endleaves, patterned flyleaves, all edges gilt. Original paper wrappers bound in. With 34 color etchings comprising two title vignettes, six large head- and six large tailpieces, and 20 full-page plates by G. Jeannot, all with tissue guards, plus an additional suite of all illustrations in black and white, and WITH AN ORIGINAL COLORED PENCIL STUDY FOR ONE OF THE PLATES, SIGNED BY THE ARTIST, laid in. A Large Paper Copy. Verso of front free endleaf with ex-libris of H. J. Hintze; patterned flyleaf with bookplate of Albert Natural. ♦AN EXTRAORDINARILY FINE COPY with only the most trivial of imperfections, the ornate binding sparkling and entirely unworn. \$8,000

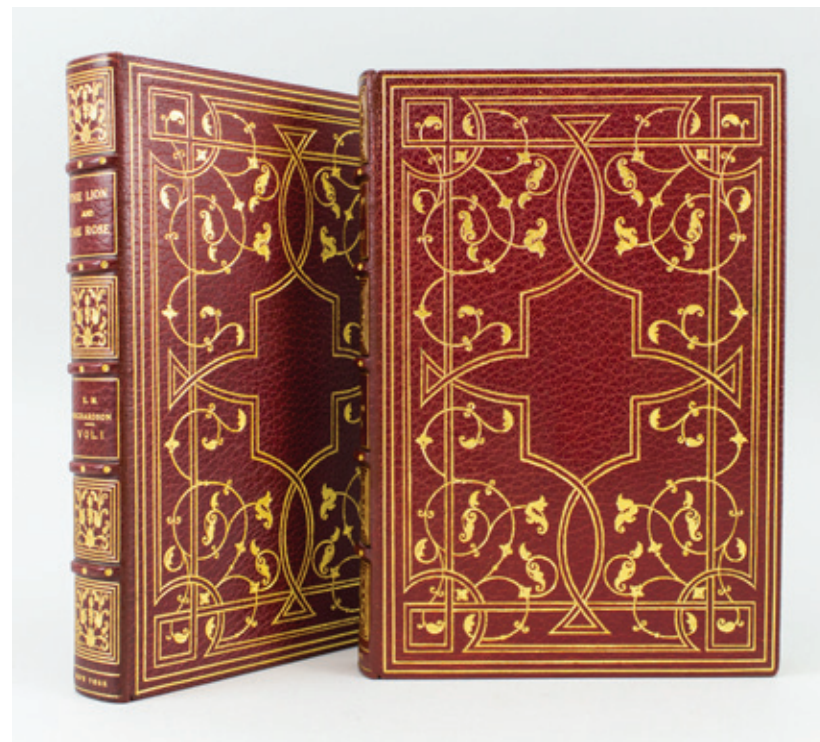
This is a virtually pristine example of the elegant work produced by Belgian binder Berthe van Regemorter (1879-1964), who had apprenticed at Sangorski & Sutcliffe—one of the few women to do so—before opening her own workshop in Antwerp. She first worked privately under Brussels binder

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



STIKEMAN & CO.

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



During the period from the retirement of William Matthews to the establishment of the Club Bindery (see item #173), there was no better binder in America than Henry Stikeman, who exhibited "extraordinary skill . . . in design, inlaying, and tooling." (Maser Collection) Stikeman's firm did high-end publisher's bindings as "bread and butter" work, and luxurious gilt-tooled bindings for collectors. Ethel Florence Richardson, who wrote under the pen name of Henry Handel Richardson (1870–1946) was an Australian novelist, short story writer, and diarist whose writing did not attract notice until she was in her 60s, but then she gained considerable acclaim, being nominated for the Nobel Prize for Literature in 1932. The present set is an historical account of the dukes of the great Howard family, the first volume being titled "Norfolk Line 957-1646" and the second "Suffolk Line 1603-1917." (ST13162)

**--- FOUR ITEMS (IN 12 VOLUMES) BOUND BY SANGORSKI & SUTCLIFFE, ---
TWO OF THEM COSWAY-STYLE BINDINGS**

Shelley within the Sparkling Covers of Jewelled Bindings

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



This is a lovely and elegant set—with doublures of especially beautiful design—that provides an appropriate morocco covering for Shelley's poetical works, a body of literature graced with a lyricism Day asserts is "unmatched elsewhere in English verse in its ethereal, ideal beauty." While the notes of Shelley's wife, appended here, have aroused considerable denigration (she is accused, among other things, of making her husband's verse less political than it actually was), her editorial work is nevertheless professional and has remained an essential source for the

study of Shelley's work. As Betty T. Bennett explains, "biographers and critics agree that Mary Shelley's commitment to bring [her husband] the notice she believed his works merited was the single, major force that established Shelley's reputation during a period when he almost certainly would have faded from public view." According to DNB, our editor, Henry (Harry) Buxton Forman (1842–1917) "channelled a general enthusiasm into a minute study of textual details, for which his careful and exacting temperament was ideally suited. His patient application produced impressive editions of

Shelley," who was, along with Keats, his main literary interest. 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. Our miniature seems to be a general copy of the portrait of Shelley executed in 1819 by Amelia Curran (d. 1847). Now hanging in England's National Portrait Gallery, it is one of very few contemporaneous likenesses of Shelley and serves as the chief source today for Shelley's countenance. One will find Cosway-style miniatures as good as the one here, but it would not be possible to find really lovely volumes like these in better condition. (ST12370-2h)

Eight Extra-Illustrated Volumes as Glorious and Splendid as the Emperor Himself

207 **BOURRIENNE, LOUIS ANTOINE FAUVELET DE.** MEMOIRS OF NAPOLEON BUONAPARTE. (London: Richard Bentley, 1836) Volumes: 225 x 140 mm. (8 7/8 x 5 1/2"); Box: 273 x 340 190 mm. (10 3/4 x 13 3/8 x 7 1/2"). **Four volumes bound in eight.** MAGNIFICENT CRIMSON CRUSHED MOROCCO, RICHLY INLAID AND GILT, BY SANGORSKI & SUTCLIFFE, FIRST VOLUME WITH A LARGE COSWAY-STYLE PORTRAIT OF NAPOLEON IN HIS CORONATION ROBES, the portrait framed in brass and under bevelled glass WITHIN THE SUNKEN PANEL OF A BLUE MOROCCO DOUBLURE; all of the volumes with



covers framed by a decorative gilt roll enclosed by plain and dotted fillets, the inner fillet accented in six places with a Napoleonic bee within a cluster of small tools, front covers each with a different gilt and inlaid imperial or republican crest; raised bands, spine compartments with inlaid blue morocco quatrefoil at center, surrounded by dense gilt tooling and stippling, gilt titling, turn-ins with decorative gilt roll and gilt fillets, navy watered silk endleaves, all edges gilt. The set housed in a (faded, marked, and slightly worn) morocco-covered plush-lined custom cabinet designed to look like finely bound books on a shelf, the front opening like French doors, revealing the volumes inside. EXTRA-ILLUSTRATED, with a total of 454 plates. ♦Not considering the box that has served so well to protect it, A MARVELOUS SET IN VIRTUALLY PERFECT CONDITION. \$19,500

Featuring the same Cosway-style design seen on the previous item, and with the added bonus of extra illustrations, this wonderful set presents a powerful combination of considerable beauty and immaculate condition. Bourrienne (1769-1834) was apparently a youthful friend of Napoleon, went to military school with him, and shared a bohemian life with him for a period beginning in 1792. When

Napoleon was victorious as the leader of the Army of Italy but bogged down in protracted negotiations with Austria in 1797, Bourrienne was called in because of his legal knowledge and diplomatic skills, both of which helped in drafting the treaty of Campo Formio. During the next year, Bourrienne accompanied Napoleon to Egypt as his private secretary, and his account of this period, while not always viewed as reliable, is very vivid. Although he was subsequently employed in service to the government, Bourrienne spent most of the rest of his life out of the public eye, after having disgraced himself by amassing a personal fortune through corrupt means. His chief claim to fame is the present work, and the best edition (according to Britannica) is our version prepared by R. W. Phipps. While these are not the finest bindings ever created by Sangorski & Sutcliffe (a number have jewels, and the best one is at the sea bottom amidst the Titanic wreckage), they are nevertheless in the top tier of the bindery's production, and the set is memorable in every important way. (ST12937)



208 **PARKINSON, JOHN.** PARADISI IN SOLE PARADISUS TERRESTRIS . . . FAITHFULLY REPRINTED FROM THE EDITION OF 1629. (London: Methuen & Co., 1904) 375 x 225 mm. (14 3/4 x 8 3/4"). 8 p.l., 612, 16 pp. MID-20TH CENTURY ALUM-TAWED PIGSKIN, VIGOROUSLY GILT, over bevelled boards BY SANGORSKI & SUTCLIFFE, covers decorated in gilt in an overall diapered design with leaf fronds and inlaid mauve rosettes forming lozenge-shaped compartments containing a stylized sheaf of wheat, smooth spine with similar decoration and gilt titling, turn-ins with repeating gilt leaves and pink rosettes, vellum endleaves, all edges gilt. In a green morocco-lipped felt-lined slipcase. Woodcut headpieces, tailpieces, and initials, author's portrait, illustrated title page depicting the Garden of Eden, three small illustrations in text, and 109 fine full-page woodcut illustrations of flowers, vegetables, and fruits almost certainly by Christopher Switzer, showing nearly 800 plants. A photocopy of a photograph of the binding in the Sangorski workshop, with manuscript notations on its creation, laid in at front. Original edition: Henrey 282; Hunt 215; Nissen BBI 1489; Pritzel 6933; STC 19300. ♦Spine slightly and uniformly yellowed, a few leaves with minor crease in bottom right corner, otherwise very fine, with almost no signs of use inside or out. \$3,250

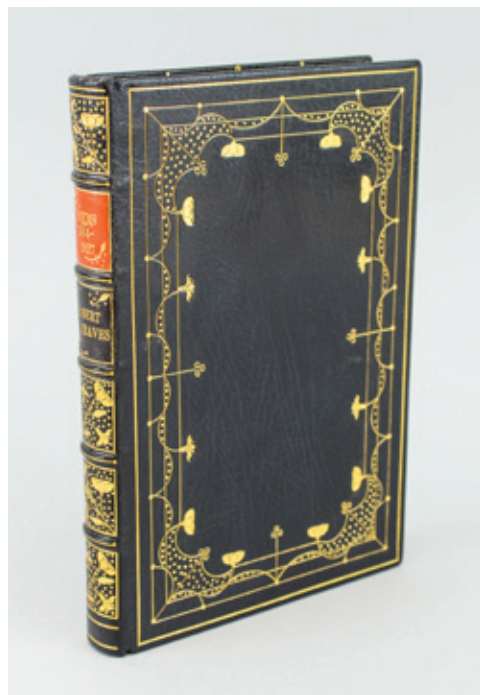
This is a very attractively bound facsimile of a famous 17th century gardening book, the binding done in 1960, with forwarding by Frank Watson and finishing by Edgar Turner. Turner must have been one of the bindery's best finishers, as he was chosen to tool



the binding for the Coronation Bible presented to Queen Elizabeth II by the Archbishop of Canterbury. The pigskin here is beautifully creamy, and the delicate gilt tooling and tiny inlaid rosettes give the impression of fine gold lace over ivory satin. The document laid in here shows Sangorski & Sutcliffe head of bookbinding Stanley Bray posing with this volume in the bindery in 1970. Bray's handwritten notation, dated 10 December 1979, gives us the date of the binding and the names of the craftsmen who worked on it. Bray was the nephew of George Sutcliffe and had trained with his uncle; it is likely he designed this binding, to be carried out by Watson and Turner. For a full discussion of author and contents here, see item #214, below. (ST13540)

209 GRAVES, ROBERT. POEMS (1914-1927). (London: William Heinemann, Ltd., 1927) 230 x 147 mm. (9 x 5 3/4"). xii, 229, [1] pp. No. 63 OF 115 SIGNED COPIES (100 of which were for sale). Graceful navy crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on rear turn-in), covers with an unusual Art Deco-style frame composed of straight and curving gilt rules, dots, and circlets, punctuated with stylized lily and poppy tools, raised bands, spine gilt in compartments with a bold floral spray on a ground of gilt dots, red morocco label, turn-ins with geometric tooling, blue floral-printed endpapers, top edge gilt. Original paper wrappers bound in. In a suede-lined slipcase with matching morocco lip. Printed on Eilerslie paper with unicorn watermark. ♦Faint offsetting (from bookmark?) to half title, a few spots of foxing to margin of final leaf, otherwise a very fine copy internally, quite clean, fresh, and bright, and in an as-new binding. \$2,900

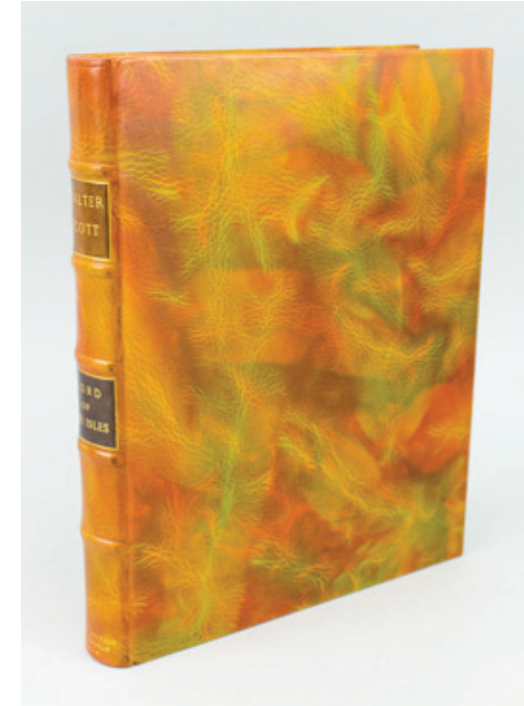
This is an attractively bound collection of the early poetry of Robert Graves, including the war poems that first brought him notice. It was compiled with the assistance of his second wife, the American poet Laura Riding, at a time when Graves was struggling to find his footing and his poetic voice in the post-war world. Robert von Ranke Graves (1895-1985) had an unusual childhood among men of his age and class. His father was a British poet, and his mother the daughter of a German academic; he grew up in a literary household where artistic achievement was emphasized over sport and hunting prowess. He was set to study classics at Oxford when the First World War intervened. Like his friend Siegfried Sasson, Graves became a haunting voice for youth in the trenches of France. His memoir of that time, "Goodbye to All That" (1929), brought him lasting fame. His career spanned more than 70 years, and included acclaimed novels, poetry, literary criticism, social history,



and groundbreaking works on the influence of classical mythology on literature. The present strictly limited edition is uncommonly seen on the market in agreeable condition. The very pleasant binding here is from the most recent generation of Sangorski productions. (ST13604)

BENNETT OF NEW YORK

210 SCOTT, WALTER. THE LORD OF THE ISLES, A POEM. (Edinburgh and London: Printed for Archibald Constable; and for Longman, Hurst, Rees, Orme, and Brown, 1815) 267 x 210 mm. (10 1/2 x 8 1/4"). 4 p.l., 275, [1], clxv pp. With half title. FIRST EDITION. DISTINCTIVE FLAMED CALF IN AN AUTUMN LEAF PATTERN BY BENNETT OF NEW YORK (signed on front turn-in), the leather dyed in shades of brown, orange, gold, and green, raised bands, caramel and dark brown spine labels, simply ruled turn-ins with fleuron cornerpieces, marbled endpapers, top edge gilt. Tinker 1870; Ashley Library IV, 203; Lowndes III, 2225. ♦Slight rubbing to corners and head of joints, occasional very minor marginal soiling, one or two other trivial faults, but a fine copy, the binding essentially unworn, and the text fresh and clean. \$950



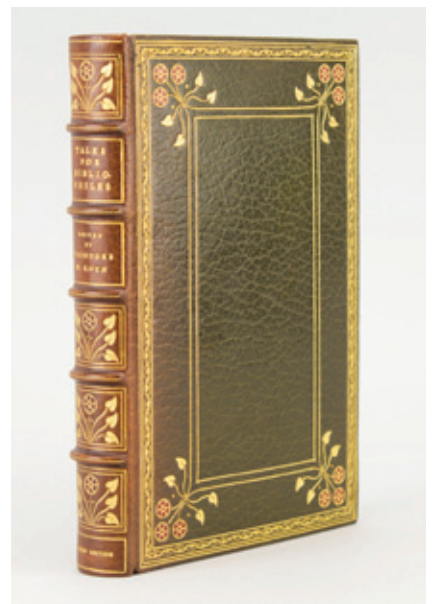
This attractive binding is by Whitman Bennett (1884-1968), a rare book dealer and binder who founded Bennett Book Studios of New York City in the late 1920s after a brief career directing and producing films. According to the "Dictionary of American Antiquarian Bookdealers," his bindery "was almost as important to the firm's success as the rare book department. Many customers bought books from Bennett and had him enhance them with lavish leather bindings." Bennett is known to collectors as the author of "A Practical Guide to American Book Collecting" and "A Practical Guide to American Nineteenth Century Color Plate Books." The work found inside this attractively autumnal quarto-size binding is the first appearance of "Lord of the Isles," a poetic tale by Sir Walter Scott (1771-1832), the most popular writer in the world during the 32 years he lived in the 19th century. The tale is, first, about Robert Bruce, who liberated Scotland from English rule in the 14th century, and, second, about the romantic complications of Bruce's sister Isabel. (ST13165b)

BOUND BY CUNEO

Essays for Bibliophiles in a Binding Done in Milwaukee

211 (CAXTON CLUB). TALES FOR BIBLIOPHILES. (Chicago: [Printed at the Cuneo Press for] The Caxton Club, 1929) 200 x 130 mm. (8 x 5 1/8"). Translated from the French and edited by Theodore W. Koch. ONE OF 300 COPIES. Very attractive olive green crushed morocco, gilt and inlaid, by Cuneo (stamp-signed on front turn-in), covers with gilt chain border and gilt-ruled frame with three inlaid red carnations at corners, raised bands, spine gilt in compartments with floral tooling, turn-ins with gilt rule and chain roll frame, light green watered silk endleaves, marbled flyleaves, top edge gilt. In a felt-lined cloth slipcase. With decorative headpieces. ♦Spine uniformly sunned to a pleasing honey brown, otherwise a virtually mint copy, clean, fresh, and bright with spacious margins, in an unworn binding. \$950

The binding, publisher, and editor here all have a distinctive Midwestern identity. Finisher Leonard Mounteney apprenticed at the bindery of G. & J. Abbott in Nottingham and studied ornamental design at the Battersea Polytechnic. He worked as an exhibition finisher for Riviere before emigrating to Chicago,

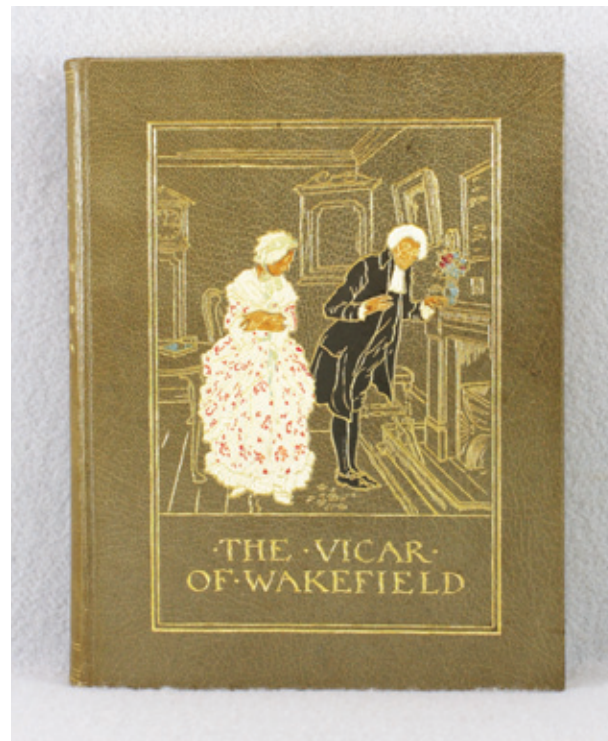


where he worked with Alfred de Sauty at the R. R. Donnelley bindery. Mounteney then left about 1925 to found the Cuneo Fine Binding Studio in Milwaukee. His proficiency as a finisher is on display here, as the tooling is complex, delicate, and well executed. Printed for the Caxton Club, founded in Chicago in 1895, the present collection of stories on bibliophilia contains "The Bibliomaniac" by C. Nodier, "The French Pastrycook" by A. Dumas, "A Copy of Hennepin" by C. Basset, "A Bibliophile's Hell" by C. Asselineau, and "A Letter on Bibliophiles" by G. Duhamel. These were translated from the French by Theodore Koch, a prominent American librarian who published a number of works on this topic. Koch (1871-1941) held an M. A. in Romance Languages from Harvard, and served as director of the library at the University of Michigan and at Northwestern University. He was awarded the Cross of the Legion of Honor by France for his services to translation and promotion of French literature. (ST13100)

PICTORIAL MOROCCO

212 RACKHAM, ARTHUR, Illustrator. GOLDSMITH, OLIVER. THE VICAR OF WAKEFIELD. (London, Bombay, Sydney: George G. Harrap & Company, [1929]) 257 x 197 mm. (10 1/8 x 7 3/4"). 231, [1] pp. First Trade Edition. APPEALING PUBLISHER'S SPECIAL GRAY PERSIAN MOROCCO, UPPER COVER WITH MULTI-COLOR PICTORIAL MOROCCO INLAYS reproducing the illustration "An Epitaph for my Wife," flat spine with gilt titling, pictorial endpapers, top edge gilt, other edges untrimmed. With 35 illustrations by Rackham comprised of 12 COLOR PLATES, an additional five full-page black and white line drawings, one title vignette in red, and 17 black and white drawings in the text. Front free endpaper with neatly inked contemporary gift inscription. Latimore and Haskell, p. 65; Riall, p. 170. ♦Slight uniform sunning to the spine, boards with a hint of splaying, title with very faint mottled foxing, other trivial imperfections, but still a very pleasing copy, the binding unworn and lustrous, and the volume clean and fresh inside and out. **\$1,000**

This is one of the uncommon copies of the Rackham-illustrated "Vicar" in the publisher's unusually pleasing special binding (issued simultaneously with the limited edition of 775 copies bound in vellum and the trade edition in cloth). The total number of volumes of the present edition that featured our special pictorial binding is unknown, but it cannot be a great many. The bindery is unidentified, but there is a good chance that it was Bayntun, which made inlaid pictorial bindings a specialty during the 1920s and 1930s. Arthur Rackham (1867-1939) studied art at Lambeth School, where the work of his fellow student Charles Ricketts influenced his development. As House says, soon after Rackham joined the staff of "The Westminster Budget" in 1892, he began concentrating "on the illustration of books and particularly those of a mystical, magic, or legendary background. He very soon established himself as one of the foremost Edwardian illustrators and was triumphant in the early 1900s when color printing first enabled him to use subtle tints and muted tones to represent age and timelessness. Rackham's imaginative eye saw all forms with the eyes of childhood and created a world that was half reassuring and half frightening. His sources were primarily Victorian, and among them are evidently the works of Cruikshank, Doyle, Houghton, and Beardsley, but also the prints of Dürer and Altdorfer." For a discussion of Goldsmith and this work, see item #163, above). (ST12622)



BELLE McMURTRY

213 ANGELO, VALENTI, Illustrator. HEWLETT, MAURICE. QUATTROCENTISTERIA: HOW SANDRO BOTTICELLI SAW SIMONETTA IN THE SPRING. (New York: Golden Cross Press, 1937) 315 x 212 mm. (12 3/8 x 8 1/4"). 21, [1] pp. No. 10 OF 175 COPIES, signed by the artist in the colophon. ANIMATED AND

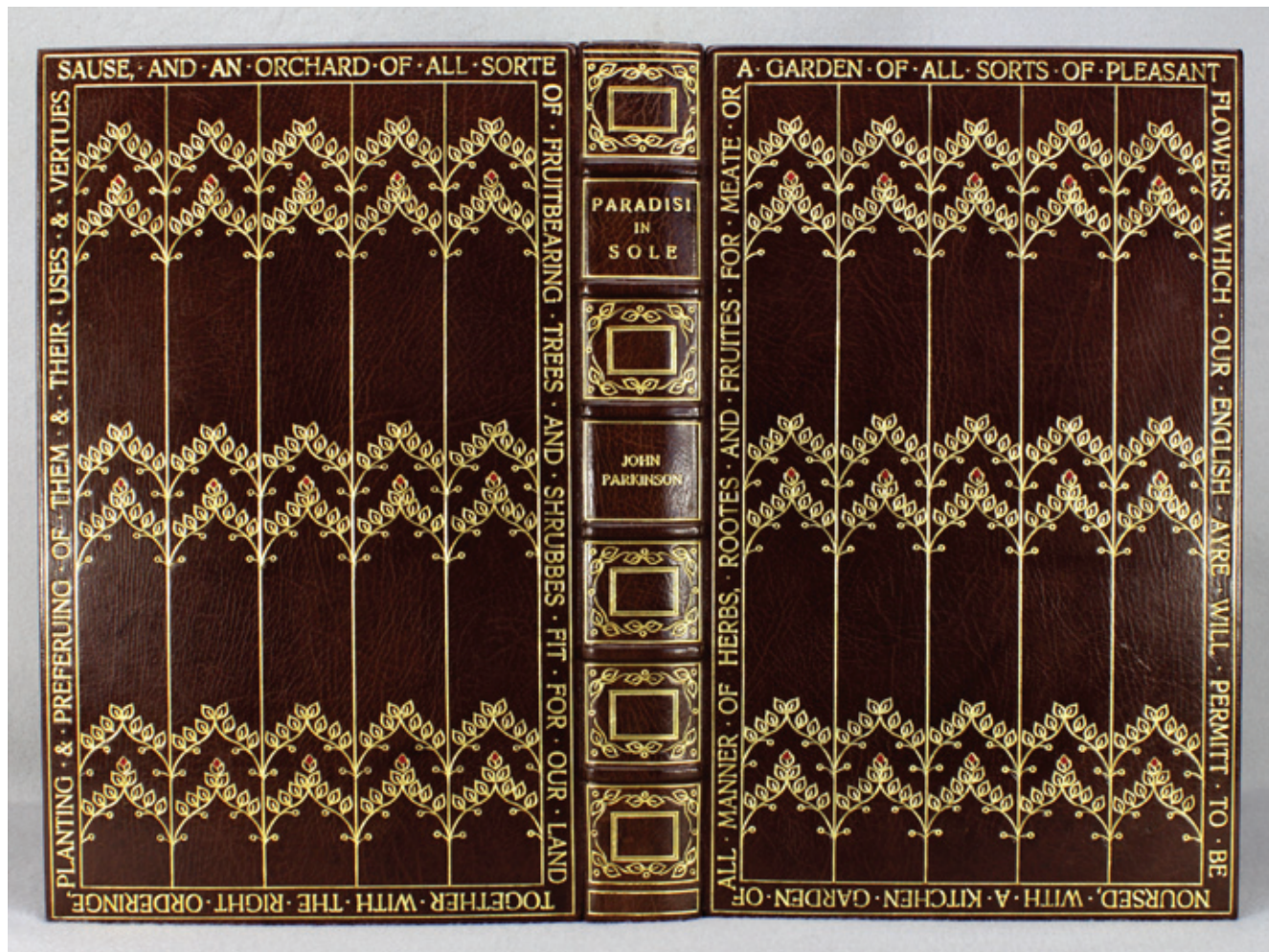


COLORFUL TAN CRUSHED MOROCCO, GILT AND INLAID, BY BELLE MCMURTRY (stamp-signed on rear doublure), both covers with three side-by-side panels, the middle being ziggurat-shaped and embellished with delicately gilt-tooled trees, clouds, grasses, and flowers incorporating inlays of red, pink, blue, yellow, brown, and ivory, this middle section flanked by panels with thick vertical gilt rules of varying lengths; raised bands, spine panels with further gilt decoration or titling, TAN MOROCCO DOUBLURES with gilt decoration similar to that on the covers, gold silk jacquard endleaves, leather hinges, all edges gilt. In the original (somewhat worn) padded velvet drop-back box. Paragraph marks and initials hand-painted in red, illuminated initial in title, printer's device in colophons, and four small wood engravings hand-colored with blue and burnished gold. ♦A VERY FINE COPY of an unusual and unusually pleasing binding, clean, fresh, and bright inside and out. **\$2,750**

This wonderful Art Deco binding by American Belle McMurtry (1875-1959) shows the influence of the great French binders who trained her, especially that of Rose Adler. McMurtry began her studies in San Francisco with Octavia Holden, founding director of the Bookbinder's Guild of California, before heading to France in 1919 to learn from Adler, Henri Noulhac, Adolphe Cuzin, and Emile Maylander. She returned to California to ply her trade, and there married W. R. K. Young, a collector who was one of the founding members of the Book Club of California. McMurtry was regarded as the dean of California bookbinders, and was a member of the Guild of Book Workers for 40 years. The designer, illustrator, and illuminator here also has San Francisco roots. Valenti Angelo (1897-1982) began illustrating books for San Francisco's Grabhorn Press in 1926, and went on to illustrate more than 250 works over the next 34 years for Grabhorn, the Limited Editions Club, and his own Golden Cross Press. A number of his productions were recognized among the 50 best-designed books of the year by the AIGA design association. (ST13564a)

--- TWO BINDINGS BY BAYNTUN-RIVIERE ---

214 PARKINSON, JOHN. PARADISI IN SOLE PARADISUS TERRESTRIS . . . FAITHFULLY REPRINTED FROM THE EDITION OF 1629. (London: Methuen & Co., 1904) 381 x 235 mm. (15 x 9 1/4"). 8 p.l., 612, 16 pp. HANDSOME RECENT BROWN CRUSHED MOROCCO, ELABORATELY GILT AND INLAID, BY BAYNTUN-RIVIERE (stamp-signed on rear doublure), covers with border of gilt rules flanking the subtitle of the work (beginning on the upper cover with "A garden of all sorts of pleasant flowers which our English ayre will permitt to be nursed



...” and concluding on the lower cover with “together with the right ordering, planting & preferung of them & their uses & vertues”), each board with a large central panel featuring four widely spaced vertical gilt rules and three horizontal double rows of undulating leaves, giving the effect of a neatly ordered fruit orchard (and looking rather like a vegetal oscilloscope), five of the arches in each row crowned by an inlaid red fruit; raised bands, spine compartments with leafy gilt frames, DARK RED CRUSHED MOROCCO DOUBLURES studded around the edges with 40 small inlaid brown dots (like nails), doublures with a delicate gilt frame featuring daisy cornerpieces and leafy accents, red silk endleaves, top edge gilt. In an excellent felt-lined slipcase with morocco lip. Woodcut headpieces, tailpieces, and initials, author’s portrait, illustrated title page depicting the Garden of Eden, three small illustrations in text, and 109 fine full-page woodcut illustrations of flowers, vegetables, and fruits almost certainly by Christopher Switzer, showing nearly 800 plants. Original edition: Henrey 282; Hunt 215; Nissen BBI 1489; Pritzel 6933; STC 19300. ♦ A hint of foxing and occasional faint creasing, but a very fine copy, the text clean, fresh, and especially bright, and the imaginative binding pristine. \$3,250

In a very attractive, animated binding, this is a fine facsimile of the most famous English gardening book of the 17th century, and the most beloved for its personal and endearing style. Based on the contents of the author’s own gardens, “Paradisi in Sole” (which translates to “Park in the Sun,” forming a pun on Parkinson’s name) gives us directions for creating an “Earthly Paradise.” In his preface

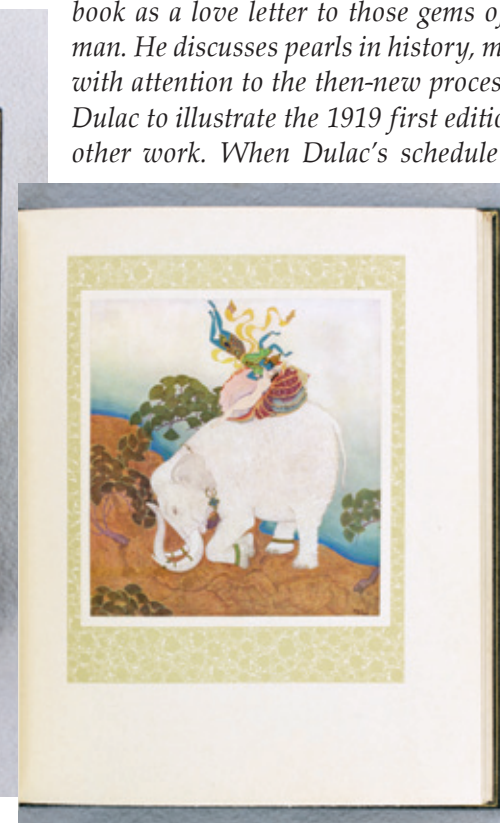
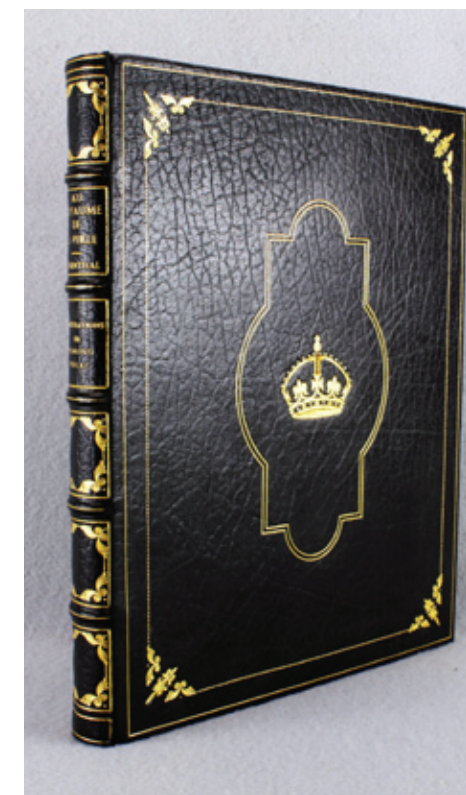


dedicated to Queen Henrietta Maria, the author argues that the first gardening experiences of mankind involved God and Adam, and indicates that all of Adam’s descendants have been imbued with a knowledge of gardening. He describes the different plants that can flourish in the “English ayre,” explains their uses, and gives advice on planting and maintaining gardens of three types—the flower garden, kitchen garden, and fruit orchard. Henrey calls the book “the earliest important treatise on horticulture to be published in [England],” and observes that “part of the charm of the ‘Paradisius’ lies in the author’s love of plants and his sensibility of their beauty, feelings strongly reflected throughout his writing. His book is of interest and value as a record of the state of horticulture in England at the beginning of the 17th century.” John Parkinson (1567-1650) was a practicing apothecary with a private botanical garden at Long Acre in London when he was appointed apothecary to James I. Our binding is a good example of the more recent decorative work done by the Bayntun bindery, founded in Bath in 1894 and now the last of the great Victorian trade binderies still in family ownership. Since the stamped signature at the back here reads “Bayntun-Riviere,” our volume was obviously covered after 1937, when Bayntun acquired the Riviere bindery, which had been in business since 1829; the binding probably was done within the past two decades. (ST12287)

An Outstanding Copy, with Exotic Illustrations on the inside and Pearls on the outside

215 DULAC, EDMUND, *Illustrator*. ROSENTHAL, LÉONARD. AU ROYAUME DE LA PERLE. [THE KINGDOM OF THE PEARL]. (Paris: H. Piazza, 1920) 289 x 230 mm. (11 3/8 x 9 1/8”). 139, [1] pp. (colophon). First Printing with these Illustrations. No. 430 OF 1,500 COPIES. FINE LATER BLACK CRUSHED MOROCCO, GILT, BY BAYNTUN-RIVIERE (stamp-signed on turn-in), covers with a dotted roll border incorporating gilt cornerpieces, the upper cover with a lobed CENTERPIECE PANEL ENCLOSING A GILT CROWN SET WITH 26 TINY SEED PEARLS, raised bands, gilt-ruled and decorated compartments, wide turn-ins with gilt rolls and cornerpieces, marbled endpapers, top edge gilt. The book housed in a (somewhat worn and faded but still sturdy) felt-lined drop-back clamshell cloth box. With decorated title, initials, head- and tailpieces, borders, and 10 COLOR PLATES BY DULAC mounted within decorative frames, captioned tissue guards (four initials carefully hand-colored by a previous owner). Limitation page with a convincing “signature” of Dulac, which appears to be a forgery. Hughey 54. ♦ A BEAUTIFULLY BOUND COPY IN PRISTINE CONDITION. \$1,900

In an appropriately (and very attractively designed) pearled binding, this is a beautiful copy of a volume celebrated for its exotic illustrations. Léonard Rosenthal was an internationally famous pearl merchant who wrote this

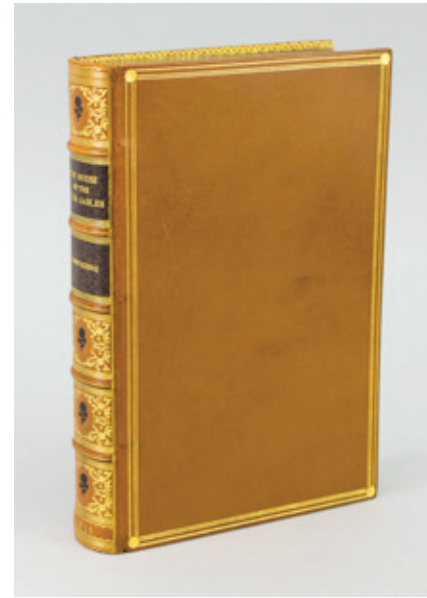


book as a love letter to those gems of the sea that had made him a wealthy man. He discusses pearls in history, myth, and legend, as well as in commerce, with attention to the then-new process of culturing pearls. Rosenthal wanted Dulac to illustrate the 1919 first edition, but the illustrator was too busy with other work. When Dulac’s schedule finally allowed him time to complete the watercolors for the project, Rosenthal had the present edition published. Dulac’s plates were immediately recognized as quite special, with the “London Times” critic declaring them to be “Dulac at his best.” The reviewer for “The International Studio” wrote that “in ‘The Kingdom and the Pearl’ [Dulac] used the conventional Persian style without perspective, rich in decorative forms and jewel-like colours, bringing out the beauty of minute things by the use of colour and graceful line.” Hughey unabashedly declares the illustrations to be works of “true genius.” Edmund Dulac (1882-

1953) studied art at the university in his native Toulouse before emigrating to England at 22, at just the time when the process of color separation was making it possible to print faithfully the glowing colors of his palette. Between 1907, when his "Arabian Nights" appeared, and 1920, his works found an appreciative audience. Influenced by the work of the older artist Arthur Rackham, Dulac's illustrations have a sophisticated and exotic tone with rich color, reminiscent of the paintings of Gustav Klimt. Houfe says that Dulac "looked to the Middle and Far East for inspiration, and his watercolors of legendary subjects have a gemlike brilliance found only in Mogul miniatures, their flat, stylized and sleepy beauty sometimes comes from the Japanese print, sometimes from the Pre-Raphaelites and even occasionally from the Renaissance." (ST12683-250)

FOR GOODSPEED OF BOSTON

216 HAWTHORNE, NATHANIEL. *THE HOUSE OF THE SEVEN GABLES.* (Boston: Ticknor, Reed, and Fields, 1851) 183 x 120 mm. (7 1/4 x 4 3/4"). 2 p.l. (advertisements), 344 pp. FIRST EDITION, Fourth Issue. VERY ATTRACTIVE LATER POLISHED CALF, GILT, COMMISSIONED BY GOODSPEED OF BOSTON (stamp-signed on front flyleaf), covers with French fillet border, raised bands, spine in six compartments, two with dark brown morocco titling labels, the others with central black flower tool surrounded by much leafy gilt foliage, gilt turn-ins, top edge gilt. Front endpaper with a cut signature of the author mounted vertically. BAL 7604; Clark A17.1.d. ♦Contents printed on lesser quality paper and consequently with intermittent foxing, browning, and small stains (not infrequent, but always minor), otherwise perfectly satisfactory internally, and the pleasing binding entirely unworn. **\$1,750**



Hawthorne's classic gothic novel appears here with two special bonus features—a pleasing new smooth calf binding and a cut signature of the author. Written and published shortly after his enormously popular and best-known title, "The Scarlet Letter," the present work contains similar themes of guilt, repentance, and dark romance. Set in New England in the mid-19th century, this is the story of a particular house and its residents, both of which are haunted by a troubling history that includes witchcraft and death. The distinctive seven-gabled house of the title was actually based on a real place—the home of Hawthorne's cousin in Salem, Massachusetts—and can still be visited today. This title is not infrequently encountered on the market, but its original cloth binding is notoriously difficult to find in desirable condition. This finely bound volume offers an opportunity to obtain a thoroughly pleasing copy of this American classic in an attractive alternative form. (ST13385)

--- FOUR VERY DIFFERENT BINDINGS BY GRUEL ---

217 (PRAYER BOOK IN FRENCH). PAROISSIEN: ELZEVIR, RITE ROMAIN. (Paris: Gruel et Engelmann, 1889) 165 x 83 mm. (6 1/2 x 3 1/4"). 2 p.l., 649 pp., [1] (colophon) leaf. STRIKING CONTEMPORARY BURGUNDY MOROCCO, ELABORATELY GILT, BY GRUEL (stamp-signed at tail of spine), UPPER COVER WITH A LARGE AND RICHLY DETAILED OVAL BAS-RELIEF PLAQUETTE OF THE LAST SUPPER framed above and below by a large panel of interlacing open strapwork comprised of abstracted gilt floral and foliate curls and other decorative elements, lower cover similarly decorated, with its central medallion containing a gilt cipher in intertwined majuscules, raised bands, spine gilt in double-ruled compartments with central arabesque, gilt filigree turn-ins, claret moiré silk endleaves, all



edges gilt, original brass clasps with strapwork decoration. With 26 illustrations, comprised of 22 large black and white woodcut headpieces, and four chromolithographed plates with gold highlights, along with numerous uncolored woodcut initials. Front free endleaf gilt-stamped "24 Mai 1891"; first Communion card of Andre Gallien, dated 9 May 1895, laid in. ♦A VERY FINE COPY, the morocco lustrous and the leaves entirely crisp and clean. **\$1,100**

Gruel and Engelmann published and bound numerous works of devotion, like the present impressively adorned "Paroissien," a service book that includes the texts and prayers (in Latin and French) used to celebrate Mass throughout the year. The very pleasing plaquette on the front cover showing the Last Supper is reminiscent of the celebrated Apollo and Pegasus bindings done for Giovanni Battista

Grimaldi (ca. 1524 - ca. 1612). Gruel, the eminent Parisian bookbinding firm, was founded in 1825, and some of the most skillful artisans in the trade (including Sarah Prideaux) were in its employ during the 19th century. For more on Apollo and Pegasus bindings, see item #147, above; for more on Gruel, see next item. (ST12743b)

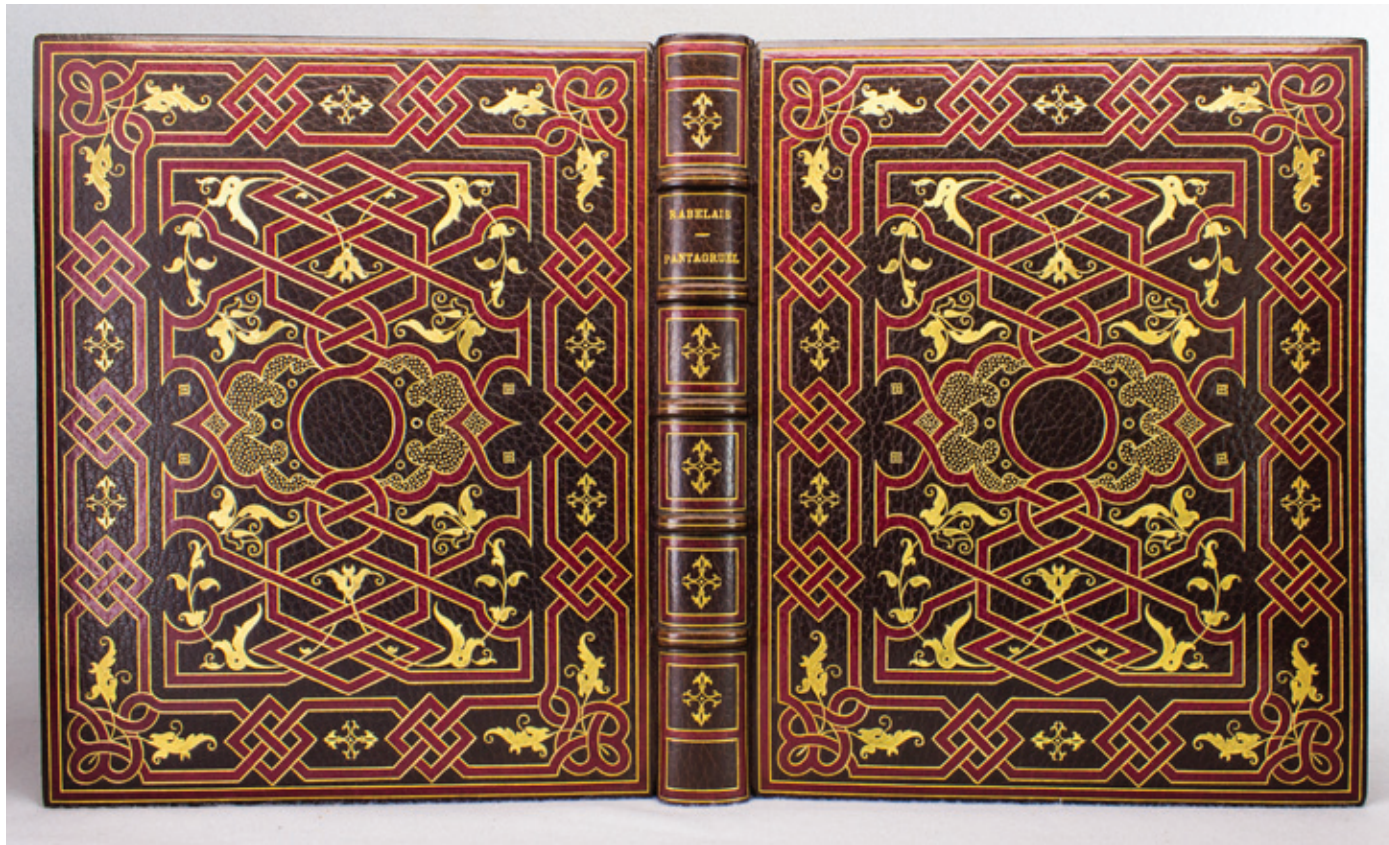
218 [THOMAS À KEMPIS]. *L'IMITATION DE JÉSUS-CHRIST.* (Paris: Léon Gruel, 1904) 162 x 102 mm. (6 3/8 x 4»). xii, 664 pp. Translated and with reflections by l'Abbé F. de Lammenais. LOVELY VIOLET CRUSHED MOROCCO, RICHLY GILT, BY GRUEL (stamp-signed at foot of spine), covers with a border comprised of a plain rule and drawer handle tools, this enclosing a wide, undulating, and elegant frame of acanthus leaves and floral sprays, the center of each board with a large fleuron composed of floral sprigs, foliage, and small tools; raised bands, spine gilt in compartments with acorn centerpiece and volute cornerpieces, turn-ins with delicate tulip border, mustard-colored silk endleaves, all edges gilt. In a (rather worn) patterned paper chemise and slipcase. With decorative initials, head- and tailpieces, and four engraved plates. ♦IN SPARKLING CONDITION INSIDE AND OUT. **\$1,500**

Published and bound by Gruel, this jewel of a volume features a binding decorated in a retrospective style and a text very attractively printed on high quality paper. The antique binding design is appropriate for the text, which was composed in 1441 (the autograph manuscript is in the Bibliothèque Royale in Brussels) and which "obtained wide popularity by its simplicity and sincerity and the universal quality of its religious teaching." (Oxford Companion to the English Literature). The "Imitation of Christ" depicts in four books the gradual movement of the soul away from earthly attachments toward Christian perfection in its union with God. After the Bible, it is one of the two or three most famous books of Christian devotion. In her "Bookbinders and their Craft," Prideaux says that the Gruel bindery, founded in 1811, "always had the highest reputation . . . for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements." The business was managed by several family members over the years, and the list of binders who trained at the Gruel atelier (including Prideaux) is the most distinguished in Europe. Léon, who took over the firm in 1891, was the single most famous person associated with the 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). Son Paul Gruel (1864-1954) took over the firm after the death of his father in 1923 and ably directed the operation until his own death, maintaining the atelier's reputation for excellence. (ST12370-2i)



An Outstanding Copy of a Masterwork of Illustration, in a Spectacular Binding

219 **DERAIN, ANDRÉ**, Illustrator. **RABELAIS, FRANÇOIS**. *PANTAGRUEL*. (Paris: Albert Skira, 1943) 350 x 285 mm. (13 3/4 x 11 1/4»). 187, [6] pp. No. 85 OF 275 COPIES on vélin d'arches, SIGNED by the artist. MAGNIFICENT CONTEMPORARY CHOCOLATE BROWN CRUSHED MOROCCO, ELABORATELY INLAID AND GILT, BY PAUL GRUEL (stamp-signed on front turn-in), covers with exuberant Grolieresque design of intricate dark red morocco strapwork accented with swirling azured gilt foliage and small tools; raised bands, spine in compartments framed by red morocco inlays, gilt fleuron centerpieces, gilt titling; CHOCOLATE BROWN MOROCCO DOUBLURES framed with multiple gilt rules and azured foliate cornerpieces, rose-colored watered silk endleaves, all edges gilt. Original printed wrappers bound in. Housed in the original suede-lined chestnut morocco-backed chemise and matching morocco-trimmed slipcase. WITH 180 HAND-COLORED WOOD ENGRAVINGS BY ANDRÉ DERAIN, 22 of them full-page, 94 in the text, 34 initials, 27 tailpieces, title engraving to front wrapper, frontispiece, and title vignette. Printed in Garamond typeface by Georges Gerard. Wood engravings printed by Roger Lacourrière. Skira 91; Rauch 38; Garvey and Wick "The Arts of the French Book 1900-1965" 27; "The Artist & the Book 1860-1960" 81; Strachan, "The Artist and the Book in France," pp. 90, 330; "From Manet to Hockney" 111; Coron "Rare Books Since the Invention of Printing" 221. ♦ A FLAWLESS COPY. \$32,500



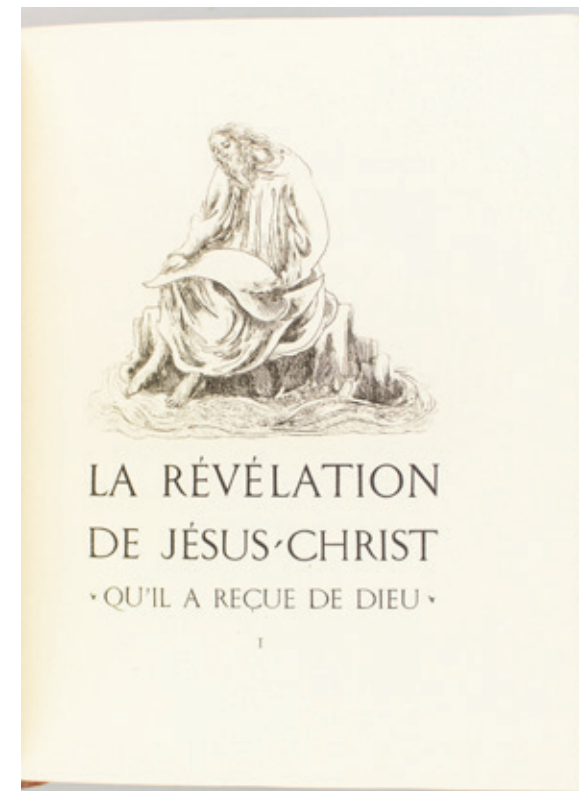
Called by Strachan one of the "finest masterpieces of the century," and here in a magnificent inlaid binding by Gruel, this is a superb copy of a tour de force in book illustration, a visually memorable edition of Rabelais, each copy of which shows subtle variations. It is considered to be one of the most beautiful livres d'artiste of the 20th century, and its strapwork and gilt-tooled binding by Paul Gruel (1864-1954) is inspired by 16th century examples that might have covered early editions of Rabelais. A self-taught artist, French painter, sculptor, and illustrator André Derain (1880-1954) is considered, with Henri Matisse, to be the co-founder of Fauvism. He began his career as an engineer, but abandoned this course after meeting Matisse, who encouraged him to pursue his gift for art. This is the only book illustrated in color by Derain, a project that consumed two years of work by the atelier of Roger Lacourrière (under the direction of Jean Frélaud), and an achievement made all the more impressive for being produced during the middle of World War II. As Chapon observed in "Le Peintre et le Livre," Derain, aware of the power of early woodcuts,

goes for what might be called a "brawny" effect to match the earthiness of the text. Deriving, as Strachan says, from xylographic books of the Middle Ages, the general effect is one of very masculine early playing cards. Garvey and Wick's "The Arts of the French Book 1900-1965" notes that "the cuts for this edition were printed in an unusual manner, with a single block for each illustration, although the customary practice in color printing is to make use of a separate block for each color. In this case Derain cut a white line on a single block to separate the color areas of each illustration. The blocks were then inked in several colors and printed on dampened paper." As the woodcut colors had to be mixed and applied for each individual printing, every copy of the work is unique, due to the inevitable variations caused by this technique. In "The Artist and the Book in France," Strachan cited this as one of the three livres d'artiste that dominated the beginning of the 20th century, and he expressed admiration for the originality of Derain's technique, saying that he had "hit on the perfect vehicle for the wit and exuberance of his author." As a profoundly important work in the history of book production, offered in a sensational binding, and in splendid condition within and without, this approaches the status of an irresistible modern illustrated volume. (ST12810)

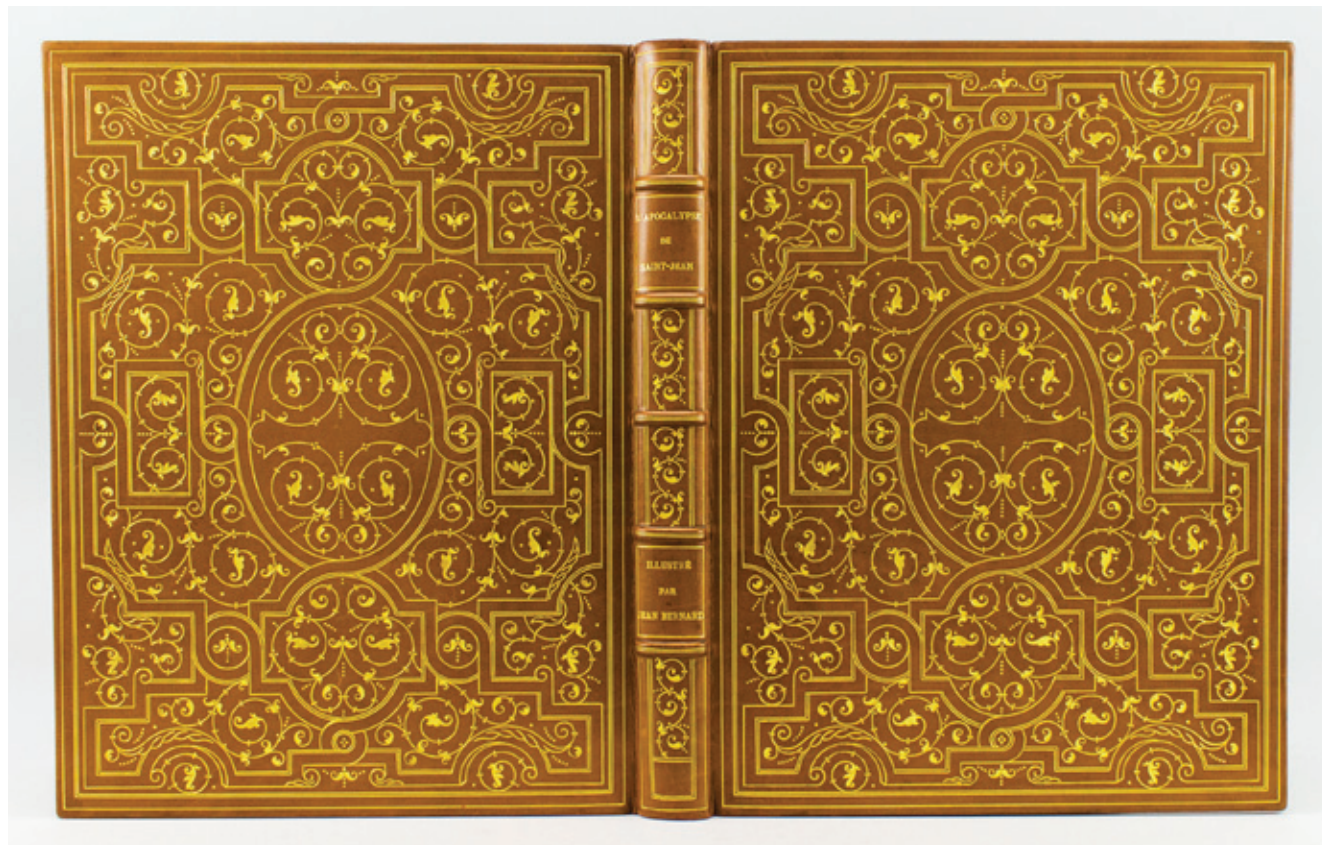


*A Large-Format Deluxe Version of "Revelations"
Combining Elaborate Gilt Decoration and Creamy Vellum*

220 **BIBLE IN FRENCH**. *L'APOCALYPSE DE SAINT JEAN APÔTRE*. (Paris: [Printed by Robert Blanchet for Paul Féraud], 1948) 340 x 263 mm. (13 1/4 x 10 1/2"). 2 p.l., 128 pp., [5] leaves. Translated into French by Maître de Sacy. No. 12 OF 160 COPIES and ONE OF 10 COPIES with an additional suite of plates PRINTED ON VELLUM. IMPRESSIVE SMOOTH CALF, CONSPICUOUSLY GILT IN A FANFARE STYLE, BY GRUEL (stamp-signed on front turn-in), covers with interlacing strapwork and many curling gilt vines, raised bands, spine gilt with twining vine enclosed by double gilt rules, gilt titling, turn-ins ruled and tooled in gilt, dark brown watered silk endleaves, all edges gilt. Original pictorial paper wrappers bound in. Housed in an attractive morocco-backed, suede-lined cloth clamshell box. With 65 small etchings in the text (including historiated initials), an illustrated table of plates, and 30 full-page etchings by Jean Bernard; with an additional suite of the plates printed on vellum, numbered (10/10) and signed by the artist. ♦ Vellum lightly rumped and with occasional (naturally occurring) variations in grain, but A SPARKLING COPY inside and out. \$8,500



This deluxe illustrated edition of the Book of Revelations is enhanced by a stately binding and by an additional suite of the evocative etchings, printed on high quality vellum. The text here includes the three Epistles of Saint John, in addition to the Apocalypse, translated by Le Maistre de Sacy (1613-84), who was a member of the

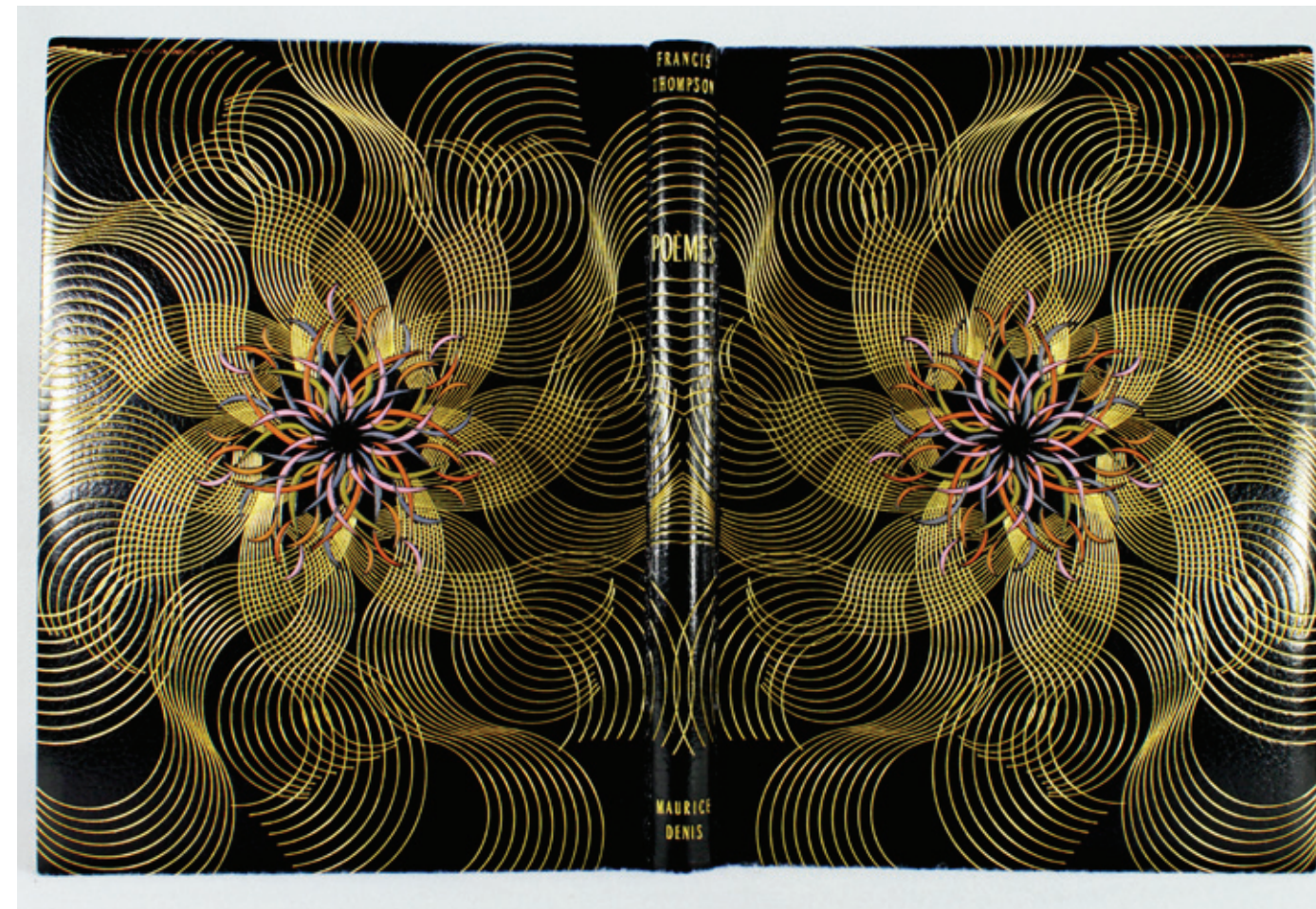


Jansenists, a French Roman Catholic sect named for and adhering to the doctrines of Cornelius Jansen, Bishop of Ypres. The group was strongly opposed to the teachings of the Jesuits and was supported by such literary luminaries as Pascal and Racine. A major theologian, de Sacy spent two years in the Bastille for his heterodoxy. The binding's fanfare-style of decoration, which was popular in France during de Sacy's lifetime, is put to good use here by one of the greatest French bookbinding families. The moving etchings are the work of Jean Bernard (1908-94), a prolific book illustrator and a leader in the French artisans' association, Les Compagnons du Devoir. The images have an especially fine effect when seen on vellum. (For more on fanfare bindings, see item #26.) (ST12970)

--- TWO DESIGNED BY PAUL BONET ---
A Dazzling Masterpiece of Design and Execution

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

This is without doubt the finest 20th century continental binding we have ever offered for sale, and it is among the most beautiful modern bindings of any kind that we have owned. It is the epitome of a Bonet binding, brilliantly displaying the characteristics for which he was best known—superb design, artful inlays, and amazing, precisely tooled gilt fillets that create a three-dimensional effect. According to "Carnets" 766, the present binding was designed by Bonet, then



was executed by René Desmules, with gilding by Cochel. Bonet notes that this is the second binding he designed for a copy of this work, and that it is even more pleasing than the first. It is not too much to say that it is a masterpiece of composition and execution. Francis Thompson (1859-1907) had hoped to become a priest, but studied medicine instead at his physician-father's urging. He was most ill-suited for a medical career and was traumatized by the surgeries (in fact, he wrote poems which used to great effect residual nightmarish images from his experiences with pathologies). He left medical school, began smoking opium, and lived for a couple of years on the streets of London. He sent manuscripts of his poetry to Wilfred Meynell, editor of the Catholic literary journal "Merry England," who was impressed, who published several of the works, and who befriended Thompson by taking him in and helping him to break his addiction. The poet's talent blossomed, but ill health drove him back to drugs, and he died at age 48 from what is believed to have been beriberi. According to "Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-garde," our version of Thompson's "Poems" had been anticipated since July of 1930, when our publisher wrote to Meynell about the rights to an edition, for which he apparently paid 3,000 francs (the translator was paid 10,000 francs for her work in November of the following year). Artist Maurice Denis (1870-1945) was a prominent member of the Symbolist and Les Nabis schools of painting, being—with Pierre Bonnard and Édouard Vuillard—the most well-known figure in the latter rebel group of Post-Impressionist avant-garde artists. Three books illustrated by him are included in "The Artist & the Book, 1860-1960." Some copies of this item contain a second additional suite of plates as well as an original watercolor by Denis (not found here). Our binding was sold as lot #195 at the 22 June 1999 Sotheby's New York auction for an all-in price of \$28,750. For considerably more on Bonet, see next item. (ST12550)

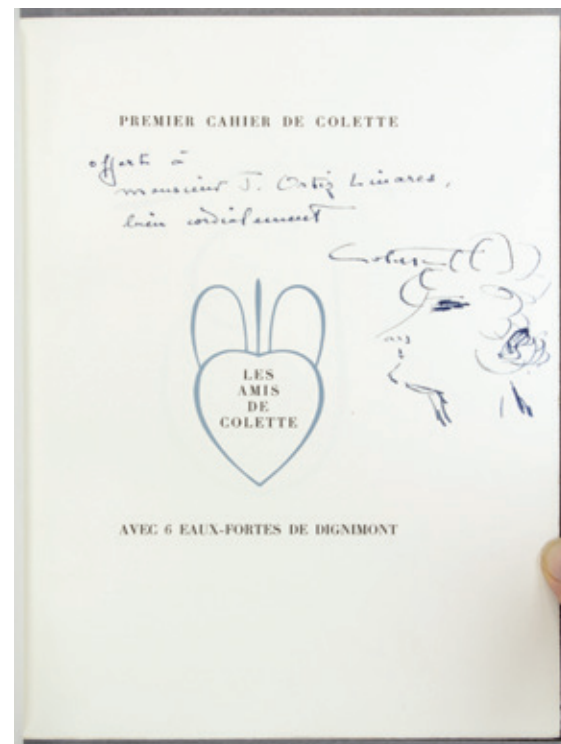
A Very Rare Example of a Set of Bonet Bindings with as Many as Four Volumes

222 COLETTE, SIDONIE-GABRIELLE. LES CAHIERS. (Paris: Les Amis de Colette, 1935-36) 311 x 241 mm. (12 1/4 x 9 1/2»). **Four volumes.** No. 95 OF 175 COPIES, each volume SIGNED in the colophon. FANCIFUL GRAYISH-BROWN CRUSHED MOROCCO, INLAID AND DECORATED WITH GILT AND SILVER, BY PAUL BONET (stamp-signed on front turn-ins), covers with an all-over design comprising rows of alternating deeply impressed gilt circlets and inlaid morocco dots of turquoise, pink, sea green, or citron morocco (each



volume with inlays matching the color of the bound-in original wrappers), upper cover of each volume with a different whimsical rectangle formed by looping and cresting silver calligraphic flourishes; flat spines with gilt titling, endpapers matching original wrappers of each volume, top edges gilt, other edges untrimmed. In the original morocco-trimmed, leather-lined chemises and matching slipcases. With 24 engravings, six each by Dignimont, Daragnès, Moreau, and Segonzac. TITLE PAGE OF VOLUME I with presentation inscription to Monsieur J. Ortiz-Linares SIGNED BY COLETTE, AND WITH A SMALL ORIGINAL INK SELF-PORTRAIT below the signature. For the binding: Bonet "Carnets" 320-23. ♦Half title of volume III with light brown smudge to head edge, otherwise A CHOICE SET, the text clean, fresh, and bright, and THE BINDINGS LUSTROUS AND WITHOUT ANY SIGNS OF USE. \$35,000

This luxurious set, with its smooth paper, excellent printing, pleasing illustrations, and lovely bindings, embodies that French sophistication Colette portrayed so vividly in her writings. (Virginia Woolf complained that just reading Colette made her feel dowdy.) Proclaimed by Britannica "the outstanding French writer of the first half of the 20th century," Sidonie-Gabrielle Colette (1873-1954) published her first novel in 1900, and wrote prolifically for the next half century, amassing an oeuvre of more than 50 novels and scores of short stories and essays. Her writings are notable for their vivid sensual descriptions and for their indomitable female characters. A "New York Times" review observed, "Colette's courtesans don't die of tuberculosis. They guard their jewels and railway shares and, with good humor and a firm hand on the servants, gracefully grow old." Included in our four volumes are the author's most famous novel, "Chéri," its proto-text "Clouk," "Notes Marocaines," "La Decapitée," "En tournée," "Music-Hall," and "Portraits et Paysages." Colette was the first woman to be elected to the Académie Goncourt and the first to serve as its president. Her death did not put an end to her pioneering achievements: she was the first woman in France to be given a state funeral. A French citizen of Belgian origin, the bookbinder Paul Bonet (1889-1971) had been an electrician's apprentice and then a

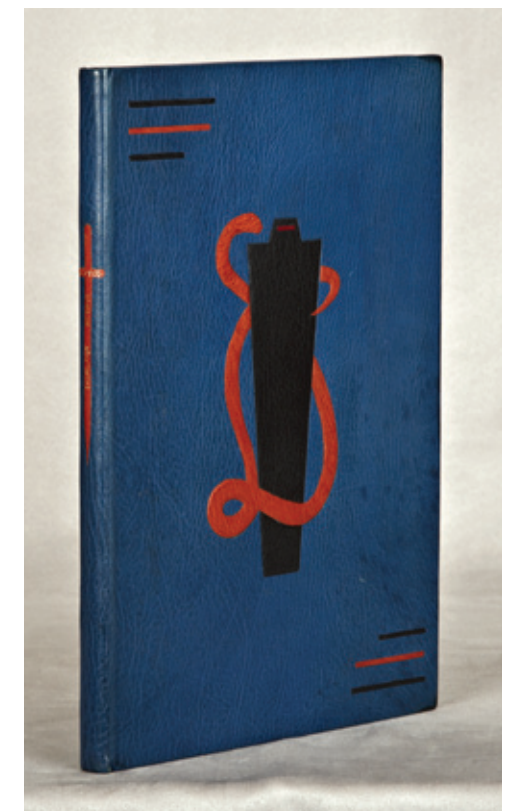
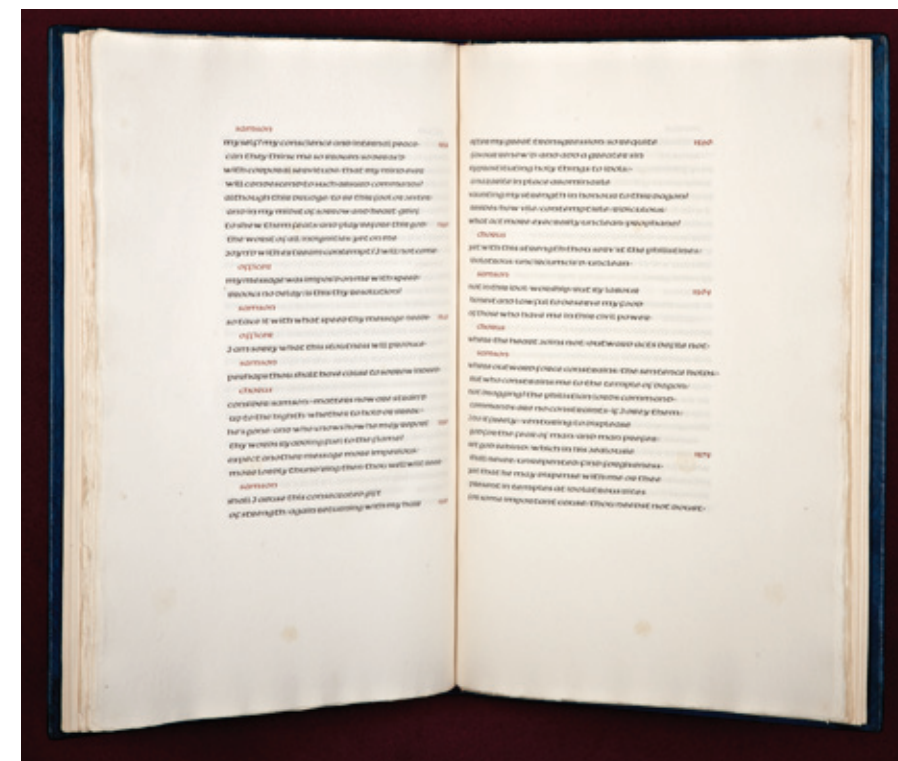


designer of women's dresses, but he was also a bibliophile, and one who was so disappointed by the quality of bookbinding available for his collection that he began to bind books himself. He became the leading bookbinder in France, creating unique and imaginative works of art in a modern idiom, and having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

BOUND BY GALE HERRICK OR DUNCAN OLMSTED(?)
Victor Hammer's First Privately Printed Book

223 (HAMMER, VICTOR). MILTON, JOHN. SAMSON AGONISTES. (Florence: Stamperia del Santuccio, 1931) 340 x 229 mm. (13 3/8 x 9"). [78] pp. No. 51 OF 95 COPIES. In a peculiar amateur binding of blue crushed morocco, upper cover with short black and orange lines onlaid at upper left and lower right corners, centerpiece of onlaid black coffin-like ornament entwined by an orange snake, flat spine with onlaid orange sword with gilt titling, ivory moiré silk endleaves. In a matching velvet-lined orange linen folding box with orange morocco back and lip, onlaid sword on back. Printed in black and bistre. Front flyleaf with bookplate of Norman J. Sondheim. "Victor Hammer: Artist and Printer," p. 142; Ransom, p. 336. ♦Leather a little spotted, soiled, and with slight variation of color, isolated very trivial flecks of foxing, otherwise a fine copy, the text brilliantly white and clean, and the binding unworn. \$5,500

Offered in a binding probably by one of two major figures in the California book world, this is a scarce copy of the first privately printed work produced by Victor Hammer and one of the few he printed in folio. Milton's version of a Greek tragedy recounting the biblical story of Samson and Delilah appears here in the uncial type Hammer designed and had cut by Paul Koch. The types he designed were all uncials because he felt that style was needed "for the loftier expression of the philosopher and the sacred language of the past." A Hammer page is instantly recognizable,

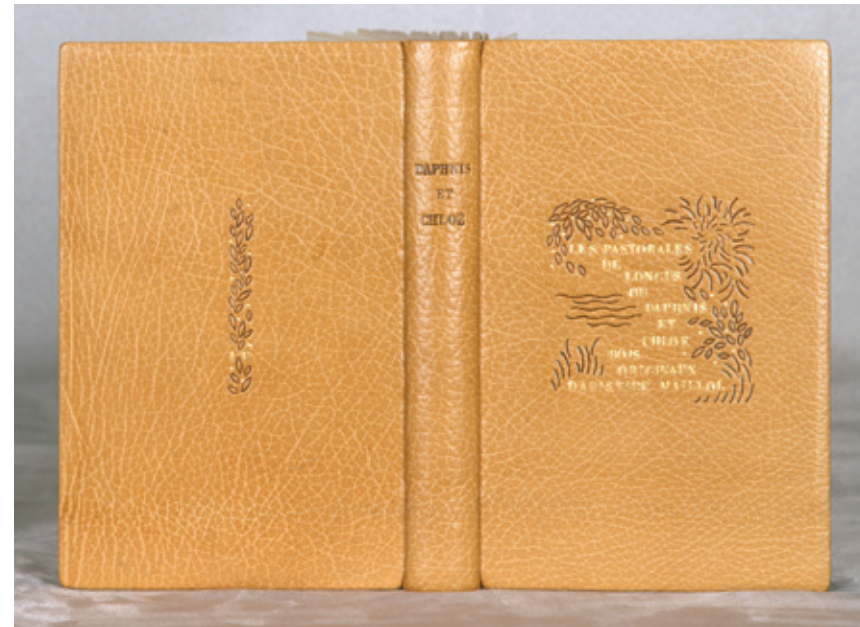


with its clearly Medieval feel, his mounded letters resembling manuscripts from the 11th and 12th centuries much more than the 15th century scribal hands that Gutenberg imitated. Our binding could possibly be by Gale Herrick or perhaps by his good friend Duncan Olmsted. Herrick was an enthusiastic binder who used Peter Fahey's studio to produce pleasant and creative work, and Olmsted was also a keen amateur binder of fine press books in the style often called "loving hands at home." Both men were collectors as well as founders of the Hand Bookbinders of California, now in its 45th year. The present binding is not the finished product of an elite workshop, but it is certainly the pleasing result of work by an inventive amateur, and any shortcomings it may have are counterbalanced here by Hammer's fine printing and the scarcity of the book. (ST12272)

IRMGARD HACCIUS

"Perhaps the Most Harmonious of Maillol's Illustrated Books," in a Charming Binding

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



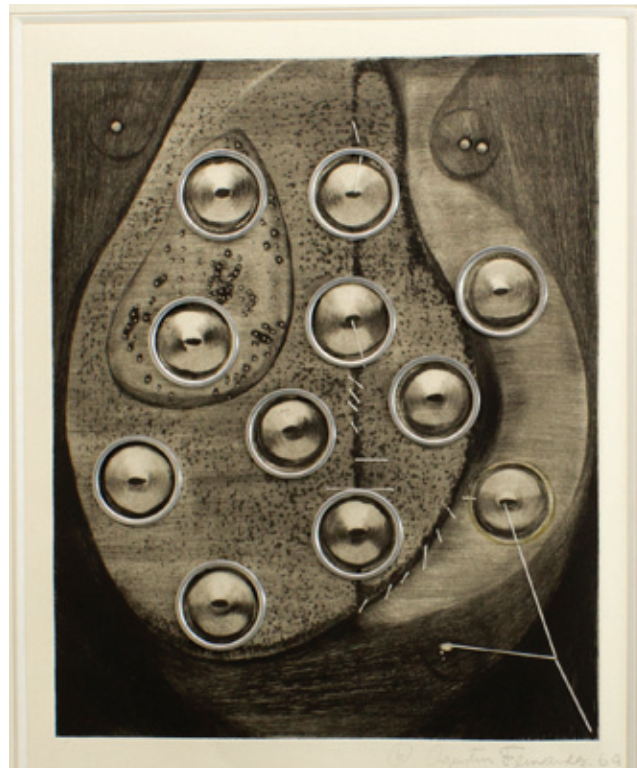
This version of Longus' charming Greek pastoral novel of awakening love long retained its popularity and was published frequently, often with illustrations. And perhaps the chief virtue of the present edition is the unaffected, sometimes mischievous woodcuts of nymphs and lovers by the French-Catalan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

DESIGNED BY AGUSTIN FERNANDEZ AND BOUND BY JEAN-PAUL MIGUET

A Notable Multi-National Collaboration Featuring a Memorable Binding of Pearls, Aluminum, and Various Urban Elements

225 BOSQUET, ALAIN. LETTRE À UN GENOU. (Paris: Imprimerie Lacourrière et Frélaud, 1963-65) 505 x 415 mm. (19 7/8 x 16 3/8»). [4] leaves of text (including colophon) followed by plates. No. 33 OF 45 COPIES (plus 10 author's copies). REMARKABLE CONTEMPORARY ANTHRACITE CALF by J.-P. MIGUET (stamp-signed on front turn-in, dated on rear turn-in), BOTH COVERS OCCUPIED WITH A LARGE CHISELED, PUNCHED, AND CHASED ALUMINUM PLATE DESIGNED BY AGUSTIN FERNANDEZ (front cover with small etched signature of Fernandez and date "[19]65" at bottom) and incorporating pearls, wire, staples, brads, and nails; smooth spine with silver titling, silver paper endleaves. In (expertly repaired) original calf-backed cloth clamshell box. Seven signed and dated aquatint etchings by Fernandez (some with relief embossing) and SEVEN SIGNED AND DATED ORIGINAL COLLAGES made from a second suite of etchings, the collages incorporating felt, wire, small electronic parts, cork, foil, netting, beads, (burnt) match sticks, metal rings, and fine tissue. Colophon with signatures of Bosquet and Fernandez. ♦ A small group of tiny dents to spine, otherwise in virtually mint condition. \$22,500



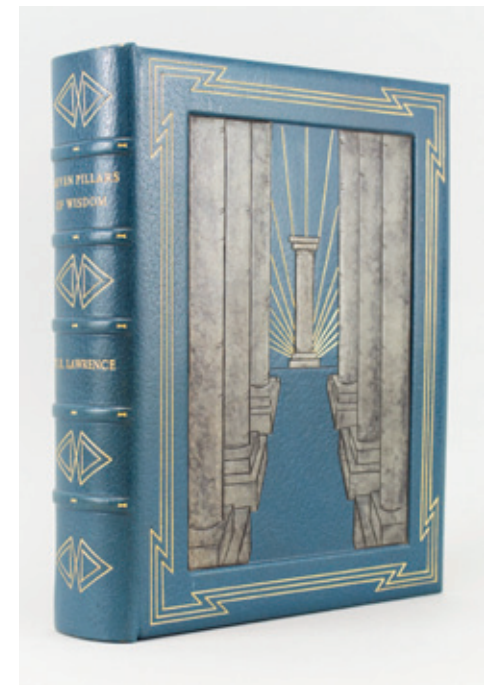


An in-your-face Surrealistic showpiece as dramatic as it is imaginative, this is one of several partnerships between Cuban artist Agustin Fernandez, Ukrainian-born French poet Alain Bosquet, and French binder Jean-Paul Miguet, and it is easy to believe that it is their greatest achievement. Although its text is very short, Bosquet's "Letter to a Knee" is profound, as it reflects on the possibilities and limitations of life and on the inevitable deterioration that comes with age. As the text notes, skin and bone both limit and empower the knee, and the present impressive object serves as a kind of visual reinforcement of this theme: the various objects added to make the collages both enhance and conceal the etchings underneath, and the protective binding (skin, if you will) does the same two things in relation to the contents. Born Anatole Bisk, Bosquet (1919-98) is perhaps the best known of our three collaborators, and his life was as interesting as his poetry. A citizen of the world, he was born in Russia, educated in Belgium and France, and fought in the U.S. Army in World War II, landing at Normandy. He was among the first troops to enter and liberate Buchenwald concentration camp. His literary career started to take off in 1951, when he moved to Paris and worked at "Combat" with Albert Camus, while serving as a regular contributor to "Le Monde," "Le Figaro," and "La Nouvelle Revue Française." He later taught at Brandeis, the University of Wisconsin, and the Université de Lyon, and he won numerous prizes for his poetry, including the Grand Prix de la Poésie de l'Académie Française (1967) and the Prix Goncourt de la Poésie (1987). The art of Agustin Fernandez (1928-2008) provides an appropriate complement to Bosquet's wide-ranging mind. Fernandez had a similarly full, creative, and productive life. Born and raised in Cuba, he studied in Havana, and then journeyed to New York, Paris, and Madrid, training with renowned artists in multiple media and developing a unique style. "Inspired by the demands of survival in an urban environment and the mundane objects that clutter its alleys and streets," this style often reveals the contrast between human and machine, the organic and inorganic, and the real and imagined. (Agustin Fernandez Foundation website) It is not difficult to see much of this reflected in the illustrations and the binding design here. Finally, everything is quietly wrapped up in elegant calf by the master binder J.-P. Miguet (b. 1925). It's really Miguet and the printers at Lacourrière et Frélaud who set up the canvas on which Bosquet and Fernandez shine. The present object is one of the most striking bindings we have ever handled, and it is not surprising that Bassenge thought enough of it to offer it (albeit without selling it) for €60,000 at auction in 2013. (ST12945)

THE COTTAGE BINDERY

226 LAWRENCE, T. E. SEVEN PILLARS OF WISDOM: A TRIUMPH. (London and Toronto: Jonathan Cape, 1935) 255 x 190 mm. (10 x 7 1/2"). First Edition for General Circulation (after a small private printing in 1926). SKY-BLUE SCULPTED MOROCCO BY THE COTTAGE BINDERY, BATH (stamp-signed on front turn-in) covers with triple gilt fillet frame and large sunken central panel inlaid with seven gray morocco pillars, the central column radiating gilt fillets, raised bands, spine panels tooled with gilt interlacing triangles, all edges gilt. With 48 plates (including frontispiece), seven illustrations (three full-page), four folding maps, the plates generally sketches, mostly by Kennington, of the principal British and Arab personages from Lawrence's account. ♦In mint condition. \$1,900

This is the first regularly published edition of Lawrence's stirring account of desert military campaigns while he was a British officer attached to Arab freedom fighters against the Turks in the First World War. The Cottage Bindery was established in the 1960s by A. G. Haycocks, and continues in operation to this day. There is often a pictorial element to their work, as here, reflecting the book's contents. The sunken panel with its receding parallel rows of pillars provides an effective visual reinforcement of the book's title. (ST13161)



JAN SOBOTA

227 BOMBARD, ALAIN. [In Czech:] TROSECNÍKEM Z VLASTNÍ VULE. [THE VOYAGE OF THE HERETIQUE]. (Praha: Orbis, 1964) 237 x 139 mm. (9 1/4 x 5 1/2"). 181, [3] pp. WHIMSICAL OLIVE-GREEN CRUSHED MOROCCO IN THE SHAPE OF A LIQUOR FLASK BY JAN SOBOTA, upper board with the author's embossed initials "AB," smooth spine, a "neck" of green morocco with protruding brown leather mock





cork atop the flask acting as a closure for the book, leather hinges. In the original felt-lined morocco and linen dropback box. With 12 pages of black and white photographs. ♦Perhaps a hint of soiling to leather, but essentially in mint condition. \$2,500

One of the most innovative binders of his time, the Czech Jan Sobota (1939-2012) produced a wide range of bindings demonstrating a remarkable store of imagination and whimsy. He studied under Karel Silenger in Pilzen and graduated from the School of Applied Arts in Prague in 1957. In 1969 he was awarded the title of "Master of Applied Arts" in bookbinding and restoration by the Czechoslovakian Minister of Culture, and in 1977 he became a member of Meister der Einbandkunst. He came to America in 1984 to work at Case Western Reserve and moved in 1990 to Dallas. The present binding, an enclosed note about which says it was executed in 1979, comes from the collection of Philip Smith (see item #239, below). The book is a Czech edition of a book first published in 1954 about an extraordinary ocean crossing. The French physician, biologist, adventurer, and politician Alain Bombard (1924-2005) became famous in 1952 for allegedly drifting in a 15-foot rubber boat across the Atlantic in 65 days, from the Canary Islands to Barbados, without provisions. It is not entirely clear why Sobota has chosen a flask shape for the binding, as Bombard made it clear that his only liquid intake was seawater and fluids squeezed from raw fish; perhaps it was our binder's droll suggestion of an option the good doctor should have made available to himself. (ST13347)

JARMILLA JELENA SOBOTOVA

228 VAN ALLSBURG, CHRIS BEN'S DREAM (Boston: Houghton Mifflin and Company, 1982) 255 x 215 mm. (10 x 8 1/2"). 31 pp. Expressive modelled gray pigskin by Jarmila Sobotova, covers with a three-dimensional image (taken from an illustration in the book) showing a small house seen through the strutwork of a bridge; flat spine with gilt titling, marbled endpapers, top edge gray. In the original suede-lined marbled paper chemise and matching slipcase, the latter with large, round black-and-white illustrations from the book on its sides. Illustrated throughout by Chris Van Allsburg. Signed by the author on the title page. ♦In mint condition. \$1,750

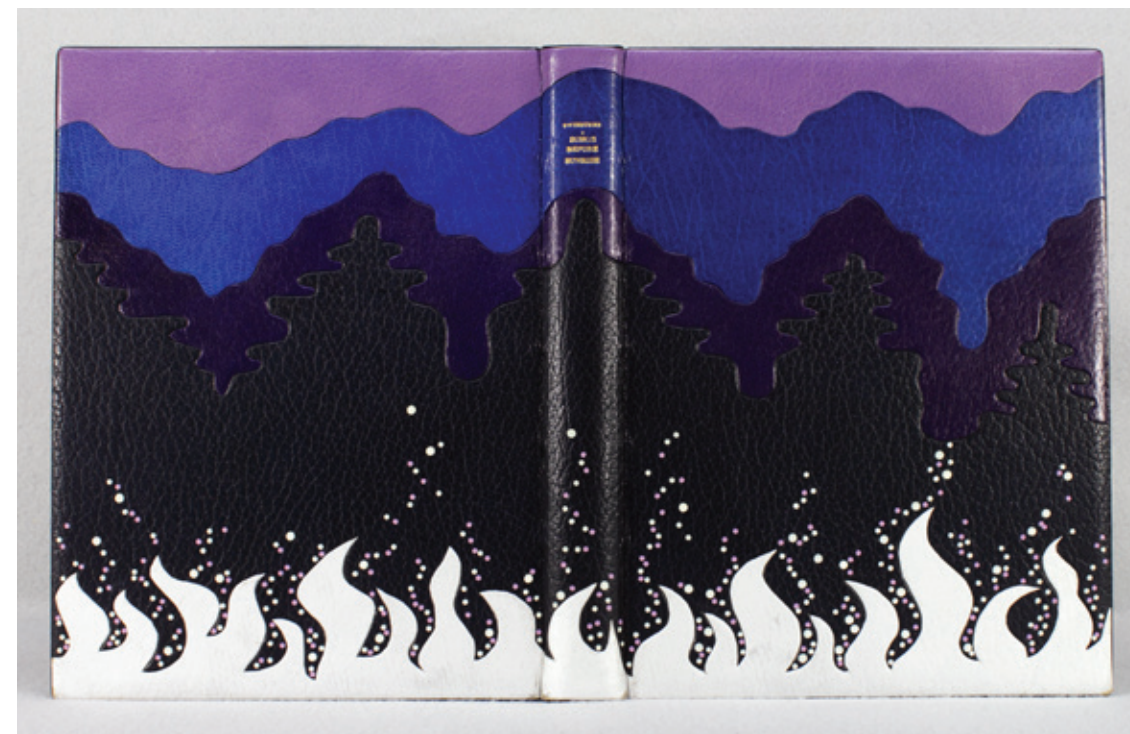


This charming children's book by Caldecott Medal-winning illustrator Chris Van Allsburg (b. 1949) tells the story of a young boy who falls asleep while studying his geography textbook and dreams of his house afloat in a great flood, drifting past major monuments of the world. Van Allsburg is known for playing with perspective in his illustrations, showing us the world from a child's eye view. Our binder has picked up on this, showing us a tiny house floating beneath the large struts of a bridge. Czech binder Jarmila Jelene Sobotová was a professor of psychology before pursuing courses in drawing and painting and before studying bookbinding with Jan Sobota, her husband (see previous

item). After the two left their native Czechoslovakia for Switzerland and then America, Jarmila worked for a decade in the U.S.A. in her own studio, gallery, and school of bookbinding and restoration. Her work has been shown in many individual exhibitions, and her bindings are well represented in private and public collections. The catalogue of an exhibition of the Sobotas' bindings in 1995 says of the work of Jarmila Sobotová: "Though highly concerned with the technical aspects of bookbinding, there is strong artistic sensibility that stands out in Jarmila's work." While her work tends to be less whimsical than her husband's, it is undeniably imaginative and done with very considerable thought and skill. (ST13541)

KERSTIN TINI MIURA

229 SWINBURNE, ALGERNON C. SONGS BEFORE SUNRISE. (London: Printed for the Florence Press by Chatto & Windus, 1909) 254 x 178 mm. (10 x 7"). ix, [i], 209, [1] pp., [1] leaf (colophon). No. 240 OF 650 COPIES printed on handmade paper (and 12 copies on vellum). IN A VIVID ABSTRACT LANDSCAPE BINDING OF MULTI-COLORED MOROCCO BY KERSTIN TINI MIURA, exterior with all-over design featuring undulating swaths of lavender, blue, and violet above a base of black morocco, (these areas resembling trees silhouetted against hills), then at bottom an animated line of pearlized white morocco onlays and bubble-like dots of cream and lilac rising from them (suggesting foaming sea waves); flat spine with gilt titling, burgundy polished calf doublures and endleaves, top edge gilt, other edges gilt on the rough. In the original leather-lined, morocco-trimmed chemise and matching slipcase, all contained in a second blue cloth slipcase with paper label on upper cover. Tomkinson, p. 85. For the binding: Shoseki "A Master's Bibliophile Bindings: Tini Miura 1980-1990" 157. ♦In virtually mint condition. \$7,500



This is a desirable private press publication offered in a binding of notable richness characteristic of the work of one of the world's leading contemporary female bookbinders. European by birth, Kerstin Tini Miura (b. 1940) studied bookbinding techniques and design in Germany, Switzerland, and France, before choosing to concentrate on French technique. She has taught bookbinding in Sweden and Japan, was a founder and faculty member at the American Academy of Bookbinding in Telluride, Colorado, for 10 years, and has authored "My World of Bibliophile Binding" (1980). She has been entrusted with the binding of numerous books of very considerable value. Now based in Long Beach, California, she continues to bind books, give lessons, and undertake special projects, including designing Nobel Prize diplomas. As can be seen here, her bindings generally feature abstract shapes that often suggest elements of the natural world and that, above all, are memorably vivid in color. This attractively printed work from the Florence Press is a collection of poems calling for the overthrow of political and ideological despotism of all sorts, prompted by the struggle of Swinburne's hero, the Italian

patriot Mazzini. Founded in 1908 by the London publishers Chatto & Windus and operated by Philip Lee Warner, the Florence Press had as its expressed intention the production of "beautiful books in the choicest types," but in somewhat larger and less costly editions than Kelmscott and the other more celebrated English fine presses. Florence books are readily distinguishable by their special type, designed by Herbert P. Horne after 15th century Italian faces that are elegant, simple, and easily readable. (ST12772)

ANGELA JAMES

230 **MACKEY, AIDAN.** *MR. CHESTERTON COMES TO TEA.* (Cambridge: Printed for the Rampant Lion's Press for Vintage Publications, 1978) 197 x 270 mm. (7 3/4 x 10 1/2"). 56 pp. No. 199 OF 350 COPIES for sale (of a total edition of 370), SIGNED by Aiden Mackey and Richard Ingrams. CHARMING WHITE SHEEPSKIN BINDING FEATURING A FUNCTIONING DOOR BY ANGELA JAMES (stamp-signed and dated "1985" on lower turn-in), bevelled boards painted in speckled yellow and dappled light blue, with a raised strip of yellow sheepskin stretching across both covers, rising on the front cover to frame a wooden panelled door painted blue with a brass knob, hinges, and a name plate etched with the title, this opening to reveal a multi-media collage depicting Mr. Chesterton at tea; doublures in blue calf. Housed in a matching blue cloth folding case, lined with blue calf and thick yellow fleece, upper cover with button closure and leather label. With 18 illustrations, comprised of 16 hitherto unpublished pencil drawings by G. K. Chesterton, photo-frontispiece showing Chesterton with his family, and a map of London. Title printed in brown and black. With an introductory essay on Chesterton as artist by Richard Ingrams. ♦A pristine copy. \$6,800



In an immensely charming binding by someone celebrated for memorably inventive work, this is a unique copy of Aidan Mackey's essay to accompany previously unpublished drawings by G. K. Chesterton. Well known as a successful writer in many genres, Chesterton (1874-1936) had originally intended to become an illustrator, and with that in mind had attended the Slade School of Art at University College London. But he did not finish a degree, and his early success as an art and literary critic led him away from a field in which he had considerable talent, as can be seen in the pages of this book. Our volume was exhibited at the Designer Bookbinders Exhibition at Leighton House, 11-25 November 1985, and illustrated in "The New Bookbinder" (vol. 8, 1988, p.74; vol. 10, 1990, p. 52 [with color plates opposite p. 45]; and vol. 13, 1993, p. 8). James discussed the binding in great detail in volume 10, commenting that, "this is one of the bindings I most enjoyed working on, as it presented me with a number of challenges and gave me a great deal of enjoyment. I hope Mr. Chesterton would have been amused." She recruited her father to turn the brass doorknob (with the finial of an old round-pin electrical plug) and she was particularly pleased with the door, which continues to open as intended. James

served as president of the Designer Bookbinders from 1990 to 1996. According to her biography on the organization's website, she conceives fine bindings "primarily in terms of colour and formal/informal design relationships." Using studio-dyed leathers, she creates covers which often exhibit "geometrical hard-edge onlays and inlays alongside informal and free-flowing elements." She has published two books on her craft, "The Art of Binding Books" (1991) and "The Handmade Book" (2000). (ST12840)

BOUND FOR ASPREY

231 **WALTON, IZAAK and CHARLES COTTON.** *THE COMPLEAT ANGLER.* [and] **REGAN, HI.** *THE ANGLERS' CALENDAR.* (London: John Lane, The Bodley Head, 1897) 235 x 146 mm. (9 1/4 x 5 3/4"). lxxxiv, [4], 427, [15] pp. (bound without ads at the rear). Edited and with an introduction by Richard Le Gallienne. First Printing of this Edition. STRIKING MODERN BLACK MOROCCO, GILT, FOR ASPREY (stamp-signed on front turn-in), covers with checkerboard of squares formed by plain gilt rules, each with a gilt fish, angling accoutrement, or author's cipher at center, upper cover with large central square containing a gilt-stamped reproduction of the decorative title cartouche from the first edition; raised bands, spine gilt in compartments with angling-themed centerpiece and leafy frond cornerpieces, densely gilt turn-ins, marbled endpapers, all edges gilt. In the original purple Asprey box with tissue wrapping. Frontispiece portrait, vignette on title, and numerous illustrations in the text, 53 of them full-page, by Edmund H. New. Coigney 275. ♦A faultless copy. \$1,750



This is a handsomely bound copy of Le Gallienne's attractively illustrated edition of Walton's bucolic classic, with text from the fifth edition, the last to receive the author's own revisions. The attractive binding is as new, the text shows no sign of use, and one could scarcely wish for a better copy. The high-end New Bond Street emporium Asprey has been a London fixture since 1781, serving as jewellers to a long line of British monarchs. They've always sold a range of luxury goods, but they only began selling fine custom-made bindings in the latter part of the 20th century, after their (temporary) acquisition of the firms of Zaehnsdorf and Sangorski & Sutcliffe in the 1980s. (ST12298)

JAMES BROCKMAN

232 **REES, IOAN BOWEN.** *THE MOUNTAINS OF WALES: AN ANTHOLOGY IN VERSE & PROSE.* (Newtown: Gwasg Gregynog, 1987) 303 x 191 mm. (12 x 7 1/2"). 189, [3] pp. No. VI of XX copies bound by James Brockman (and 255 ordinary copies). A DRAMATIC ONLAI D AND DYED VELLUM BINDING

BY JAMES BROCKMAN, the vellum boards stained in shades of purple, pink, light green, chocolate, and pale gray, covers also with onlaid strips of turquoise and black morocco in an abstract pattern perhaps suggesting stained glass, smooth black morocco spine, gilt titling, turquoise suede doublures, all edges gilt. In the (lightly chafed) original black morocco-backed clamshell box with stained vellum label on spine and thick padded lining. Eight plates of watercolors by the Reverend John Parker, printed via offset-lithography by Adrian Lack. Gwasg Gregynog 16. ♦In mint condition. \$5,500

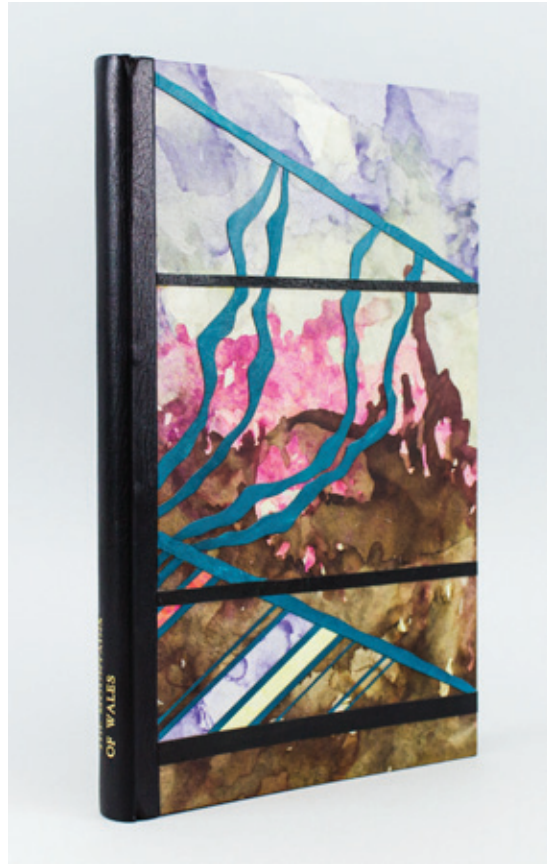
Attractively printed on smooth, heavy paper by the modern successor to the original Gregynog Press and beautifully bound by a modern master, this is a collection of tributes to the beauty of the mountains of Wales by poets, travellers, naturalists, and mountaineers. Written in English and Welsh, it begins with verses from the 11th century and continues through the years, ending with a poem written in 1980. In between there are descriptions by such luminaries as Daniel Defoe, who compares the mountains of Wales favorably to the French Alps; Matthew Arnold; and John Ruskin, who says of his first visit to the mountains, "I had as much pleasure in that single day as some men have in all their lives." The watercolors of Anglican cleric and amateur painter John Parker (1798-1860), who produced hundred of paintings of this landscape, add a visual perspective to the literary tributes. For the covers of this special binding, James Brockman (b. 1946)

uses the soft colors of the Parker illustrations to create his abstract designs, while still giving an impression of mountains. A past president of Designer Bookbinders and the Society of Bookbinders, Brockman apprenticed as a finisher at Blackwell's, studied with Ivor Robinson, and served as assistant to Sydney Cockerell at Cambridge from 1968-73. Three years later in Oxford, he opened his own bindery, which continues to produce notable work. (ST13001)

LESTER CAPON

233 (NONESUCH PRESS). DANTE. LA DIVINA COMMEDIA OR THE DIVINE VISION OF DANTE ALIGHIERI IN ITALIAN & ENGLISH. ([London]: Nonesuch Press, 1928) 313 x 203 mm. (12 3/8 x 8"). [4], 324, [4] pp. No. 65 of 1,475 numbered copies. INTRIGUING MAROON ONLAID CRUSHED MOROCCO BY LESTER CAPON (his ticket on rear endpaper) with a wraparound design of hand-stained and puckered onlays in shades of orange, pink, and red; smooth spine with gilt titling, blue and orange endpapers, all edges gilt on the rough. In an excellent plush-lined buckram drop-back box with black title label on spine. With 42 collotype illustrations printed by Daniel Jacomet in sepia after the drawings by Sandro Botticelli, 34 of the plates being double page. Typed invoice to Sir Theodore Brinckman laid in; inside front cover of box with Brinckman's morocco book label. Paper expertly cleaned and repaired by Capon (as stated on the invoice). Dreyfus 50. ♦A couple of faint spots of foxing, otherwise clean and crisp internally, and the binding in mint condition. \$6,500

This is an important edition from a significant private press, offered in a visually impressive binding by a person of considerable stature in the 21st century bookbinding world. Founded in 1923 by Vera Mendel, David Garnett, and Francis Meynell (with Meynell being in charge of book production), the Nonesuch Press produced a substantial corpus of fine printing for book collectors who also wanted to use their books for reading. The illustrations chosen for the Nonesuch "Divine Comedy" are by the Renaissance master Sandro Botticelli (1445-1510), who rejected drawing from models in favor of conjuring images from his own reading of Dante. The drawings are at once realistic and calligraphic, emphasizing line and a vibrant character more readily found on paper than in life, but also displaying a masterful and elegant grasp of the human figure. Binder Lester Capon (b. 1951) studied at Camberwell School of Art and Crafts before serving as assistant to James Brockman from 1977 to 1993. He was elected a Fellow of Designer Bookbinders in 1986, and served as president



of the organization from 2003 to 2005. Capon is also an expert in book restoration and conservation. Former owner Sir Theodore Brinckman (b. 1932) was a distinguished bookseller whose Monk Bretton Books specialized in private press materials. (ST13386)

--- TWO REPLICA BINDINGS BY PHILIP DUSEL ---

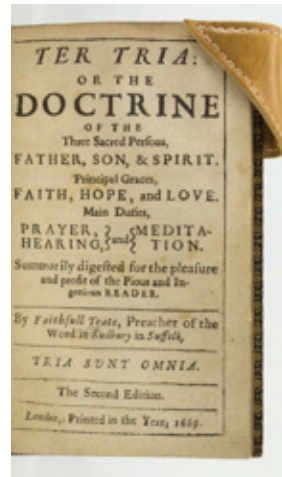
234 TERENCE. COMOEDIAE SEX ANGLO-LATINAE. SIX COMEDIES . . . IN ENGLISH AND LATINE. (London: Printed for the Company of Stationers, 1663) 157 x 97 mm. (6 1/4 x 3 3/4"). 2 p.l., 247, [1], 241-501, [1] pp. Translated by Charles Hoole. Fine retrospective tobacco-brown morocco, elaborately gilt, by Philip Dusel, covers with floral frame and oblique thistle ornaments at corners, raised bands, spine intricately gilt in compartments with rosette at center and scrolling cornerpieces, gilt titling. Text in English and Latin on facing pages. Verso of title with early ownership inscriptions in schoolboy hands. ♦Title page and A1 with neat repairs, title somewhat soiled, leaves a bit browned, occasional minor stains, but the text in very good shape for a school text, and the recent period-style binding bright and unworn. \$950

This is a charming diglot edition of Terence's comedies geared toward young audiences, offered here in a convincing retrospective binding. Flourishing in the second century B.C., Terence has given us six extant plays, the ancestors of drawing room and modern situation comedies featuring crusty fathers, rebellious sons, and impudent slaves whose machinations solve the playwright's intricate complications of plot. The plays were popular throughout the Middle Ages and the Renaissance, and still retain their appeal. Charles Hoole (1610-67) is responsible for this translation; as a cleric and educator he published several books of Latin grammar and translations specifically "For the use of young Scholars," including the present work. This book was undoubtedly used by at least two young scholars, whose loopy, unpracticed hands have each certified it as "his book." Given this ownership, our copy is remarkably well preserved and all the more desirable for its replica binding by Philip Dusel. Dusel's modern interpretations of classic binding styles



impress with their fidelity, and they often innocently deceive all but the most sophisticated collector. When Bernard Middleton, the dean of British book conservators, saw examples of Dusel's work in California, he is reported to have said he was going to go away and shoot himself. Dusel's bindings are not signed, but this is certainly his work (the volume was formerly in the inventory of the dealer who is one of the binder's chief clients). (ST13392)

235 (IRISH POETRY). TEATE, FAITHFUL. TER TRIA: OR THE DOCTRINE OF THE THREE SACRED PERSONS, FATHER, SON, & SPIRIT. (London: [s.n.], 1669) 145 x 90 mm. (5 3/4 x 3 1/2"). 4 p.l., 190 pp. Second edition. CONVINCING RETROSPECTIVE BLACK MOROCCO, EXUBERANTLY GILT, BY PHILIP DUSEL, covers with floral roll border and central panel with animated design of flowers and drawer handle tools in period style, raised bands, spine gilt in compartments with floral centerpieces, gilt titling, turn-ins with floral gilt roll, all edges gilt. Wing T-618. ♦The headline word on both sides of perhaps thirty leaves cut into, not infrequent minor foxing, but a perfectly acceptable copy internally, with no fatal defects, and with the very decorative retrospective binding unworn. **\$1,750**



This curious volume holds two special sources of pleasure: the text, which is a poem by an Irish clergyman who backed Cromwell, and a binding that one could easily mistake for a 17th century survival. The wonderfully-named Faithful Teate (ca. 1627–65/66) was born in County Cavan to a staunch Puritan family (his clergyman father was also Faithful and, one presumes, faithful). The younger Faithful followed in his father's ecclesiastical footsteps, eventually receiving a benefice in Sudbury, Suffolk, where he composed "Ter Tria." Critics now regard his verse, here in the style of the metaphysical poets, as being on par with Herbert; some, like Angelina Lynch, have even gone so far to label his work a "neglected masterpiece." Poetizing must have run in the blood, as Faithful's son Nahum Tate was appointed poet laureate of England in 1692. This is not a common book: we could trace only three copies at auction since 1975. Our replica binding is remarkable, highlighting technical virtuosity, aggressively delicate touch, and notably high standards of craft and materials. For more remarks on the binder, see previous entry. (ST12916)

--- TWO BY SUSAN ALLIX ---

A Sinister Sculpture that Visually Underscores the Book's Contents

236 POE, EDGAR ALLAN. TALES OF MYSTERY AND IMAGINATION. (London: George G. Harrap & Co. Ltd., [1919]) 275 x 205 mm. (10 3/4 x 8"). 381, [1] pp., [1] leaf. IMAGINATIVE AND MACABRE SCULPTURAL BINDING BY SUSAN ALLIX, the book covered with swathes of blue and black crushed morocco molded to create the effect of draped fabric, the sections separated by a slash of molded red morocco, upper cover with a silver dagger stabbed through the black leather, and, below, a round brass-mounted glass case containing a quail skull rising from the folds of blue morocco; spine with "Tales" blind-tooled at head, black endpapers, the free endleaves splattered with blood-red enamel, red flyleaves. In a slipcase covered with molded black and red morocco, the front featuring a very prominent mannequin's hand in a lace half-glove, rising from a pedestal, the tips of the fingers clutching the skull of a rabbit; the back of the slipcase with cut-outs to accommodate and display the dagger and glass case on the cover. With 32 plates by Harry Clarke, eight of these in color and mounted on heavy stock. With handwritten



letter from the designer to the client discussing the design. ♦Spine and portions of boards sunned from blue to blue-green, otherwise in virtually mint condition. **\$5,000**

As much an eerie sculpture as it is a codex, this edition of Poe's celebrated "Tales" is offered here in a binding that provides a memorable visual paraphrase of the work's contents: even before you open the book, the binding has made you wary of the narrative it contains. For many years, Susan Allix (b. 1943) was responsible for every element of the books she sold, but with the present item (and the next one), she has channeled all of her energy into the binding, with memorable results. She has an exceptional imagination, and her work has achieved wide recognition after being acquired by the British Library, National Gallery of Art in Washington, D.C., and many other public and private libraries. Poe (1809-49) struggled for success throughout his life, but his influence on American letters was profound. According to ANB, "his detective fiction and his macabre treatment of the uncanny and the disgusting pervade twentieth-century popular culture. Among the foundations of modernism is the analytic attitude he brought to literature, his determined separation of the man who suffers and the artist who creates." The present volume contains the first of his collections restricted to the suspenseful narratives for which he is chiefly known. (ST13116)

237 MUCHA, ALPHONSE, Illustrator. FLERS, ROBERT. ILSÉE, PRINCESSE DE TRIPOLI. (Paris: H. Piazza et Cie., 1897) 330 x 250 mm. (13 x 9 3/4"). 6 p.l. (first blank), 52, [4], 53-94, [4], 95-128 pp., [4] leaves. FIRST EDITION. ONE OF 252 COPIES (this copy out of series). FINE TAN GOATSKIN, INLAID, ONLAID, AND TOOLED IN BLIND BY SUSAN ALLIX, covers with border of onlaid citron morocco, upper cover with two inlaid white morocco calla lilies, and with an inlaid and onlaid abstract design in shades of crimson, light blue, taupe, and tan, accented with many blind-stamped stars; lower cover with small abstract blind and onlaid design similar to that on the upper board, flat spine with title "Ilsée" onlaid as widely-spaced individual letters, purple handmade paper pastedowns, bronze patterned endpapers. Original green printed paper wrappers made into a binding that encloses blank leaves (as bulk to preserve the paper spine). Both morocco and paper volumes housed in a fine custom linen box with leather labels on back and upper cover and felt lining. Embossed half title by Alex Charpentier, and 132 color Art Nouveau lithographs by Alphonse Mucha. ♦A couple of small marginal smudges, minor offsetting to final (blank) page from original wrappers, but A SPLENDID COPY OF A BEAUTIFULLY ILLUSTRATED BOOK, now housed in an attractive, unworn binding. **\$9,500**



Suggesting the versatility of the binder when compared with the previous item, this very attractive binding enhances a work that is of considerable interest, no matter its covers. Czech artist Mucha (1860-1939) was a painter and illustrator as well as a designer of advertising materials, carpets, wallpaper, jewelry, and theater sets. If he did not exactly create the Art Nouveau movement, it is not too much to say that his work was central to its development; his production was prolific, and his reputation much enhanced by international exposure at the 1900 Universal Exhibition in Paris. With considerably more than 100 lithographs, the present large-format production is one of his major publications. His illustrations, as here, often feature young women in voluminous garments placed in beautifully smooth and flowing visual contexts that often evoke irresistible feelings of relaxation. "Ilsée" is based on Edmond Rostand's "La Princesse Lointaine," which itself derives from the story of a 12th century troubadour, both emphasizing the unattainability of women. After "Ilsée" was commissioned by the publisher Henri Piazza, the author Flers took so long to complete it that Mucha had just 90 days to prepare his 134 colored lithographs before the printing deadline. The role of the Princesse was written for Sarah Bernhardt, who had a happy history with Mucha. In 1894, our illustrator saw a notice of the need for an advertising poster for a play featuring Bernhardt, the most celebrated actress in Paris. Mucha volunteered to produce the poster, which so pleased Bernhardt that she agreed to a six-year contract with the artist for more such work. The cover design here has elements that suggest various types of growth and perhaps even the great cycle of life; whatever feelings it elicits (and whether it relates at all to the content of the book), it is certainly pleasing in terms of the forms and colors that are used in its composition. (ST13115)

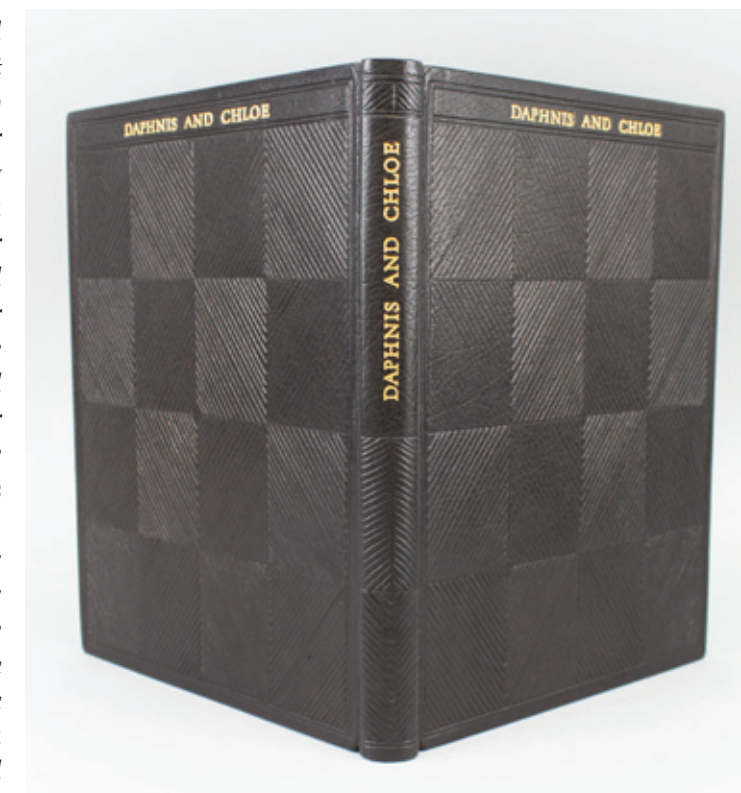
J. FRANKLIN MOWERY

238 (VALE PRESS). LONGUS. DAPHNIS AND CHLOE. (London: [Printed at the Ballantyne Press for] The Vale Press, 1893) 282 x 202 mm. (11 1/8 x 8"). 1 p.l., 106 pp., [1] leaf (colophon). Translated by George Thornley. ONE OF 210 COPIES, 200 of which were for sale. FINE BLACK CRUSHED MOROCCO BY J. FRANKLIN MOWERY (stamp-signed "JFM '19193" on rear doublure), covers featuring rows of blind-stamped rectangles filled with diagonal lines, flat spine with similar decoration, gilt titling, black suede doublures, black moiré silk endleaves. In a morocco-lipped cloth slipcase. With printer's device in colophon, numerous decorative woodcut initials, and 36 CHARMING WOODCUTS IN THE ITALIAN STYLE, by Charles Ricketts and Charles



Shannon. Front flyleaf with the bookplate of Jan van der Marck (see below). Tompkinson, p. 163. ♦A mint copy, the binding entirely unworn. \$4,000

This is a handsomely printed and illustrated classic work in a striking modern binding by a prominent American craftsman. Our wide-margined, large format version of this tortuous classic tale of love obstructed and finally effectuated is full of striking illustrations and, as a whole, is one of the Vale Press' most impressive books. Our edition uses the quaint 17th century translation of Thornley, designed to convert the lascivious tale into reading matter for young ladies. (One homosexual passage is left in the original Greek.) The illustrations by Ricketts and Shannon in Art Nouveau style are successful at capturing Longus' combination of decadence and sweet innocence. In the tradition of the Renaissance, the two artists have included portraits of themselves and their friends in the double-page illustration of the wedding banquet (pp. 96-97). This book was bound by J. Franklin Mowery, retired Head of Conservation at the Folger Shakespeare Library and past president of the Guild of Book Workers. Mowery studied bookbinding under Professor Kurt Londenberg at the Staatliche Hochschule für bildende Künste [Academy of Art] in Hamburg, and trained as a paper conservator under Otto Wächter in Vienna, before returning to the U.S. to work at the Huntington Library. According to his article "A Binder's Training" (Guild of Book Workers' Journal XX, 1981-82) the blind-stamping technique seen here was "particularly favored by Professor Londenberg" and often employed by Mowery for the range of design possibilities it offers. The method uses dies to stamp the patterns: "a photographic process can transfer any black and white image onto zinc plates that are deeply etched and mounted onto type-high metal blocks for heated impressions or onto wood for cold



embossing." Our binding was commissioned by collector and self-described "radical" museum administrator Jan van der Marck (1929-2010), who championed artists that pushed boundaries—often to the consternation of the museum boards who employed him. It is not surprising that the recent binding is in such fine condition, but it is unusual to find this Vale Press item so well preserved internally. (ST13037)

--- TWO PHILIP SMITH BINDINGS ---

The Heart of the Matter, in a Most Imaginative Inner and Outer Design

239 PHILLIPS, TOM. *THE HEART OF A HUMUMENT.* ([London and Stuttgart]: Printed by The Talfourd Press, 1984) 122 x 84 mm. (4 7/8 x 3 1/4"). [72] leaves. FIRST EDITION. TROMPE L'OEIL PAINTED GOATSKIN AND PARCHMENT PAPER BINDING BY PHILIP SMITH (with signed binder's notes tipped onto rear flyleaf), cover design offering "peeks" of books floating in a blue sky through "holes" cut in a wall, open spine with brown leather and vellum yokes protecting the head and tail, the visible paper quire folds and stitching painted blue, marbled endpapers, trade edition printed endpapers bound in as flyleaves, edges painted and waxed, head edge with a "conundrum" written and painted by the binder. In a hand-stitched blue felt pouch with Smith's paper address label affixed. Illustrated in color throughout, original lithograph bound in at rear. ♦In mint condition. \$4,500



This volume is of particular importance as an example of the design work of Philip Smith (b. 1928), the person generally recognized as the foremost English bookbinder of the last 50 years. Smith graduated from the Royal College of Art in London and subsequently did binding and conservation work with Sydney Cockerell. A past president of Designer Bookbinders (in 1977-79) as well as a respected author, Smith is a pioneer in the field. Since about 1959, he has consistently explored the potential of the physical form of the book as an alternative art medium. He has added several new terms to the vocabulary of bookbinding and has been awarded patents for new inventions, both visual and functional, as well as making innovations in structural and visual design now applied by an ever growing number of bookbinders. The present volume is part

of a series of artist's books by Tom Phillips, who (according to his website) bought the obscure Victorian title "A Human Document" for three pence in 1966, with the intention of "alter[ing] every page by painting, collage, and cut-up techniques to create an entirely new version" entitled the "Humument." This miniature entry in his series is composed of a block of pages from the central portion of the novel—this core of the text being literally the "heart" of the "Humument." (ST13348)

*A Special Presentation Binding with Smith's Unique "Maril" Design,
The Volume Having Been Exhibited at the British Library and Bibliotheca Wittockiana*

240 MISTRY, ROHINTON. *A FINE BALANCE.* (London and Boston: Faber and Faber, 1996) 240 x 155 mm. (9 3/8 x 6 1/8"). 5 p.l., 614 pp. FIRST EDITION. DRAMATIC SKY BLUE AND BROWN CRUSHED MOROCCO WITH MULTI-COLOR "MARIL" ONLAY BY PHILIP SMITH (signed in ink and dated October 1996 on rear pastedown), covers with complex maril inlays forming an impressionistic mountain range and river separating the light blue morocco "sky" above and the brown morocco "earth" below, the latter onlaid with a number of rounded black spots like boulders, eight brightly colored maril squares representing squares of the quilt described in the text scattered across the landscape; two black and one blue and black goatskin yokes across the spine, with painted stitching and paper quires showing through the openings between yokes, title blind-stamped on yoke at head, orange endpapers, head and fore edges painted and waxed, the head edge with

a brightly colored quilt on a blue background, the fore edge with a continuation of the mountain design from the covers. Original pictorial dust jacket bound in. Booker Prize finalist presentation plate tipped onto the bound-in dust jacket spine. Binder's extensive notes tipped onto rear flyleaf. ♦In mint condition. \$9,500

This special presentation binding displays one of the major innovations developed by Philip Smith: the "maril onlay," a concentrated arrangement of a great many extremely small multicolored bits of scrap leather in an embedded picture. This same design feature has been used on a large number of Smith bindings, including some of his most famous works. The binding notes tipped in here describe the artisan's process in great detail, even explaining how a printing mistake necessitated the open back design, and also record the exhibitions at the British Library and the Bibliotheca Wittockiana where this work was displayed, and the issue of the "New Bookbinder" (vol. 17, 1997) in which it was featured. As a fellow of the Designer Bookbinders, Smith was regularly approached to create



bindings for finalists for the Booker Prize, an annual tradition. "A Fine Balance" tells the story of the impact of the 1975-77 Indian political crisis known as "The Emergency" on two tailors, a widow, and an engineer whose lives are unexpectedly entwined. In addition to being shortlisted for the Booker Prize, it earned Indian-Canadian author Rohinton Mistry the prestigious Giller Prize in his adopted country. Even more lucratively for the author, it was selected for Oprah's Book Club in 2001. (ST13349)

A GWAS GREGYNOG SPECIAL BINDING

241 (GREGYNOG PRESS). MILLER PARKER, AGNES. WOOD ENGRAVINGS FROM "XXI GYPSY FOLK TALES." [with] **ROGERSON, IAN.** JOHN SAMPSON AND THE GYPSIES OF WALES. (Newtown, Wales: Gwasg Gregynog, 1997) 362 x 242 mm. (14 1/4 x 9 3/4"). No. XIII OF XV SPECIALLY-BOUND COPIES (and 185 regular copies). DRAMATIC PUBLISHER'S SPECIAL BINDING OF RED, YELLOW, AND BLUE CRUSHED MOROCCO AND BLACK CALF FORMING A SWIRLING ABSTRACT DESIGN, smooth spine, patterned suede doublures. In a custom felt-lined clamshell box with a hidden recess for the additional suite of plates. WITH 17 WOODCUTS BY AGNES MILLER PARKER, eight from the Gregynog Press edition of "XXI Gypsy Folk Tales," and nine from the press' edition of "The Fables of Esope"; this deluxe edition with an additional suite of plates. ♦In mint condition. \$4,500

This is a vibrantly bound copy of a celebration of Miller Parker's wood engravings that, in Harrop's words, "demonstrate the artist's skill to perfection," being "as spirited in conception and design as they are delicate in execution." Scottish painter and printmaker Agnes Miller Parker (1895-1980) met Blair Hughes-Stanton and Gertrude Hermes while teaching art in London, and this husband-wife team helped her refine her wood engraving techniques. The three artists and Miller Parker's husband William McCance moved to Wales in 1930 to help produce fine limited edition books





for the Gregynog Press. According to DNB, "The Fables of Esopé' (1932) and 'XXI Welsh Gypsy Folk-Tales' (1933) illustrated by Agnes' engravings are rightly celebrated as among the finest of the period: her silvery and exquisitely stylized representations are reproduced by superb press work." This modern edition of Miller Parker's magical gypsy engravings was produced by the Gwasg Gregynog, the successor to the Gregynog Press. Using the original Gregynog machinery on loan from the National Library of Wales, Gwasg Gregynog was begun as an effort to revive the spirit of the original press, which produced its last book in 1940. Our special binding with its whirling primary colors is an appropriately festive covering. We have not seen in person, nor seen accounts of, any of the other 14 special bindings for this book, but given the nature of the design, it seems certain that each of the 15 specials is a unique creation. (ST12959)

ANDREW BROWN AT THE ARTISAN BINDERY

242 (DESIGNER BOOKBINDERS). A SELECTION OF POEMS ON THE THEME OF WATER. (Oldham, England: Incline Press, 2008) 265 x 177 mm. (10 1/2 x 7"). [52] leaves. ONE OF 400 COPIES issued as sheets to binders (from an edition of 550). A VERY IMAGINATIVE IMPRESSIONISTIC BINDING DONE IN SHADES OF BLUE AND GRAY LEATHER IN A LAYERED, PAINTED, AND GOUGED WRAP-AROUND DESIGN BY ANDREW BROWN (stamped "AB" on rear doublure), the design evoking the image of ocean waves crashing against rocky cliffs, DARK BLUE AND GRAY MOROCCO DOUBLURES, teal blue suede endpapers, marbled endleaves, edges painted in a watery design of blues and grays. In a suede-lined black cloth clamshell box with a marbled paper label running the length of the spine. With color title page vignette and color head- and tailpieces of aquatic design, and six plates by various artists, five in color, four double-page. ♦ In mint condition. \$2,400

This dramatic binding from Andrew Brown of the Artisan Bindery was created for the 2009 Designer Bookbinders International Competition, in which 400 binders from around the world were given the same book to bind. The private press book commissioned for this competition contains poems from ancient to modern in a dozen different languages, combining Brontë and Wordsworth with Catullus and Rimbaud. Artists Clare Curtis, Bert



Eastman, Rigby Graham, Victoria Hall, Eric Hasse, Paul Kershaw, and Ann Muir contribute original prints inspired by water in some form. Andrew Brown began his apprenticeship in bookbinding with Paul C. Delrue in 1989, and entered his first binding competition in 1994. He opened the Cheshire Bindery in 2001, which moved to new premises and became the Artisan Bindery in 2009. He was elected a Licentiate of Designer Bookbinders in 2004, and has won a number of prestigious awards and commissions, including one for a book presented to Queen Elizabeth for her 2012 Diamond Jubilee. (ST13346)



ARMELLE GUÉGANT

243 DORSENNE, JEAN. C'ÉTAIT LE SOIR DES DIEUX [IT WAS THE EVENING OF THE GODS]. (Paris: Éditions Mornay, 1926) 208 x 156 mm. (8 1/8 x 6 1/8"). 2 p.1., 232 pp., [2] leaves. No. 213 OF 425 NUMBERED COPIES DELIGHTFUL ELABORATELY ONLAID GREEN MOROCCO BY ARMELLE GUÉGANT (signed on front turn-in), upper cover with complex onlays consisting of various colors and textures of leather forming an abstract floral bouquet, iridescent bronze endpapers, original illustrated paper wrappers bound in. Housed in a fleece-lined cloth slipcase with matching morocco trim. With head- and tailpieces and other text decoration in a Tahitian style by Maurice L'Hoir, and with 12 plates by U. Brunelleschi, all printed in color by Saudé. ♦Some of the darker colors in the illustrations offset on facing page, the occasional very minor small spot in the margins, otherwise very bright, fresh, and clean internally, and in a vibrant new binding. **\$4,200**



This is a striking volume that links considerable aesthetic achievements 80 years apart: a sumptuous specimen of Art Deco book illustration in an animated modern binding by an imaginative and innovative artisan. The brilliant colors of the bouquet on the cover echo the rich pochoir illustrations, with their lush depictions of Tahiti. Our French binder Armelle Guégant (b. 1969) has won numerous awards, and her work is sought after by bibliophiles, who are attracted to her adventuresome designs. Jean Dorsenne is the pen name of journalist and novelist Étienne Troufleau (1892-1944), who travelled to Tahiti after the First World War, documenting the beauty and culture of Polynesia in six "exotic" novels, of which the present one was the first. This deluxe edition has richly colored illustrations by Umberto Brunelleschi, an Italian artist better known as a set designer for La Scala in Milan and Les Folies Bergère in Paris, and as costume designer to Josephine Baker. Dorsenne joined the French Resistance during World War II; he was captured by the Gestapo and died in Buchenwald. (ST12982)

A RETROSPECTIVE BINDING BY COURTLAND BENSON

"The Most Beautiful Book on Indian Sport in Existence"

244 WILLIAMSON, CAPTAIN THOMAS. ORIENTAL FIELD SPORTS. (London: Edward Orme, 1807) 480 x 595 mm. (18 3/4 x 23 1/2"). FIRST EDITION, First State (with Plate XXXI lettered "Hunting Jackalls"). Paper with watermarks dated 1804. VERY HANDSOME RECENT DEEP BLUE STRAIGHT-GRAIN MOROCCO, BEAUTIFULLY GILT, IN THE STYLE OF THE PERIOD BY COURTLAND BENSON, covers with broad border featuring Greek key roll and starburst corner ornaments, raised bands flanked by multiple plain and decorative rules, spine panels with large central fleuron, marbled endpapers, all edges gilt. With engraved pictorial title and 40 DRAMATIC AQUATINT PLATES, all attractively colored by hand. Schwerdt II, pp. 297-98; Snelgrove, p. 202-03; Podeschi, pp. 97-98; Abbey "Travel" 427; Tooley 508. ♦Frontispiece and two index leaves with flattened creases, title page slightly soiled, margin of final page of text a bit foxed, faint offsetting from plates onto text, other trivial defects (one short marginal tear, isolated insignificant pinpoint foxing, a little smudge here and there), but A FINE COPY with only quite minor imperfections, with none of the typical (and often deadly) offsetting from text onto plates, and with its very accomplished replica binding unworn. **\$19,500**

An immense and magnificent volume based on the experiences of an officer who served for 20 years in the Bengal Army, this vividly illustrated account of life in colonial India under the British Raj has been described by Schwerdt as "the most beautiful book on Indian sport in existence." As the extended title indicates, the book examines



"in a novel and interesting manner, the natural history of the elephant, the rhinoceros, [and several other species], the whole interspersed with a variety of original, authentic, and curious anecdotes." Hardie says that our book not only is "a mine of information as to the manners, customs, scenery, and costume of India, but [it also] contains one of the finest series of sporting plates ever published." The volume features wild elephants being captured, then pressed into service hunting other beasts. Tigers, wild hogs, bears, and wolves figure prominently as prey, but the author, who also penned an angling guide, does not neglect fish and fowl. The work was originally issued in 20 monthly parts between 1805 and 1807. Captain Williamson (d. 1817) was also the author of the first travel guide to India written for Westerners, "The East India Vade Mecum." As one of the chief early 19th century color plate books, "Oriental Field Sports" turns up with some frequency in the marketplace, but it is very often found in unpleasant condition, having typically suffered from avid readership. The fine period-style binding is the creation of Canadian binder Courtland Benson, who began to learn his craft in 1974. Over the years, he has studied with such master binders as Barbara Hiller, Bernard Middleton, David Sellars, Donald Glaister, Michael Wilcox, and James Brockman. In 1993, a finisher at Aquarius Bookbinders inspired Benson to learn to make tools based on historical examples, and he began to research decorative styles of bookbinding from 1450 to 1850, learning to design and use his own tools. There is no binder in North America who currently makes more convincing replica bindings than he does, and the present vast piece of work is notably impressive. (ST12827)

CHRIS HICKS

245 **LYNCH, KATE.** *SHEEP: AN ILLUSTRATED JOURNEY FROM LAMB TO LOOM.* ([England]: Furlong Fields Publishing, 2009) 235 x 340 mm. (9 1/4 x 13 1/4"). 2 p.l., 95, [1] pp. FIRST EDITION. VERY CHARMING CARVED AND GILT BROWN MOROCCO DONE INTO THE SHAPE OF A SHEEP BY CHRIS HICKS, covers with several ridges tooled in gilt and blind to suggest the sheep's fleecy coat, onlaid black morocco eyes, smooth (tail-less) spine, green endpapers, green morocco hinges, in a custom linen folding box, upper cover with an illustration from the book laid on. Illustrated throughout, with 41 full-page illustrations, 32 of these in color. ♦In mint condition. \$1,750

This clever binding embodies the creatures documented with compassion by British artist Kate Lynch, known for her illustrations of farms and rural workers. For "Sheep" she spent three years in Somerset, shadowing shepherds, farmers, and their woolly creatures. In "Country Life," Louise Elliott observed, "In her collection of atmospheric paintings Kate Lynch follows sheep through the seasons, finding farmers and craftspeople working in related trades, from the Mendips and Exmoor down to the Levels and the sea. Her work forms a fascinating picture of rural life." At work for half a century, Chris Hicks is an award-winning Oxford-based binder and restorer who creates one-of-a-kind fine bindings. According to his website, each book he does "is carefully selected for its content and quality of production, often . . . a private press book or a limited edition. It is then bound in the best available materials and the design of the binding is intended to reflect the content and the spirit of the book. . . . Each design is unique and is never repeated." As is the case here, many of his bindings tend toward the whimsical, and all of them reflect an active imagination and considerable skill. (ST13562)

