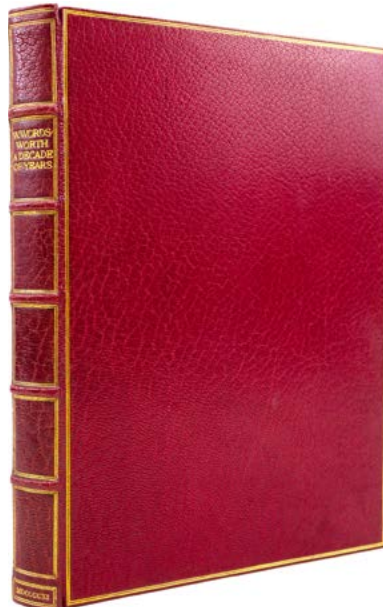
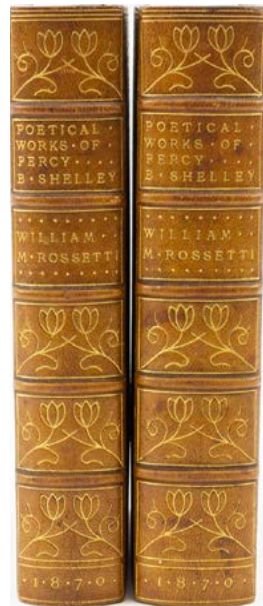
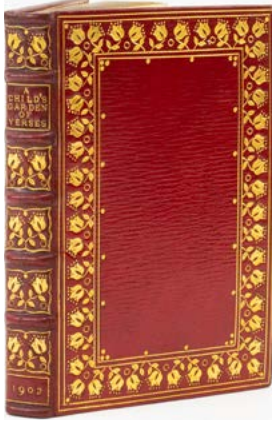
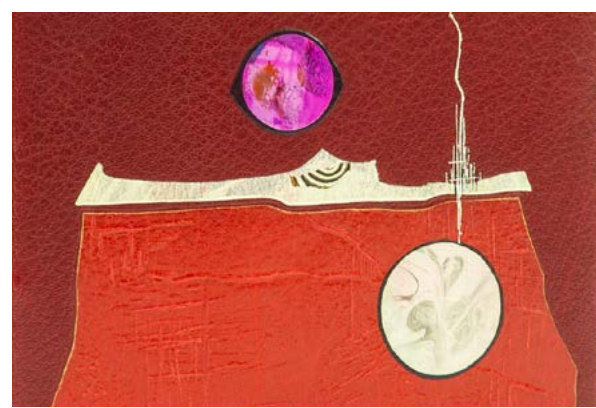
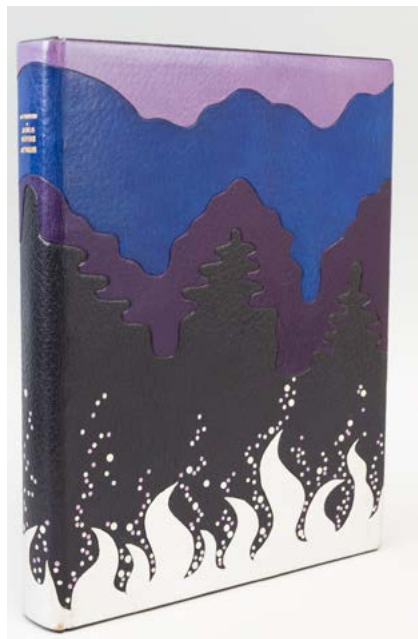
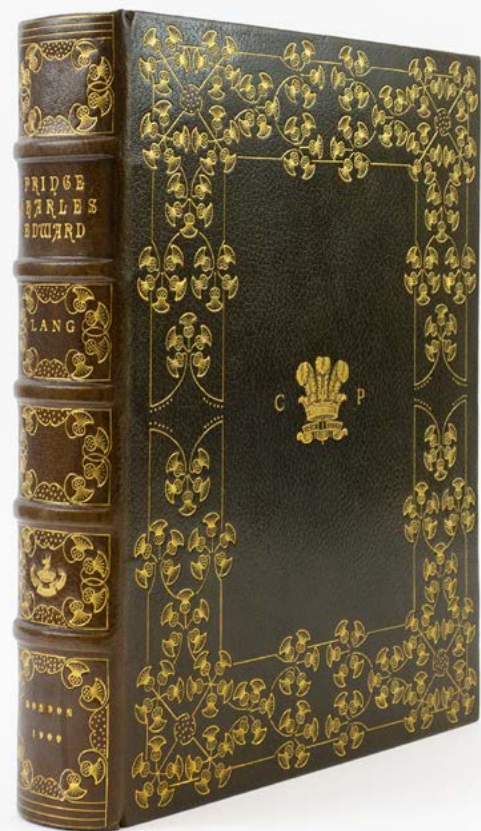


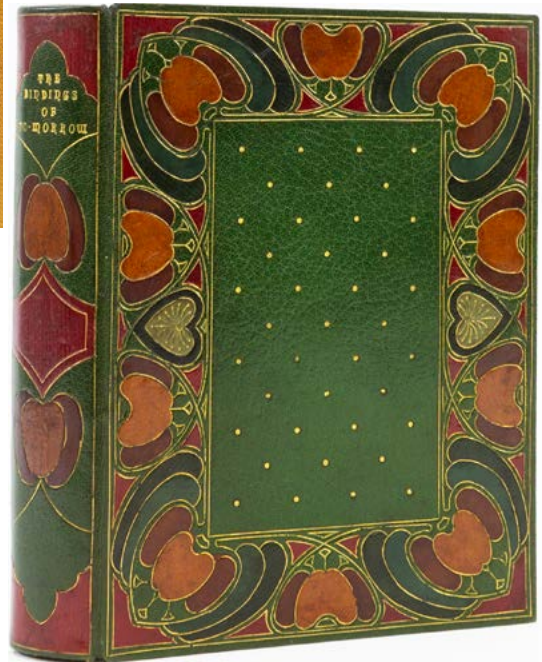
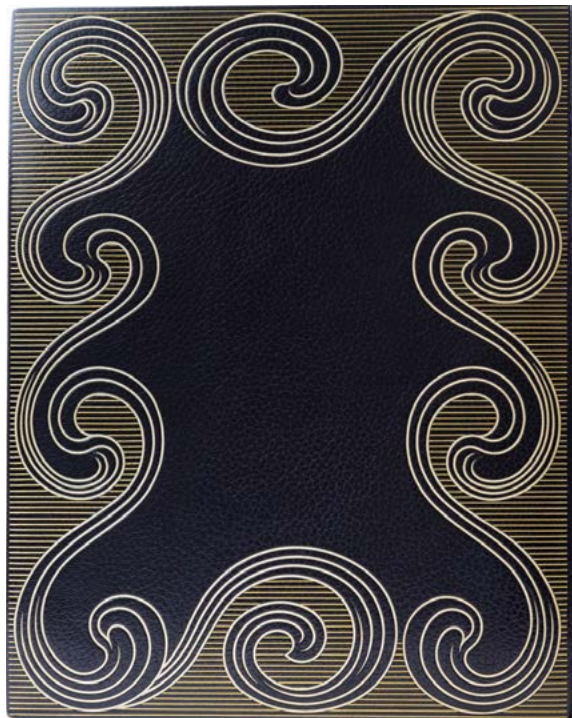
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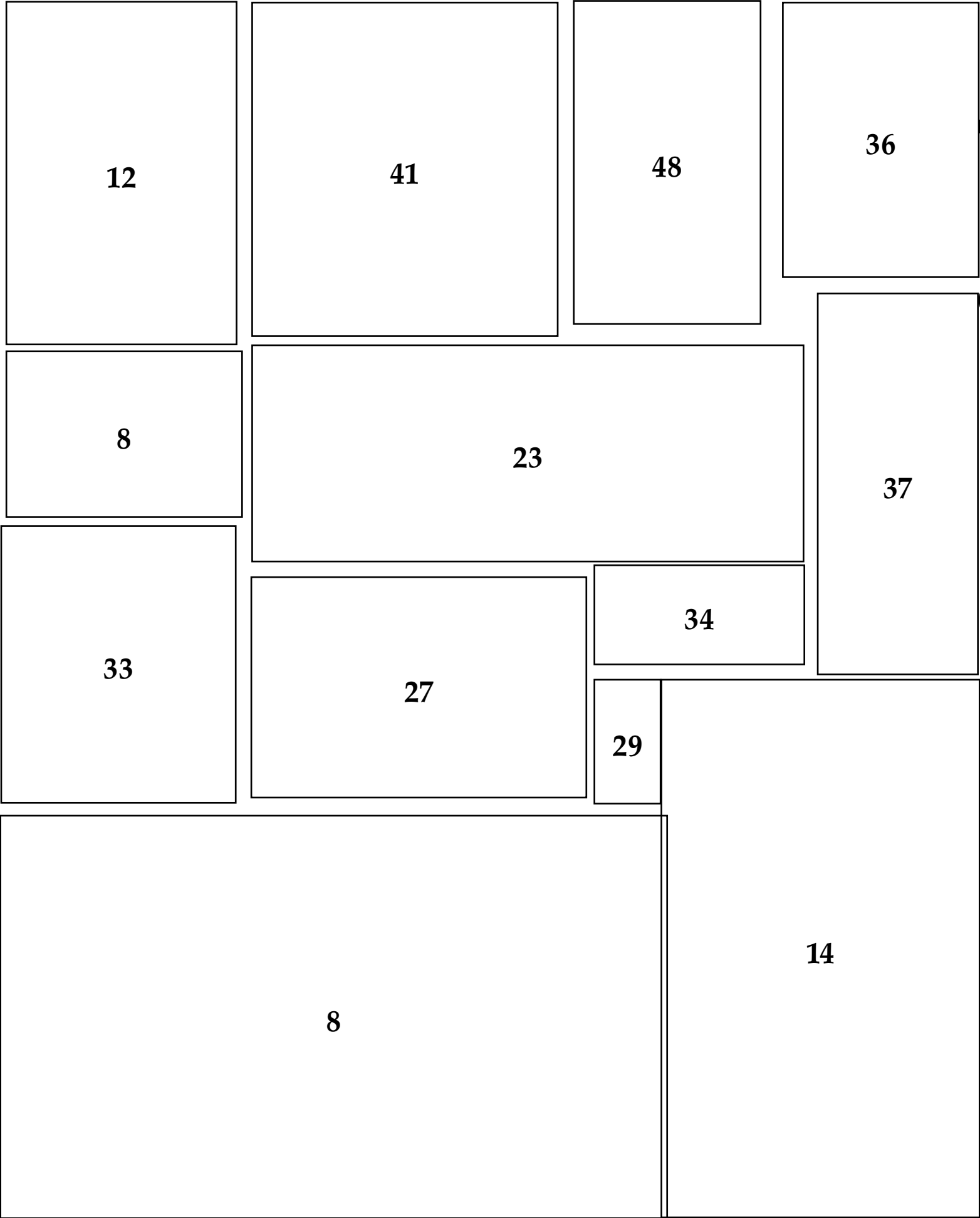
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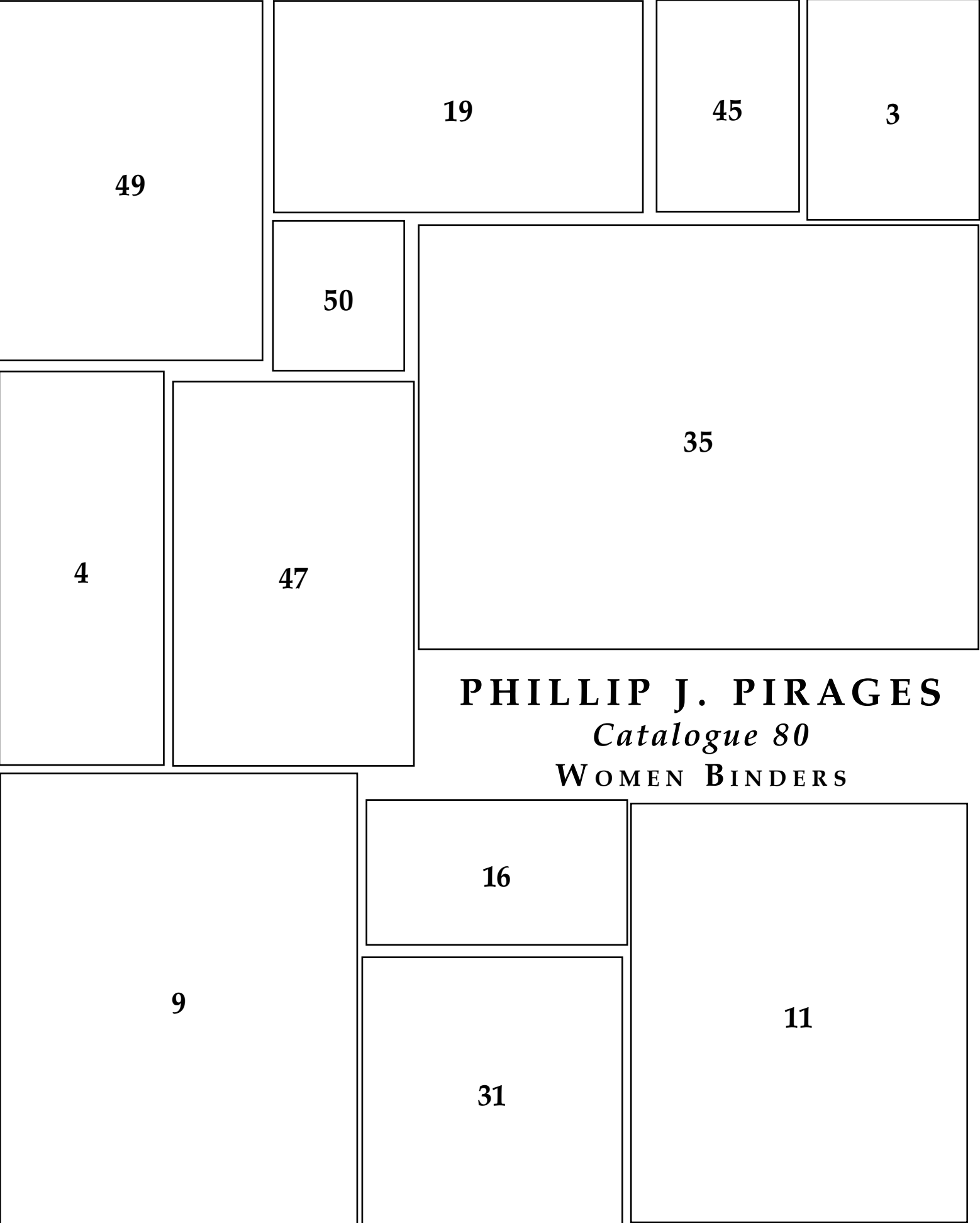
Items Pictured on the Back Cover



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Items Pictured on the Front Cover



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Catalogue 80:

Women Binders

For many years, the contributions of women to the craft of bookbinding were invisible and unacknowledged. This began to change with the Arts & Crafts Movement in late 19th century England—with its more egalitarian view of the sexes; women began signing their work, earning a living through their craft, and receiving accolades in exhibitions. This catalogue includes some of these early examples, from the Guild of Women Binders, Sarah Prideaux, and Katharine Adams, and from the artisans who have followed in their footsteps, down to the present day.

Please send orders and inquiries to the above physical or electronic addresses, and do not hesitate to telephone at any time. We would be happy to have you visit us, but please make an appointment so that we are sure to be available. In addition, our website is always open. Prices are in American dollars. Shipping costs are extra.

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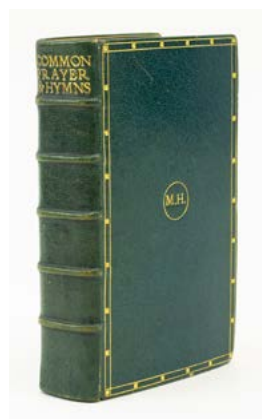
Most of the text of this catalogue was written by Cokie Anderson and Kaitlin Manning. Jill Mann is responsible for the photographs and layout. Essential administrative support has been provided by Tammy Opheim and Jill Mann.

We are pleased and grateful when you show 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.

KATHARINE ADAMS

1 CHURCH OF ENGLAND. THE BOOK OF COMMON PRAYER. [bound with] HYMNS ANCIENT AND MODERN FOR USE IN THE SERVICES OF THE CHURCH. (Oxford: Printed at the University Press, ca.

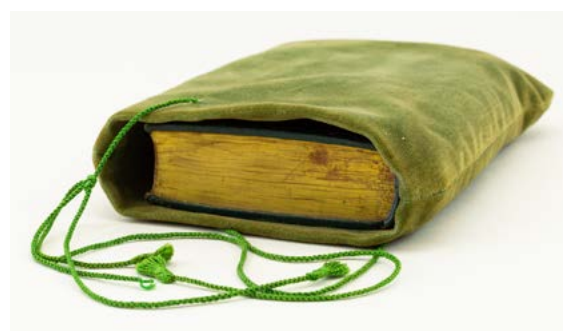
1900) 133 x 80 mm. (5 1/4 x 3 1/8"). xii, 640 pp.; 2 p.l., 491, [1] pp. Simple but certainly pleasing blue-green crushed morocco by Katharine Adams (stamp-signed in gilt on rear turn-in with her initials and St. Catherine wheel mark [Tidcombe, Figure 104]), covers bordered in gilt with small square tools between single rules, front board with centerpiece of encircled owner's monogram "M. H." (see below), raised bands, titling in gilt at head of spine, simply ruled turn-ins and all edges gilt. In a green velvet pouch. Front endpaper with signature, "Maysie Murray Henderson, 1915." ♦ Backstrip slightly and evenly faded, a few leaves a bit creased, otherwise in very fine condition, clean and fresh internally, in a virtually unworn binding. \$1,600



This is a charming little copy bound for a young lady by perhaps the outstanding female bookbinder of the first part of the 20th century, and one of the foremost English binders of either gender from the period.

Katharine Adams (1862-1952) became a pupil of Sarah Prideaux in 1897 and subsequently worked for Douglas Cockerell before setting up her own

studio in 1901. Working mostly alone, and despite having had only four months of formal training, she quickly became recognized: she was one of two English bookbinders (the other was Cockerell) whose works were exhibited at the St. Louis Exposition in 1904. Adams generally bound small press books for private collectors, with St John Hornby, Fairfax Murray, and Emery Walker being among her most important clients. It is estimated that she bound about 300 books in total over her lifetime, a number of which are owned by the British Library. The restrained binding here, with the owner's monogram on the front cover, is typical of the bindings she created to be presented as gifts. Scottish tea heiress Maysie Murray Henderson (d. 1974) likely received the volume for her confirmation. (ST17129-006)



SUSAN ALLIX

2 LONGUS. SUSAN ALLIX, Book Artist. DAPHNIS AND CHLOE. (London: Willow Press, 1982) 300 x 230 mm. (12 x 9"). 4 p.l., 91, [1] pp., [1] leaf (colophon). Translated by A. M. Burnett. No. 31 OF 55 COPIES

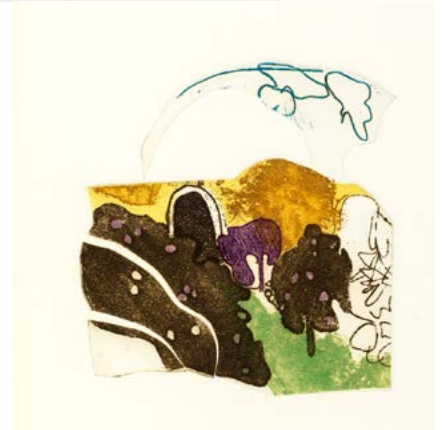
SIGNED by artist and binder Susan Allix. WHIMSICAL PICTORIAL MOROCCO BY SUSAN ALLIX (stamp-signed on rear pastedown), the wrap-around design showing Daphnis and Chloe in blind-tooled brown morocco silhouetted against a blue morocco sea and cream morocco sky, beneath the lovers a blind-tooled vine with 11 inlaid or onlaid citron morocco leaves, blind-stamped lettering to front cover, turquoise blue pastedowns and white free endpapers painted with blue, fore edge of front free endpaper cut into wave pattern, showing a glimpse of the yellow handmade paper front flyleaf, edges untrimmed and lightly brushed with blue paint. In the original felt-lined tan linen clamshell box, blind-lettered cream and blue morocco label on back. With etched frontispiece and 20 etchings, 14 in color and six in sepia, by Allix. ♦ As new. \$5,500



This is a modern take on the most popular romance of ancient Greece from book artist Susan Allix, who is responsible for the binding, illustrations, and the printing, through her Willow Press imprint. The third century pastoral romance was newly translated from the Greek by Andrew M. Burnett, and illustrated with etchings based on Allix's travels in Greece. The binding,



in Allix's words, "creates an atmosphere of the sea, landscape, and figures in the story." Born in 1943 and educated at the Royal College of Art, Allix began her career as a printmaker before creating her first hand-crafted book in 1973. Mark Dimunation, Chief of the Rare Book Division at the Library of Congress, wrote of Allix's work: "her books launch you on a visual journey. Each book is a voyage propelled by color, texture, image, impression, and material. . . . Because she insists on creating the entire book—from letterpress to illustration to binding—her work has a certain recognizable aesthetic; a malleable signature that responds to the particular character of a piece, but is still unquestionably hers. Allix conceives each book visually. 'I am concerned with visual things so I see books as full of colour and form in a pictorial sense as well as through the images created in my mind by the words, and through the sculptural qualities a book possesses.' The real narrative of her books is the flow of color and image as they move throughout the piece." (ST16989)



EUPHEMIA BAKEWELL

Lovely Work by a Pupil of Cobden-Sanderson, and Very Much in His Style

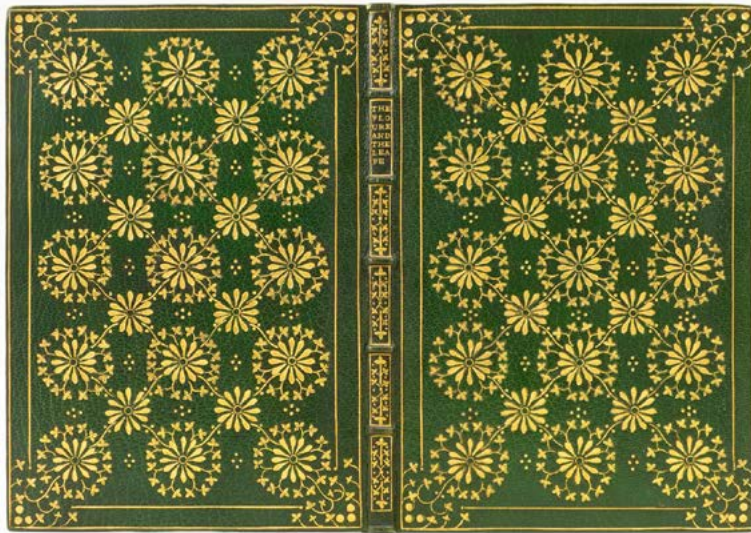
- 3** **STEVENSON, ROBERT LOUIS.** *A CHILD'S GARDEN OF VERSES*. (London: Longmans, Green, and Co., 1902) 146 x 92 mm. (5 3/4 x 3 5/8"). x, 101 pp. VERY PRETTY CRIMSON STRAIGHT-GRAIN MOROCCO BY EUPHEMIA BAKEWELL (stamp-signed "19 - E B - 04" on rear turn-in), covers with double gilt fillet rules, wide border tooled with tulips and dots, central panel with closed gilt dots at corners and along perimeter, raised bands, spine compartments with similar tulip and dot design, turn-ins with gilt rules and foliate cornerpieces, all edges gilt and gauffered with lines of dots. In a fine marbled paper clamshell box backed with burgundy linen, paper label on spine. ♦ Spine evenly darkened, with a tiny snag near head of front joint, a touch of rubbing to extremities, but a very nearly fine copy, clean and fresh internally with few signs of use, and its lustrous, handsome binding bright with gilt. \$5,000



This is a lovely binding in the style of T. J. Cobden-Sanderson by a noted American female artisan, here covering a later edition of Stevenson's perennially popular children's book, first published in 1885. From a prominent family of glassmakers in Sewickley (near Pittsburgh), Pennsylvania, Euphemia Bakewell (1871-1921) studied bookbinding with New York City-based Emily Preston, a pupil of Cobden-Sanderson. In 1902, she made the pilgrimage to England and worked at the Doves Bindery for the one year's tutelage Cobden-Sanderson required of students. Soon thereafter, she went to Paris where she continued her studies with Jules Domont. She signed her bindings, as here, in the manner of Cobden-Sanderson and the Doves Bindery. Her life and experiences while living in England and pursuing the study of bookbinding are told through a series of letters dated 1902-05, now held by the Heinz History Center at University of Pittsburgh. When her eyesight began to fail ca. 1907 she was compelled to cease binding work but taught a small group of American women the craft. In Day's opinion, "A Child's Garden of Verses" "may be the best children's poetry in English. It avoids the usual pitfalls of this genre: didacticism and condescension . . . [and] it caters beautifully to the conscious joys, imaginative flights, and moodiness of childhood." (ST17263-30)



MARY E. BULKLEY

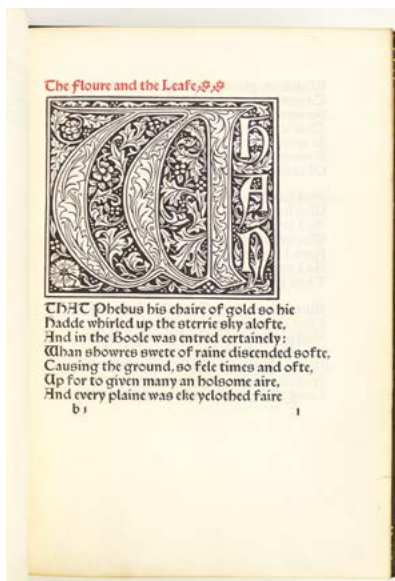


4 (KELMSCOTT PRESS). CLANVOWE, SIR THOMAS. THE FLOURE AND THE LEAFE, & THE BOKE OF CUPIDE, GOD OF LOVE, OR THE CUCKOW AND THE NIGHTINGALE. (Hammersmith: Kelmscott Press, 1896) 240 x 165 mm. (9 3/8 x 6 1/2"). 1 p.l., 47 pp. Edited by F. S. Ellis. ONE OF 300 COPIES on paper (and 10 on vellum). ANIMATED DARK GREEN MOROCCO, GILT, BY MARY E. BULKLEY (stamp-signed "M E B 1902" on rear turn-in), covers with rows of gilt daisies, those on alternating rows surrounded by a wreath of leaves, corners with three large dots and cascading leaves, raised bands, spine compartments with vertical branch bearing many small leaves, gilt titling, gilt-ruled turn-ins with dots and leaves at corners, all edges gilt. In a recent tan morocco-backed clamshell box. Each of the stories with elaborate woodcut opening word,

printer's device in colophon. Printed in red and black Troy type, with the colophon in the Chaucer type. Peterson A-43; Sparling 43; Tomkinson, p. 118. For the binding: Tidcombe, "Women Bookbinders," p. 186. ♦A touch of rubbing to ends of spine, otherwise A VERY FINE COPY, spotless internally, in an extremely well-preserved binding glistening with gold. \$7,500

This very handsome Kelmscott printing of two Middle English poems comes in a binding appropriately covered in flowers and leaves by an American woman who had her own bindery in Missouri. The present example of the work of Mary Ezit Bulkley (1856-1947) was produced the same year she served as a juror for bookbindings from around the world at the St. Louis World's Fair. In a 1904 article in "The Book Lover," Bulkley expresses her admiration for T. J. Cobden-Sanderson and other English binders, and their influence can be seen here. The flowers on the covers are not stamp tools; they were created petal by petal around a circlet, giving them a charming and realistic variation in shape. In her article in "The Book Lover," Bulkley voices optimism about the growing market for hand bookbinding in the United States, and the rising standards of expertise among American binders, more and more of whom were women. After her desire to attend Vassar was thwarted by her father's bad investments, Bulkley studied design at Cooper Union, and became interested in bookbinding while chaperoning young ladies on a tour of Italy. On her return to the States, she went to Chicago to train in the craft with Ellen Gates Starr, who had herself studied with Cobden-Sanderson. She was an ardent suffragist, working tirelessly to win the vote for women in her

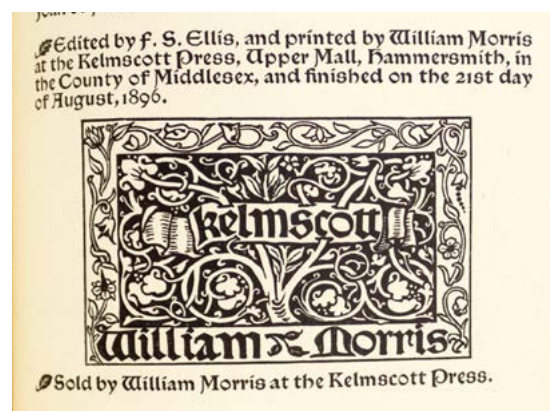




state and writing manuals for voters. Bulkley operated her Hillside Bindery in St. Louis for 15 years before moving to California to improve her health in 1920. Her bindings are rare in the marketplace; RBH records one on another Kelmscott title, elaborately gilt-tooled and signed with her initials, that sold in 1911, and one signed "Hillside Bindery" that sold in 1917. For many years attributed to Chaucer, "The Flower and the Leaf" is written in a woman's voice, but the author remains unknown. It first appeared in print in a 1598 edition of Chaucer's works, and was praised by Dryden, Pope, and Hazlitt. The Cambridge History of English Literature proclaims, "There is a singular brightness and freshness over it all, together with a power of pre-Raphaelite decoration and of vivid portraiture—even of such action as there is—which is very rare. Indeed, out of Chaucer himself and the original beginning of Guillaume de Lorris in the Roman de la Rose, it would be difficult to find anything of the kind better done."

The second work ends with the words "Explicit Clanvow," and a note in the colophon explains, "It has been pointed out by the Rev. Professor Skeat, in 'The Academy,' May 2, 1896, p. 365,

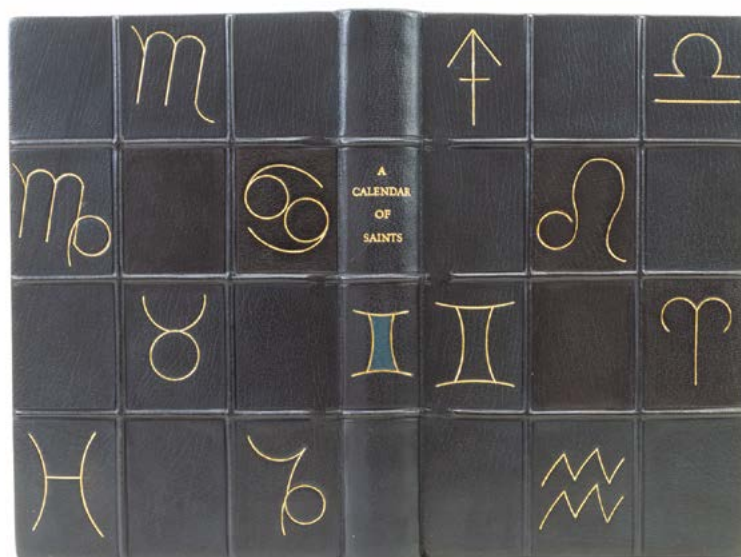
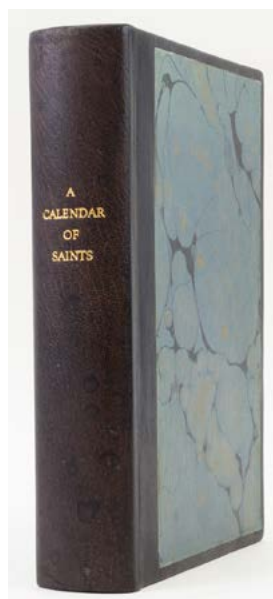
that the words 'Explicit Clanvowe' which occur in the MS . . . clearly refer to the author of the poem, Sir Thomas Clanvowe. He has further shown that the date is about 1405-10, and that 'the queen' is Joan of Navarre, who held Woodstock manor." DNB, however, asserts that the poem is the sole extant work of Sir John Clanvow ca. (1341-91), and praises the "dream vision incorporating a debate about the nature of love" as "an ingenious and accomplished poem." (ST17263-09)



BETTY LOU CHAIKA

Work that Is Very Much "Not a Failure"

5 WESCOTT, GLENWAY. A CALENDAR OF SAINTS FOR UNBELIEVERS. ([Haarlem: Printed by Joh. Eschedé en Zonen for] Harrison of Paris, 1932) 232 x 144 mm. (9 1/8 x 5 5/8"). 239, [1] pp. Designed by Monroe Wheeler. No. 268 OF 695 COPIES on Pannekoek paper (from a total edition of 762). HANDSOME MODERN BLACK MOROCCO BY BETTY LOU CHAIKA (stamp-signed "B E C K" on rear turn-in), covers with raised lines forming a grid of 12 squares, six squares on each cover containing a gilt-tooled symbol of a sign of the Zodiac, raised bands, one spine panel with gilt titling, another with the symbol for Gemini tooled in gilt and onlaid with slate blue morocco,

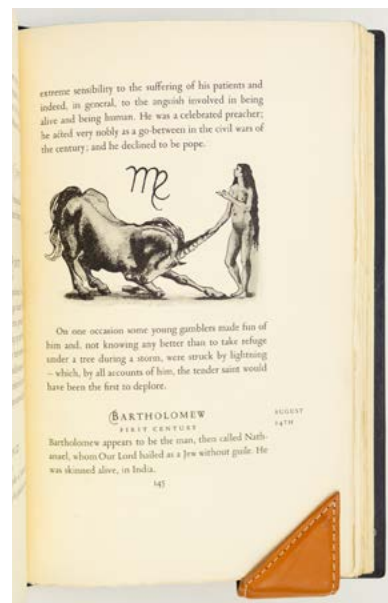




marbled endpapers, top edge blue, other edges untrimmed. In the matching clamshell box of blue marbled paper backed and trimmed in black morocco. With 12 signs of the Zodiac and tailpiece by Pavel Tchelitchew. Binder's neatly handwritten, self-deprecating notes on the construction and design of the binding and box, which were made for her friend and patron, San Francisco bookseller John Windle, in 1974, laid in. Front flyleaf with pencilled signature of Chaika and of Edwin Mayall, the latter dated 4/18/75. ♦Light marginal smudge to last two leaves, other trivial imperfections internally, but a fine, fresh copy in an unworn binding. **\$2,500**

In her binding notes, Chaika, with excessive modesty, describes her work here as "not a failure"; in fact, the meticulously constructed and artfully designed binding is a great success that perfectly suits its contents. The

clean, modern design is an excellent match for this unusually frank take on the traditional hagiographies. American poet and novelist Wescott (1901-87) tells us in the preface that it "is not a learned work" and "should not be taken too seriously." He notes, for example that Constantine the Great "was not a good man"; that St. Cyril "organized the gang-murder of the learned Hypatia"; and that St. Jerome "led an ideal literary life, noble and harsh and monotonous and selfish." Chaika learned bookbinding while studying for her BFA at Carnegie Mellon University. She moved to California after graduation and was an early member of the Hand Bookbinders of California. A scholar of historical binding techniques, she taught book structure in the M.A. program in Book Arts at Mills College. She has written important articles on the structure of early bindings and how older techniques can be employed by modern artisans. She now lives in North Carolina, where she writes about nature and spirituality. (ST17263-18)



CLAUDIA COHEN



6 UPDIKE, DANIEL BERKELEY. PAPER SHOULD NOT ALWAYS BE WHITE: A PRACTICAL EXAMINATION OF THE RELATIONSHIP BETWEEN TYPE & PAPER. (Vancouver, BC: Heavenly Monkey, 2013) 184 x 130 mm. (7 1/4 x 5 1/8"). [32] leaves. No. 2 OF FOUR ARTIST'S PROOFS and one of 14 copies with an additional seven paper samples. APPEALING TAN CRUSHED MOROCCO, INLAID, ONLAID, AND TOOLED IN GILT AND BLIND, BY CLAUDIA COHEN, covers framed with gilt roll and dotted rules, inlaid triangles of ecru and taupe morocco on either side of centerpiece tooled in gilt and blind with small tools, in the manner of the typographical ornaments in the text, smooth spine with onlaid taupe morocco label, gilt titling, marbled endpapers, edges

untrimmed. In the original linen clamshell box, brown leather label on spine. With abstract designs of typographical ornaments on the pages facing the text. Printed on 22 different paper samples. ♦As new. **\$3,500**

This is an attractive collaboration between a contemporary private press and a bookbinder of considerable reputation. Described by the publisher as "an experiment to see how changing nothing but the paper affects the appearance of text/type," this book displays an excerpt from an essay by American printer and typographer Daniel Updike (1860-1941) printed in Caslon type on 22 different specimens of paper, including a sheet from an incomplete copy of Blaeu's 1665 "Atlas Major." Updike declares, "Though ink must always be black, paper



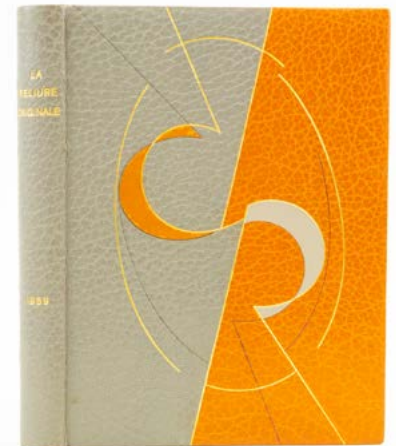


should not always be white." The papers here vary from shades of white and ecru to blues, green, pale yellow, and even a delicate Japanese Kaichu Shi, a type of tissue carried by women in their kimonos. Our Artist's Proof is one of 14 deluxe copies that contain seven more papers than the 15 used in the 20-copy regular issue, including the sheet from the Blaeu. Claudia Cohen is a contemporary binder who has been working with private presses and on her own projects for more than 30 years. She began her career at the Gehenna Press, first working with

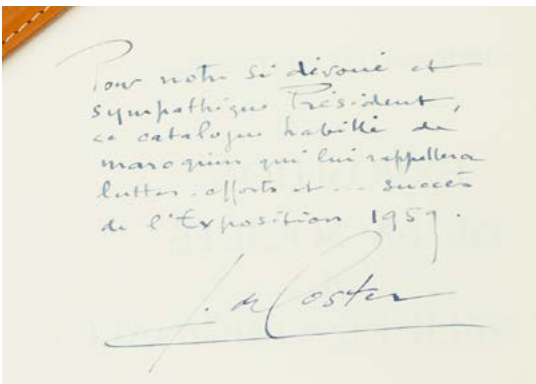
master printer Harold McGrath, then later in an apprenticeship with binder Gray Parrot. She set up her own bindery in Massachusetts in 1983, and moved the business to Seattle in 2003. She often does work for Rollin Milroy's Heavenly Monkey imprint, which is, according to their website, "dedicated to creating books for people interested in contemporary applications of traditional book crafts: handmade papers, letterpress printing, and bindings that emphasize both aesthetic and structural integrity." (ST17263-29)

GERMAINE DE COSTER AND HÉLÈNE DUMAS

7 (BINDINGS - EXHIBITIONS). BRIN, ERWANA. BIBLIOTHÈQUE NATIONALE EXPOSITION DE LA SOCIÉTÉ DE LA RELIURE ORIGINALE. (Paris: [Tourno et Cie. for the Bibliothèque Nationale], 1959) 208 x 155 mm. (8 1/8 x 6"). xxx, [2], 147, [1] pp., [10] leaves (ads). No. 1 OF 71 COPIES reserved for members of the Society. VERY FINE GRAY AND BURNT ORANGE MOROCCO BY GERMAINE DE COSTER AND HÉLÈNE DUMAS (stamp-signed on front turn-in), upper cover with onlay and gilt and blind tooling replicating De Coster's design for the original printed wrapper (bound in here), smooth spine with gilt titling, lightly gilded gray endpapers, top edge gilt. In the original matching morocco-trimmed chemise and slipcase. With 42 plates of black & white photographs of bindings from the exhibition. Verso of title page INSCRIBED IN INK BY GERMAINE DE COSTER TO JULIEN CAIN, president of the Society. Original invitation for the opening of the exhibit and folded promotional poster bound in at rear. ♦A breath of rubbing to one corner, otherwise in near-mint condition. \$5,500



Both because of its attractive design and its special inscription, this is a particularly appealing copy of the catalogue for a 1959 exhibition at the Bibliothèque Nationale featuring bindings from the library of famed 16th



century collector Jean Grolier as well as the work of modern French master binders like Bonet, Legrain, Cretté, and Martin—peers of the two women who bound the present volume. De Coster (1895-1992) and Dumas (1896-1995) attended the École nationale des Arts Décoratifs, De Coster studying printmaking with Jules Chadel and Dumas bookbinding with Henri Lapersonne. The women met in 1931 and formed a partnership that would last 50 years and produce more than 400 bindings, with De Coster creating the designs and Dumas executing the work. They won the grand prix de la Reliure Originale in 1951 and participated in major national and international expositions (including the one described in this work). Their bindings were held by important collectors like Major John Roland Abbey, and in institutions including the Bibliothèque Nationale, the Royal Library of



Belgium, the Vatican Library, and the British Library. The latter's Database of Bookbindings declares, "Their collaboration was one of the most creative in the history of bookbinding." Flety notes that their "evolution of style and search for decorative and technical perfection brought honor on French bookbinding in our time." Both women were members of the Société de la Reliure Originale, and De Coster served on the committee that organized this exposition of historical and modern bindings, along with Paul Bonet. The first section of the work here is devoted to the bindings owned by Jean Grolier, while the second honors modern French binders, beginning with a touching tribute to Rose Adler, who had died quite suddenly shortly before this exposition was held. Other featured bindings are by Paul Bonet, Georges Cretté, Madeleine Gras, Pierre-Lucien Martin, and De Coster and Dumas. This volume was bound for Julien Cain, chief administrator of the Bibliothèque Nationale, who managed to evacuate many of the library's treasures before the Nazi occupation of Paris. A Jew, he was removed from his post by the Vichy

government and deported to Buchenwald. After the camp was liberated in 1945, he returned to his post at the library, where he served until his retirement in 1964. (ST17263-17)

ANNE GIORDAN

A Cruel, Disturbing, and Erotic Work, in a Binding to Match

8 **MIRBEAU, OCTAVE.** *LE JARDIN DES SUPPLICES*. [THE GARDEN OF TORTURES]. (Paris: La Connaissance, 1925) 335 x 250 mm. (13 1/8 x 10"). 4 p.l. (first blank), xviii, [2], 210 pp., [2] leaves. No. 91 OF 102 COPIES on Montgolfier paper (and one unique copy on Japon Impérial). **DRAMATIC MODERN WRAP-AROUND BINDING BY ANNE GIORDAN** depicting the titular "Garden of Tortures" IN ONLAYS OF PURPLE, RED, GREEN, AND BLACK MOROCCO accented with gilt and black and white paint, with rays of light shining through skeletal trees onto a cascade of blood running over black and purple rocks into a green lake, title in gilt on spine, PALE YELLOW MOROCCO DOUBLURES framed in green and purple morocco, paste endpapers in coordinating hues, top edge marbled, other edges untrimmed. Original illustrated wrappers bound in. In a matching purple morocco-trimmed chemise and purple cloth slipcase. Illustrated by Gio Colucci with title vignette, decorative woodcut initials, and head- and tailpieces printed in red and black using the pochoir technique, 14 ETCHINGS COLORED BY HAND in vivid hues and gold, and with AN ADDITIONAL BLACK & WHITE SUITE of the wood-engraved





decorations and the etchings bound in at rear. ♦Half a dozen leaves with a sprinkling of foxing to tail margins, otherwise AN ESPECIALLY FINE COPY, clean and bright internally with brilliant coloring, and the binding as new. \$4,800

The shockingly lurid nature of this fin-de-siècle novel is emphasized by our powerful binding and vivid engravings.

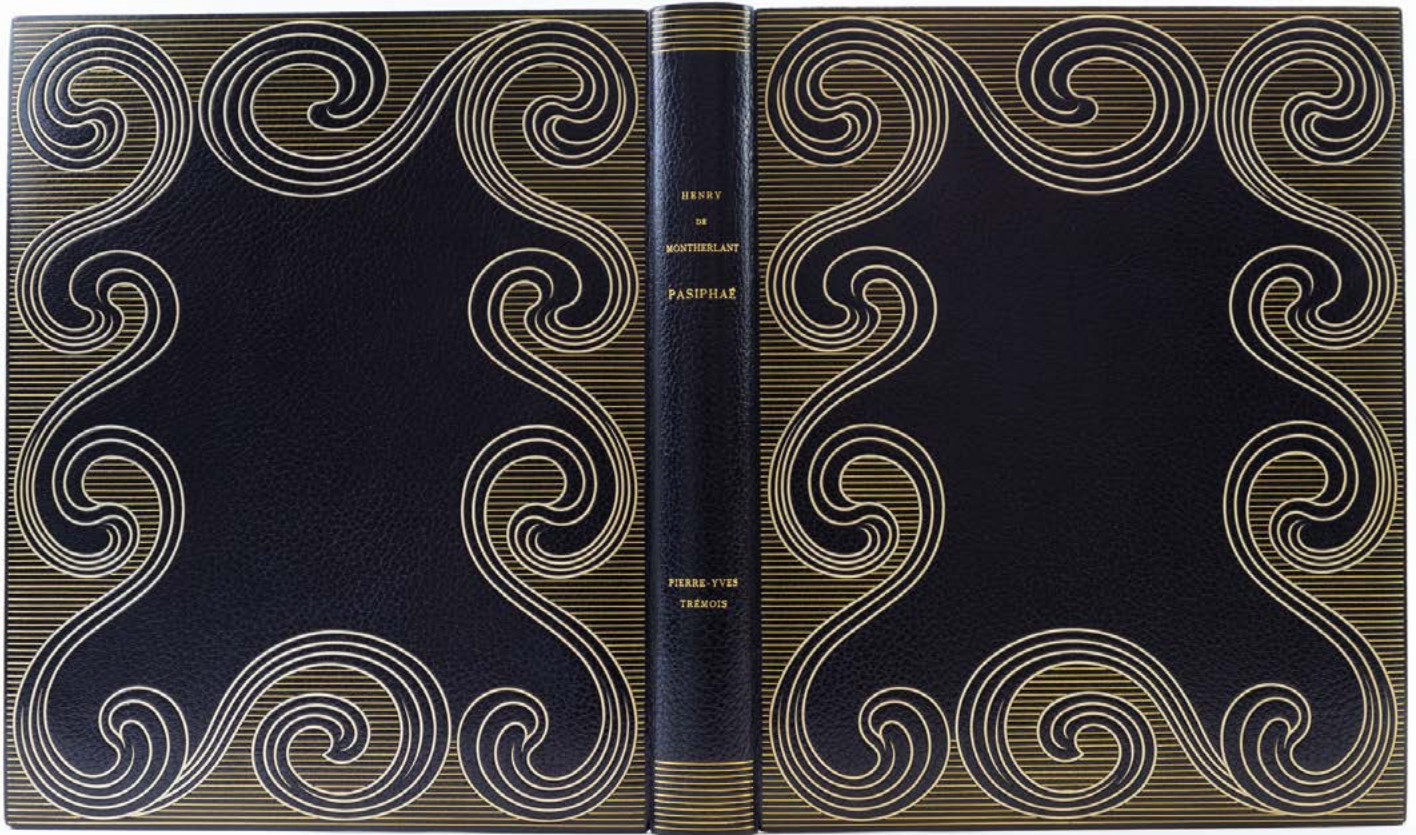
Written by French journalist, playwright, novelist, and anarchist sympathizer Octave Mirbeau (1848-1917), the "Garden of Tortures" is most famous for its depiction of the sadistic Clara, who achieves erotic delight from everything depraved and debauched. The narrator encounters this infamous woman on a trip to China, where all manner of cruelties are acted out for her amusement within the walls of perfectly manicured gardens, and the work's language and imagery are just as disturbing today as in 1899, when the novel was first published. Accompanying the text is a series of provocative engravings inspired by the look of Japanese woodblock prints. The images match the brutality of the narrative—peacocks feast on blood, mask-like faces stare at the reader as rictuses, and the bodies of nude women writhe and contort across the page—while the addition of bold streaks of color emphasizes the heightened, even absurd, actions and emotions of the characters. The artist, Gio Colucci (1892-1974), was known as "the king of color," and worked in a variety of media, including painting, sculpture, ceramics, and architecture. As a painter he was similarly eclectic, experimenting with Cubist, abstract, and Expressionist styles. Our binder, Anne Giordan, has participated in numerous exhibitions both in France and internationally, and continues to operate a thriving atelier on the outskirts of Strassburg. For the present binding, completed in 2003, Giordan has manifested a vision that is at once beautiful and distorted, much like the novel itself. In homage to Colucci's engravings, she favors a bold color scheme and includes abstracted and sinister shapes to suggest the dreadful garden we are about to encounter. (ST15114)



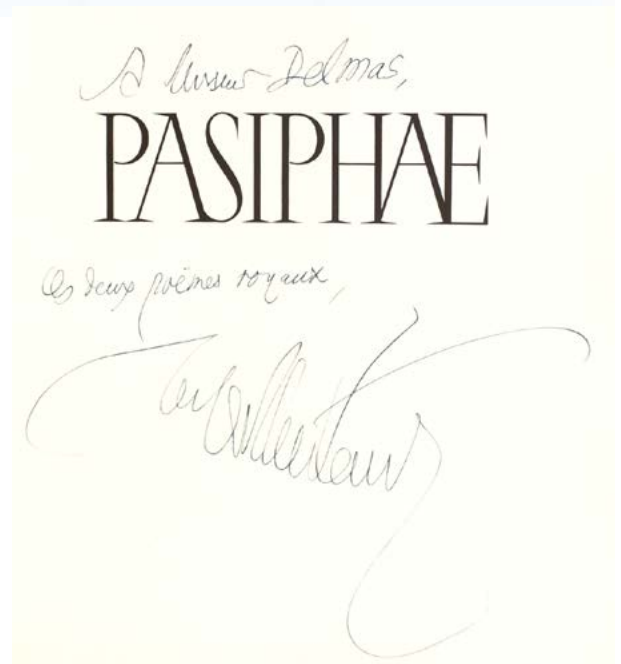
MADELEINE GRAS

*Combining a "High Concern for Technical Perfection"
And a "Perfect Understanding of the Text and Illustrations"*

9 **MONTHERLANT, HENRY DE. PIERRE-YVES TRÉMOIS, Illustrator.** *PASIPHAË. CHANT DE MINOS.* (Paris-Lyon: Archat, 1953) 395 x 313 mm. (15 3/4 x 12 1/4"). 93, [1] pp., [6] leaves (last blank). No. 8 of 10 COPIES WITH AN ADDITIONAL SUITE OF PLATES on Japon Ancien (from a total edition of 245). This copy



INSCRIBED BY THE AUTHOR AND ARTIST TO I. R. DELMAS. SUPERB INDIGO CRUSHED MOROCCO BY MADELEINE GRAS (stamp-signed on front turn-in), covers framed by 10 azured gilt waves, their crests delicately outlined with inlaid white morocco, smooth spine with multiple gilt rules at head and tail, gilt titling, doublures and endleaves of white suede, all edges gilt on the rough, original printed paper wrappers bound in. Housed in a recent black morocco-backed clamshell box (with small glue stain on cover). With 29 etchings, nine of them double-page, by Trémois, an additional suite of the etchings on Japon, some of these inscribed with the artist's instructions, bound in at rear, with TWO OVERSIZED FOLDING ETCHINGS SIGNED BY THE ARTIST AND A LARGE INK & WASH DRAWING dated 8 August 1951. Front flyleaf with engraved bookplate of I. R. Delmas (bibliophiles Irène and Robert Delmas). Hartnoll, Bibliothèque Delmas 124. ♦In mint condition. \$7,500





CHANT DE MINOS

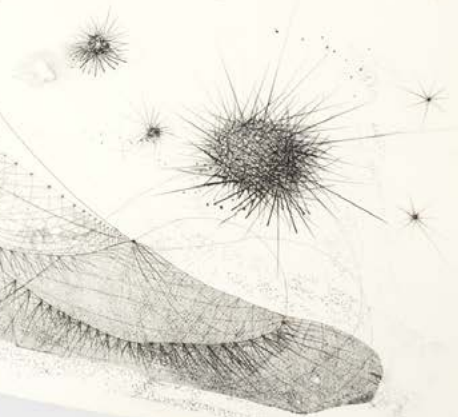
Les doigts de ceux qu'on aime
sont des gouttes de pluie.

Minuit.

Au ciel les signes errent comme des voiles.

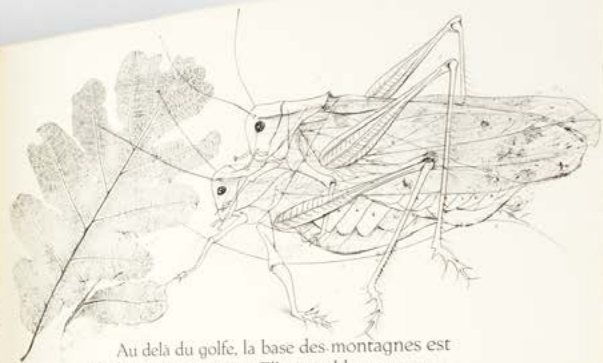
Les blessures des chiens
deviennent des étoiles.

Un enfant fugitif s'en va par les chemins.



PASIPHAE LE CHŒUR

Toute la nuit était pleine de meuglements
doux. Toute la nuit, étrangeté humaine, pleine
des gémissements doux des pauvres taureaux et
des pauvres vaches, qui se plaignaient d'amour
dans leurs âmes simples. Car aujourd'hui naît le
printemps de Crète. Les crapauds accouplés
flottent sur l'eau, les yeux calmes. La chatte se
tortille et dévore des feuillages. Les poules trainent
leurs ailes ouvertes sur le sol. La chienne mordille
les habits de son maître et fait en l'honneur de la
jeune saison une libation de gouttelettes de sang.

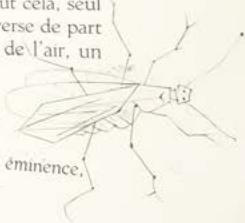


Au delà du golfe, la base des montagnes est
cachée par une vapeur. Elles semblent suspen-
dus : des îles dans le ciel. Entre les oliviers, la
mer violette et verte est immobile, comme une
divinité brillante. Et au milieu de tout cela, seul
mouvement dans l'étendue qu'il traverse de part
en part avec les grâces d'un esprit de l'air, un
oiseau blanc, délices de la journée.

LA NOURRICE

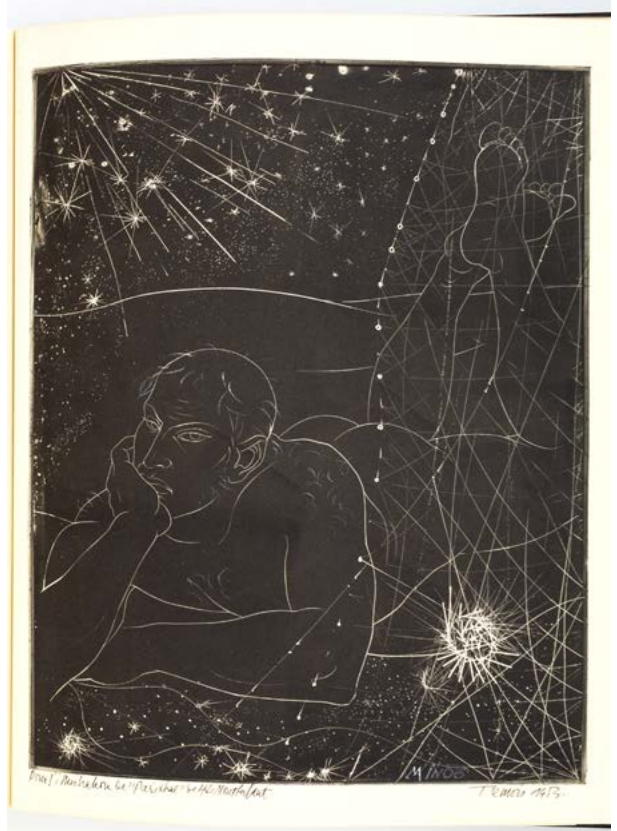
au veilleur qui, monté sur une légère éminence,
contemple la campagne :

Que regardes-tu ?





This is a bibliophile's copy of a bibliophile edition, with additional illustrations, inscriptions from the author and artist to eminent collector Robert Delmas, and a binding by Madeleine Gras (1891-1958), Delmas' fellow member of the *Société de la Reliure Originale*. After studying bookbinding at the École des Arts Decoratifs, Gras worked for Henri Noulhac before establishing her own workshop in 1930. Duncan & De Bartha note, "Influenced by Legrain, Gras developed a charming modernist style in which great attention was paid to detail both in the book's binding and in its doublures and endpapers." The year after her death, her peers paid tribute to her in the catalogue of the bookbinding exposition presented by the *Société de la Reliure Originale*, noting that in her work, "a high concern for technical perfection is combined with a perfect understanding of the text and illustrations." They deemed her bindings "among the most beautiful of our time." The text here is Montherlant's 1936 interpretation of the Greek myth of Pasiphaë, wife of the king of Crete. When her husband failed to sacrifice a magnificent bull to Poseidon as promised, the god of the sea caused Pasiphaë to fall in love with the creature and bear a child, the half human-half bull Minotaur. Henry de Montherlant (1895-1972) began his writing career as a novelist, winning the Grand Prix of the French Academy in 1934 for "Les Célibataires" ["The Bachelors"]. His obituary in "The New York Times" describes him as "one of the undisputed masters of the French language. His writing was classical,

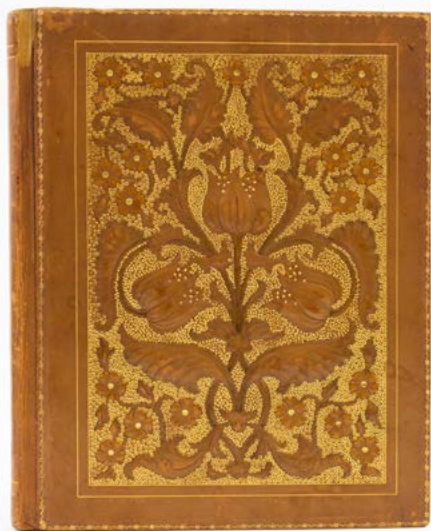


crystal clear, economical, clipped, elegant, noble and cool." After World War II, he turned to drama, writing plays, "nearly all of which met with immense interest by the Paris public," according to the "Times." He was elected to the Académie Française in 1969. Illustrator Pierre-Yves Trémois (1921-2020) worked in a number of media, including painting and sculpture, but preferred engraving above all; his obituary in "Le Figaro" called him "mad about the line," and he held a seat in the engraving section of the Académie des Beaux-Arts. "Pasiphaë" is one of eight bibliophile editions for which he provided illustrations. The etchings in this work emphasize both the tragedy and the tenderness of the misalliance between Pasiphaë and the bull, with far more sympathy than the usual, more salacious delineations. Our special copy of this work was created for Robert and Irène Delmas, and was enriched with two oversized etchings and with an original drawing by Trémois. (ST17263-16)

A SELECTION OF BINDINGS BY THE GUILD OF WOMEN BINDERS

MARY ANN BASSETT

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



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

narrow one-inch patch at top of front joint, otherwise IN VERY FINE CONDITION, with only trivial imperfections.
\$5,000

Reminiscent of Dutch Master flower paintings, the abundant sculpted bouquet here is brought into sharp relief by its glittering gilded background, the whole design being a very successful and pleasing creation of Mary Ann Bassett, a major figure in the Guild of Women Binders. The Guild was established in 1898 by Frank Karslake to provide an organizational identity to a group of women already at work binding books in various parts of Britain, often in their own homes. With a showroom at 61 Charing Cross Road in London, the Guild was closely associated with the Hampstead Bindery, the two groups exhibiting bindings together at the Paris Exhibition in 1900 and elsewhere. Bassett was clearly a star in the Guild's firmament of binders: in the catalogue of the second exhibition of the work of the Guild (held at the Charing Cross Road premises from 1 December 1898 to 31 January 1899), nine bindings by Bassett, including the present item, are featured (there are four by Miss M. Sophia Smith, and the other bindings are listed generically, rather than by their creators). Among the pupils Bassett trained was Alice Shepherd, whose work for Cedric Chivers in Bath is well known. The present binding was exhibited in June and July of 1898 at "L'Exposition de Reliures d'Art Modernes Exécutées en Angleterre," held at Boussod, Manzi, Joyant, et Cie at 24 Boulevard des Capucines in Paris. The provenance of this

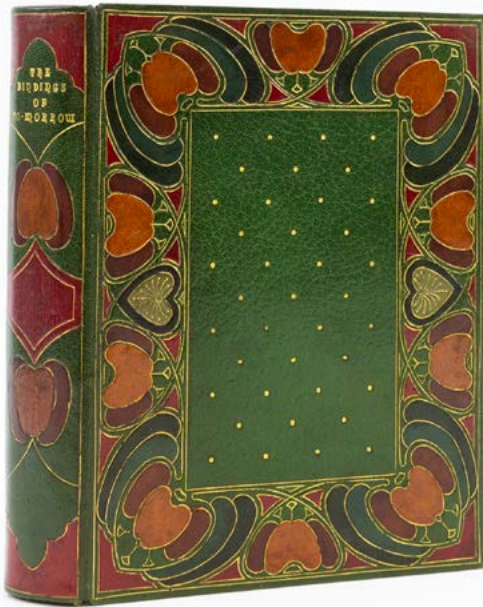


volume could scarcely be more notable or appropriate. Prideaux says that the Gruel firm of bookbinders, founded in 1811, "has always had the highest reputation . . . for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements." The business was managed by several family members over the years, and the list of binders who trained at the Gruel atelier is the most distinguished in Europe. Léon Gruel (1841-1923), who took over the firm in 1891, was the single most famous person associated with this bindery. He amassed a very fine collection of early bindings, which formed the basis for his widely used "Manuel Historique et Bibliographique de l'Amateur de Reliure" (1887), and at the same time that he was an authority on binding history, he was at the forefront in the movement pressing for the acceptance of revolutionary ideas in the decoration of modern bindings. (ST17263-02)



CONSTANCE KARSLAKE

*The Essential Guide to Bindings Produced by the Guild of Women Binders,
In a Remarkable Binding by the Daughter of Guild Founder Frank Karslake*



11 ANSTRUTHER, G. ELLIOT. *THE BINDINGS OF TO-MORROW*. (London: Guild of Women-Binders, 1902) 252 x 184 mm. (10 x 7 1/2"). xxxii pp., [50] leaves of descriptive text. No. 348 OF 500 COPIES. EXUBERANT EMERALD GREEN CRUSHED MOROCCO, ELABORATELY INLAID TO A DESIGN BY CONSTANCE KARSLAKE, upper cover with ornate frame of onlaid heart and curved shapes in tan, brown, light and dark green, and red morocco (75 onlays) outlined in gilt, enclosing a central panel semé with rows of gilt dots, smooth spine with eight red, tan, and brown onlays accented with gilt, gilt lettering, rear cover with gilt-rule border, central panel with silver and red onlaid morocco coat of arms crowned by a gilt stag's head, gilt motto "Virtute Securus" beneath the escutcheon on onlaid black morocco, turn-ins with wide gilt botanical roll, marbled endpapers, all edges gilt. In a custom-made green marbled paper clamshell box backed with green morocco, paper label on spine. WITH 50 COLOR PLATES illustrating bindings by the Guild and the Hampstead Bindery, all with original tissue guards. For the binding: "Bindings of To-morrow" #2; Tidcombe, "Women Binders," p. 124.

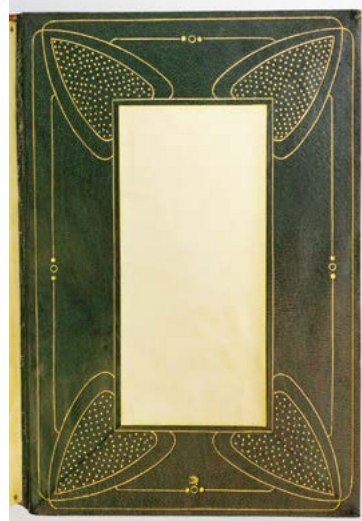
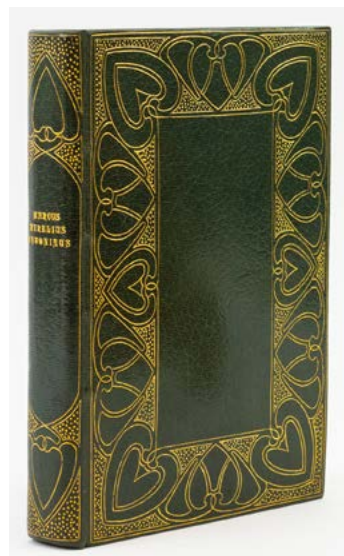
◆Front turn-in lacking a

thin strip of leather at joint of upper corner, faint offsetting from plates, other negligible imperfections, but a fine copy, generally clean and fresh internally, in a well-preserved, lustrous binding. \$12,500

This essential guide to bindings produced by the Guild of Women Binders comes in a binding designed by Constance Karslake, daughter of Guild founder Frank Karslake, and executed by Guild artisans. Although Constance did not sign her work here, our binding is virtually identical to item #2 described in the text here, a binding designed by Constance and executed by Florence de Rheims. According to Tidcombe, "Constance Karslake and Edith and Florence de Rheims began producing gold-tooled and onlaid bindings towards the end of 1900, although their more elaborate work of this kind dates from the following year. These three women became very able amateur finishers, and were responsible for much of the Guild's best work. . . . Some of Constance



Karslake's designs were worked by one or other of the de Rheims girls, a not uncommon practice at the Guild, where sometimes the design for a book was by one woman, the forwarding by another, and the finishing by a third." The presence of a coat of arms on the rear cover (rather than a reprise of the front cover design, as on the Shelley binding) suggests this was a special commission rather than a binding intended for exhibition. Constance's father, Frank Karslake first became interested in the work of 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, and operated until 1904. In a discussion of the Guild in her work "Women Bookbinders," Marianne 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." The rounded heart and kidney-shaped onlays and the overall design here are characteristic of this "freer" approach. (ST17263-08)

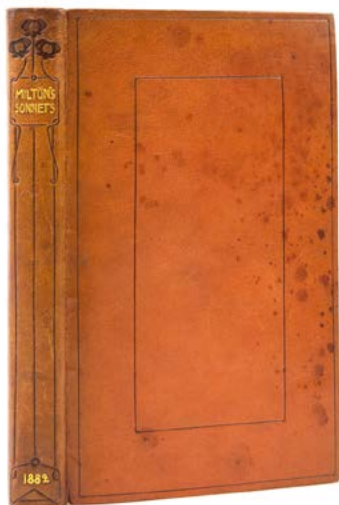


12 ANTONINUS, MARCUS AURELIUS. MARCUS AURELIUS ANTONINUS, THE ROMAN EMPEROUR, HIS MEDITATIONS CONCERNING HIMSELFE. (London: J. M. Dent & Co., 1900) 210 x 140 mm. (8 3/8 x 5 1/2"). xxv, [i], 217, [1] pp. Translated out of the original Greek, with notes, by Méric Casaubon, and edited, with an Introduction, Appendix, and Glossary, by W. H. Rouse. ENCHANTING 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

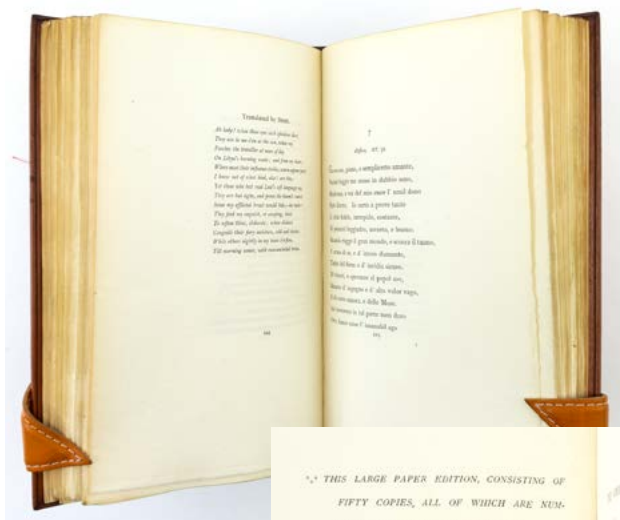
(lacking front endleaf), top edge gilt. In a (very worn) felt-lined clamshell box. With six plates depicting Roman sculptures of Marcus Aurelius, all but the first with tissue guard. ♦ Except for the missing vellum flyleaf and the inclination of the vellum doublures to lift slightly, A VERY FINE COPY—clean and smooth internally, and in an unworn, lustrous binding. \$4,500

This is a very appealing example of the work produced by the Guild of Women Binders. 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 "K B" or "B K" appears on Tidcombe's list of Guild associates. The text here is 17th century scholar Méric Casaubon's enduring translation of the Stoic philosopher-emperor Marcus Aurelius, which remained popular for more than two centuries. (ST17263-28)

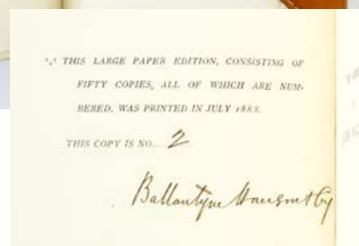




13 MILTON, JOHN. SONNETS. (London: [Printed by Ballantyne, Hanson & Co. for] Kegan Paul, Trench & Co., 1883) 205 x 130 mm. (8 x 5"). 2 p.l. (first blank), 227, [3] pp. No. 2 OF 50 COPIES of the Large Paper Edition, signed by the printer. Understated but appealing tan morocco by the Guild of Women Binders (stamp-signed in gilt on front turn-in), covers framed by two plain blind rules, smooth spine with three blind-tooled lilies on delicate stems running the length of spine to bloom at the top, just above a blind-tooled panel with gilt lettering, blind-ruled turn-ins, marbled endpapers, top edge gilt, ENTIRELY UNOPENED. With a frontispiece portrait of Milton, original tissue guard. ♦Spine a little darkened, boards freckled with a few small dark spots, otherwise a very fine copy, the unread text pristine, and the binding virtually unworn. \$1,750

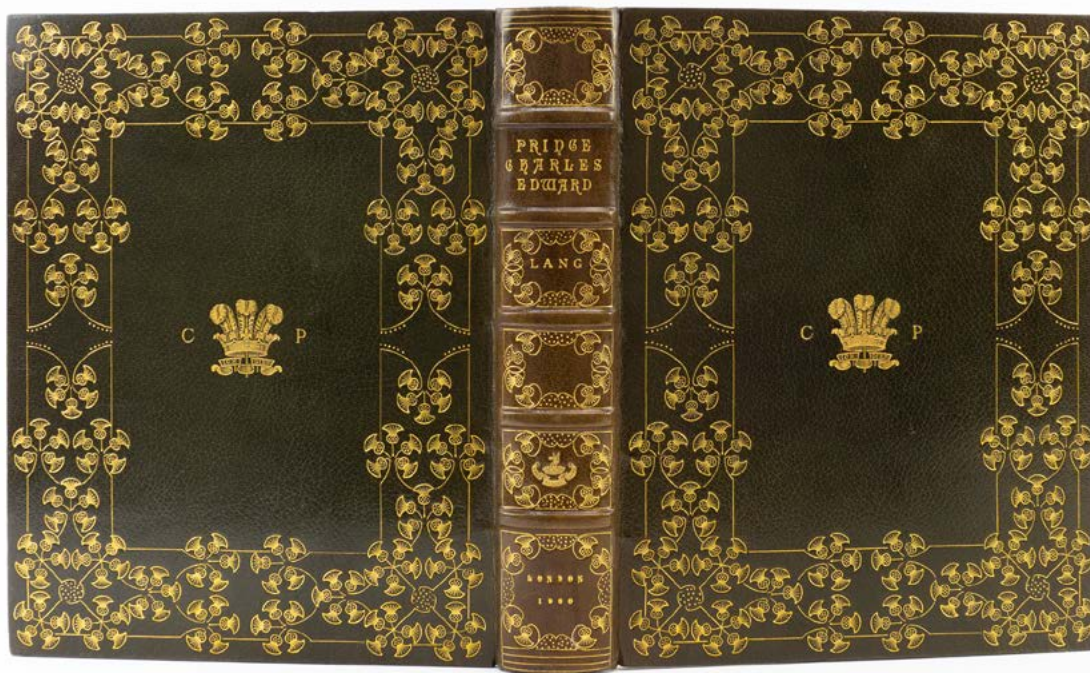


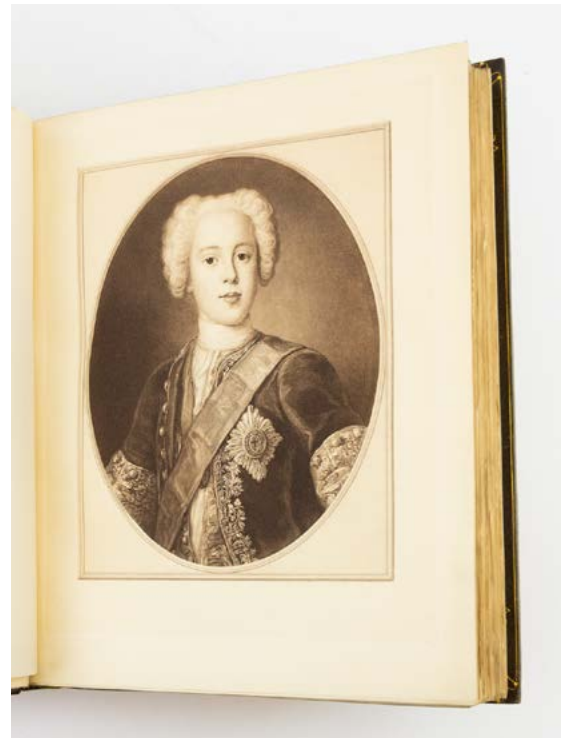
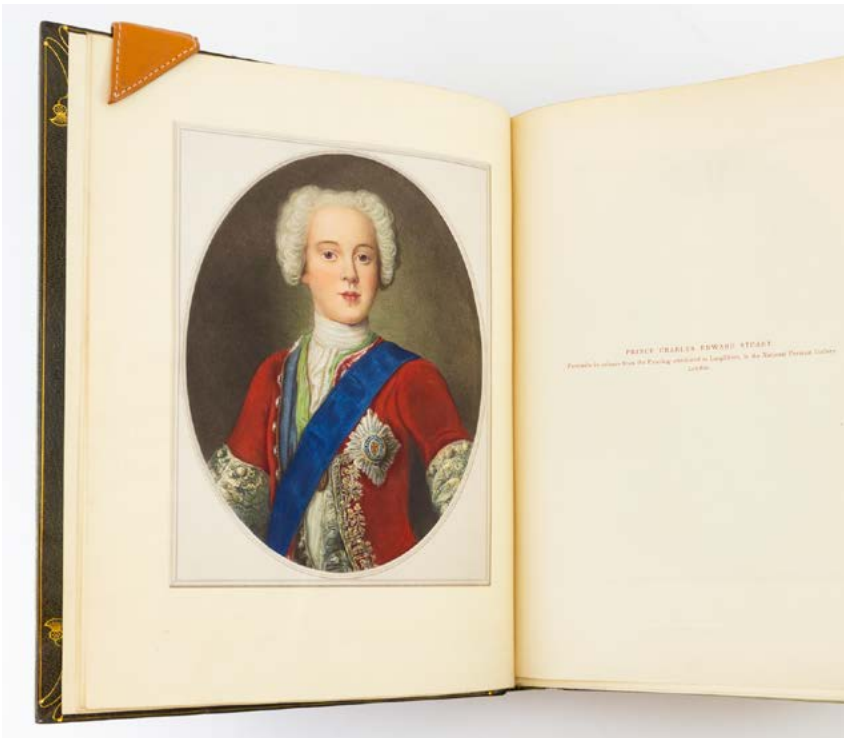
Elegantly printed on fine paper, this edition of the great poet done on the most luxurious of papers, with margins occupying easily twice as much area of the page as the text, was bound by the Guild of Women Binders. The elongated floral decoration on this binding is characteristic of the Guild's style, but the present example is more restrained than usual, and was likely done by a binder who was just beginning her career. (ST17263-01)



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

14 (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. \$6,500

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 binding 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. (ST17263-37)

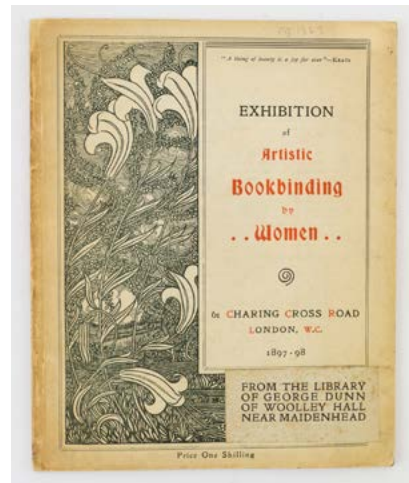
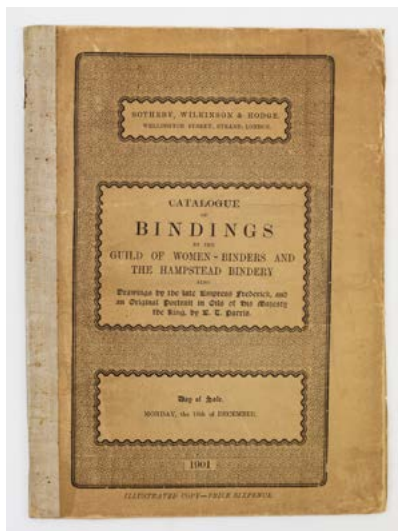
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15 (GUILD OF WOMEN BINDERS). THREE CATALOGUES: EXHIBITION OF ARTISTIC BOOKBINDING BY WOMEN 1897-98; CATALOGUE OF AN EXHIBITION OF BOOKBINDINGS BY THE GUILD OF WOMEN BINDERS AND THE HAMPSTEAD BINDERY 1898-1899; SOTHEBY'S CATALOGUE OF BINDINGS BY THE GUILD OF WOMEN-BINDERS AND THE HAMPSTEAD BINDERY, SALE 16 DECEMBER 1901. (London: 1897-1901) 227 x 139 mm. (8 1/8 x 6 5/8"). 22 pp.; 39, [1] pp.; 18 pp. **Three separately published volumes.** In original printed paper wrappers. Each housed in an archival envelope folder with paper title label on upper cover. First work: seven black & white photographic plates, one color plate; Second work: two full-page illustrations of binding designs, three black & white



photographic plates (two with photographs of women binders, one of a binding), one color plate, one plate printed in gilt on textured red stock; Third work: three color plates. First two works with book label of George Dunn of Woolley Hall near Maidenhead (printed by the Kelmscott Press) affixed to front cover; third work with "M. O'Keefe" pencilled to front inside cover. ♦Wrappers a little soiled (Sotheby's catalogue noticeably), with a couple minor creases or tiny chips, text block of Sotheby's catalogue separated from the wrapper, text a little toned with age, isolated marginal stains or offsetting from illustrations, but excellent, well-preserved copies of fragile ephemeral items. **\$3,500**



This is a very scarce collection of the catalogues of the first and second exhibitions by the Guild of Women Binders, and of the second sale at Sotheby's of some of their works. The first catalogue here is for the first exhibition held at the premises of Guild founder Frank Karslake (see item #11, above). The Prince of Wales attended the event in person, and Queen Victoria was an early purchaser of the women's creations. Karslake ran into financial difficulties around the turn of the century, and decided to offer some of the women's bindings at auction to raise the profile of the Guild and attract new buyers. Three sales were held by Sotheby's, in December 1900, December 1901 (catalogue included here), and November 1904. The Guild ceased operations in 1904, but a number of the members continued producing bindings independently. The distinguished previous owner of two of these catalogues, 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. Copies of these catalogues, which are key references for the history of the Guild, are scarce in the marketplace, and it is especially uncommon to find multiple catalogues offered together. (ST17263-03)

IN THE STYLE OF THE GUILD OF WOMEN BINDERS

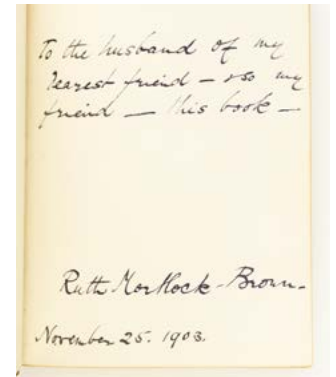
16 (GUILD OF WOMEN BINDERS-STYLE). CHRISTIAN, SUSAN. ARDINA DORAN. (London: Smith, Elder, & Co., 1903) 194 x 121 mm. (7 5/8 x 4 3/4"). 2 p.l., 296, [4] pp. (including ads at the end). Second Impression. Pleasant tan modelled pictorial goatskin, upper cover with central panel depicting an apple orchard with fruit falling from the trees, the title and author's name modelled in stylized Arts & Crafts-style lettering in



rectangular panels above and below this scene, lower cover with the initials "W F H B" in large letters; raised bands, blind-tooled turn-ins, all edges gilt. Front flyleaf with inked inscription, "To the husband of my dearest friend--& so my friend--this book-- / Ruth Mortlock-Brown November 25, 1903." ♦Slight soiling at top of lower board, some gilt lost at fore edge of book block, otherwise in fine condition with only the most trivial imperfections. \$3,000

This is an agreeable Arts & Crafts binding in the style originated in Edinburgh by Annie S. MacDonald (d. 1924), covering a symbolist novel that vividly characterizes English social life of the period. Inspired by Medieval books, MacDonald began teaching herself and others in the early 1890s (in a group that became known as the Edinburgh Arts and

Crafts Club) the special technique of modelling seen on our binding. MacDonald used undressed goatskin, which mellows with age from white to a rich amber color, and worked it with one small tool, without cutting, raising, or padding the leather. Tidcombe gives MacDonald the credit for prompting the bookseller Frank Karslake in 1898 to establish the Guild of Women Binders (see item #11, above) and says that "MacDonald was the prime mover in this, as she was eager to have a London outlet for bindings produced by her group. . . . Their modelled goatskin bindings comprised 40 of the 114 bindings shown in the first Guild exhibition." Lacking the "A S M" that MacDonald often used to sign her bindings, our volume may have been covered by a pupil of hers, and at any rate was certainly influenced by her work. The year of publication and the presentation inscription are the same here, and we wonder if the book may have been specially bound at the request of the presenter, Ruth Mortlock-Brown, as a gift to her best friend's husband; if so, then the bold initials on the rear cover would have been his. (ST17129-010)



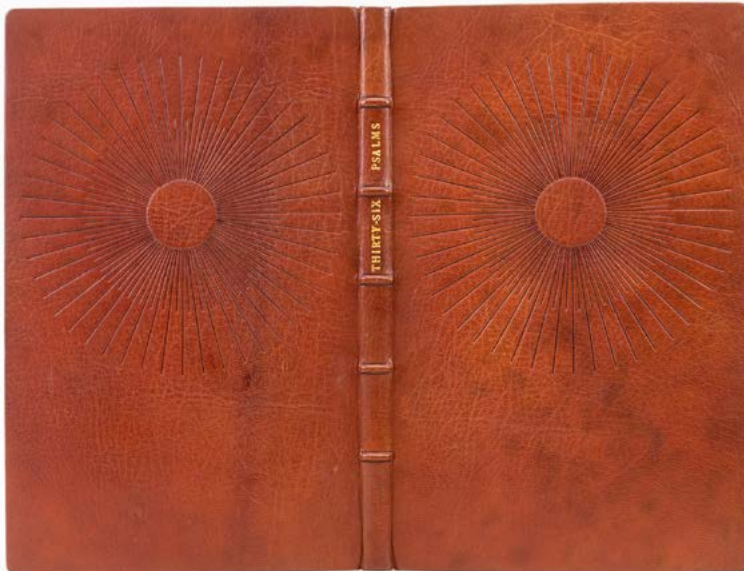
17 (GUILD OF WOMEN BINDERS-STYLE). GIBBS, MARY AND ELLEN. THE BIBLE REFERENCES OF JOHN RUSKIN. (London: George Allen, Ruskin House, 1898) 195 x 130 mm. (7 3/4 x 5"). viii, 303 pp., [4] leaves (ads). Second Printing. FINE CONTEMPORARY MODELLED GOATSKIN IN THE STYLE OF THE GUILD OF WOMEN BINDERS, upper cover with title in gothic lettering, entwined acanthus leaves above and below, lower cover with curling grapevine enclosing an unfinished central oval, smooth spine, brown silk endleaves patterned with gilt foliage, top edge gilt, other edges untrimmed. With printer's device on verso of half title. Title page printed in red and black. Half title with pencilled note about the binding. ♦Spine and extremities a little rubbed, four small spots to boards, occasional mild foxing, but an excellent copy, generally clean and fresh, in an entirely sound and pleasing binding with much appeal. \$1,250



The work produced by women in the literary and Arts & Crafts movements in late 19th century England is beautifully memorialized here in the Gibbs sisters' unusual and respected compilation of Ruskin's writings on the Bible, bound in the style made popular by Annie MacDonald and the Guild of Women Binders (see previous item). The result of a painstaking examination of Ruskin's extensive writings, the text here is an alphabetically arranged anthology of the influential writer's thoughts on various biblical subjects and passages. Modern scholar Andrew Tate calls the book "the most important editorial apparatus available on Ruskin's use of the Bible," while Ruskin biographer Timothy Hilton hails the Gibbs sisters for producing "a book of high literary quality and searching piety . . . a moving tribute to a religious mind." This item comes from the estate of Jim Graham, AIDS activist, Washington, D.C. city council member, and clerk to Chief Justice Earl Warren of the U.S. Supreme Court. (ST15237)

ELEANORE GUNN

18 (BIBLE IN ENGLISH). KENDON, FRANK. THIRTY-SIX PSALMS. (Cambridge: Cambridge University Press, 1963) 270 x 170 mm. (10 3/4 x 6 3/4"). viii, [2], 63 pp. First Edition of this Translation. ONE OF 1,000 COPIES. HANDSOME NUT-BROWN CRUSHED MOROCCO BY ELEANORE GUNN, covers with large blind-tooled sunburst, raised bands, gilt titling, all edges gilt. In a recent complementary clamshell box backed with brown buckram, paper label on spine. ♦In mint condition. \$1,500



This understated but emotional binding, combining the color of the earth with the radiance of the sun, is a most fitting cover for poet Frank Kendon's divine but accessible modern translations. A Fellow of St. John's College, Cambridge, he was working at the Cambridge University Press when plans were underway for a modernized translation of the English Bible, updating the Authorized Version. The project's steering committee decided that a poet should be responsible for writing the Psalms, and Kendon (1893-1959) agreed to take on the project, in full recognition that any changes to the beloved verses of the King James Version would meet with resistance. With great sensitivity, Kendon endeavored to reconcile the more accurate translation of the original Hebrew with the well-known phrasing and cadences of the earlier version. Sadly, Kendon died before he could complete the work, leaving just 36 finished Psalms. Those are presented here in an elegantly printed edition

dedicated to Kendon's memory. Binder Eleanore Gunn received a National Diploma in Design. Under her married name, Eleanore Jamieson, she was the author of "English Embossed Bindings 1825-1850" for the Cambridge Bibliographical Society, for which she was named a Fellow of the Library Association. The deceptively simple sunburst design on the covers required a considerable degree of skill and precision. (ST17263-34)

MARY HORSTSCHULZE

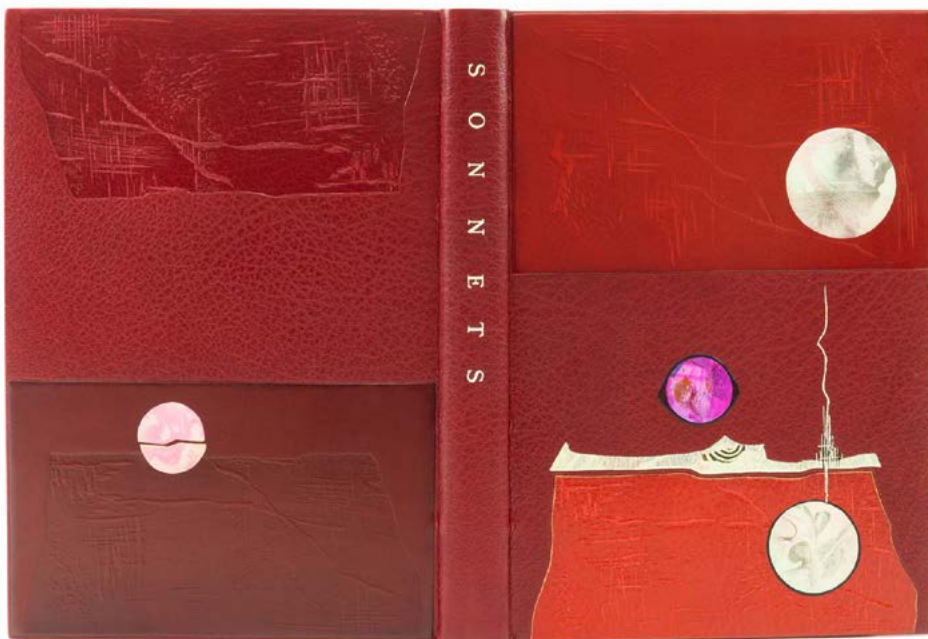
A Sought-After Private Press Book, in a Particularly Colorful and Imaginatively Designed Binding

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

pink to scarlet, four of the panels with expressionistic embossed designs, boards with additional ivory and black morocco in circles or irregular shapes, these painted with designs in black, gray, and pink; flat spine with gilt titling, red suede doublures and endleaves, top edge gilt, other edges untrimmed. In a very nice custom-made linen solander box backed with russet morocco. ♦ In mint condition. \$9,500

This is a beautifully printed collection of English sonnets from the foremost Continental private press, in a vividly striking binding by a German designer binder.

Mary Horstschulze (b. 1943) studied with Freiburg bookbinder Eva Aschoff and at the Akademie für das Graphische Gewerbe in Munich before joining the Legatoria Artistica in Ascona, Switzerland in 1970. Our binding was done during her seven years there, and the studio's name is stamped on the front turn-in. Legatoria Artistica was founded in 1965 by Josef Stemmler, who envisioned this bookbinding workshop in a Swiss resort as a "binder in the window," where the public display would raise awareness of, and appreciation for, hand-bound books. In 1977, Horstschulze returned



to Germany, and now lives in Müllheim. She is a member of Meister der Einbandkunst association, and won a gold medal in the prestigious Prix Paul Bonet in 1975. Among many distinctions, she was one of 32 bookbinders from Germany and Sweden asked by the Nobel committee in 2010 to bind a book written by that year's winner of the prize for literature (Germany's Herta Müller), to be included in an exhibition at the Nobel Museum. This is a highly valued and sought-after book, no matter the binding. Cave says that the Bremer Presse, founded in 1911 by Willy Wiegand (1884-1961) and others and active until the Nazis came to power, had an influence that "was probably greater and longer lasting than that of any of the other fine presses." Following the typographic lead of Cobden-Sanderson and Emery Walker, the press "was very much in the grand

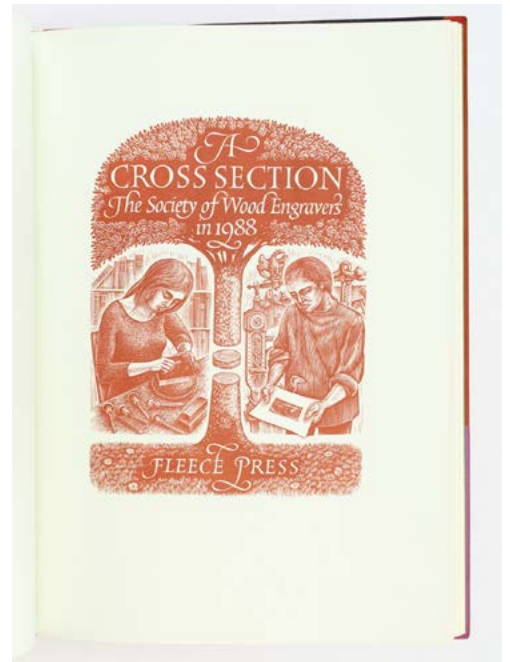
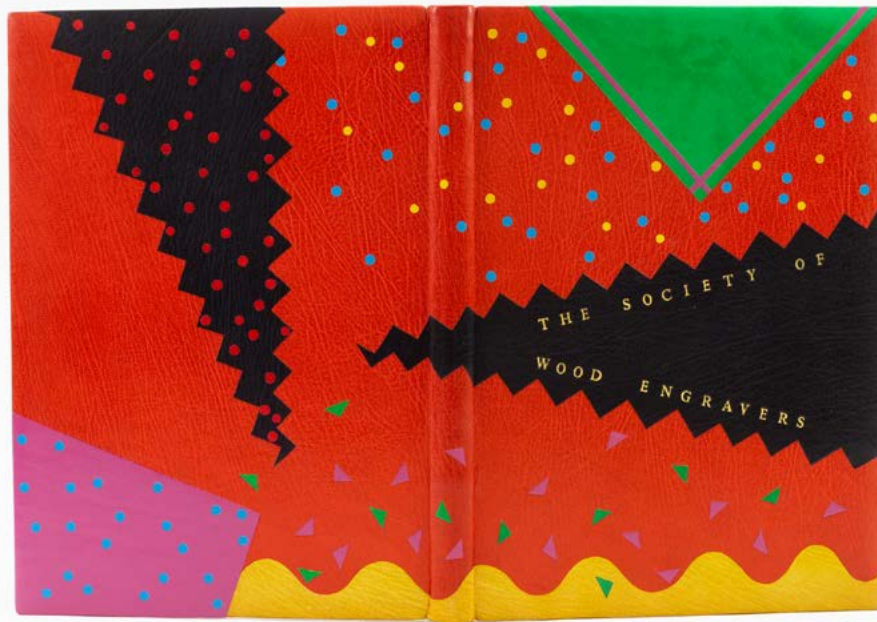
tradition; a few good, special typefaces were cut and used with magnificent effect in large format editions of Homer, Dante, Tacitus, the Luther Bible, and similar books." One of a number of works Bremer produced in English, our volume contains sonnets by an array of English poets renowned for that form, including Sidney, Spenser, Shakespeare, Donne, Milton, Wordsworth, Barrett Browning, and the Rossettis. The imaginative variety of shapes, textures, and colors that make up the binding here contain strong emotive values that can easily be visualized as celestial forms and the landscape moving in response to natural forces—appropriate for a collection of sonnets, and, in any case, stirring and suggestive. (ST17263-36)

BREMER PRESSE · MÜNCHEN · MCMXXXI
Herausgegeben von Josef Hofmiller und Robert
Spindler. Die Verlage Ellis und Macmillan & Co.,
London, haben den Abdruck der Sonette von Dante
Gabriel Rossetti und Christina Rossetti freundlichst
gestattet. Titel und Initialen hat Anna Simons ge-
zeichnet. Gedruckt für die Vereinigung von Freunden
der Bremer Presse in 275 Exemplaren.
No. 101

THREE BINDINGS BY ANGELA JAMES

One of Seven Special Copies

20 (FLEECE PRESS). LAWRENCE, SIMON. A CROSS SECTION: THE SOCIETY OF WOOD ENGRAVERS IN 1887. (Wakefield: Fleece Press, 1988) 288 x 200 mm. (11 3/8 x 7 7/8"). [24] pp. followed by plates, [1] leaf (colophon). Edited by Simon Lawrence, with an introduction by Simon Brett and a memoir of Stanley Lawrence by Ian Mortimer. ONE OF SEVEN COPIES SPECIALLY BOUND TO HER OWN DESIGN BY ANGELA JAMES, from an edition of 225 copies, 160 of which were for sale. FESTIVE RED ONLAI MOROCCO BY ANGELA JAMES (stamp-



signed and dated 1989 on rear turn-in), covers and flat spine onlaid with geometric shapes in black, green, yellow, lilac, and blue morocco, the onlaid circles and triangles giving the overall feel of confetti and celebration, MOSAIC MOROCCO DOUBLURES IN RED, BLACK, AND YELLOW, bright green endpapers. In the original bright red folding box lined with fleece and secured with a yellow ribbon. Wood-engraved title page, vignettes in the introduction and colophon, and 41 full-page plates, as called for. ♦In mint condition. \$5,000



This celebration of the art of wood engraving comes wrapped in an appropriately exuberant binding inside a box that invites one to open it as if it contained a gift. The Society of Wood Engravers was founded in 1920 by, among others, Philip Hagreen, Robert Gibbings, Lucien Pissarro, Gwen Raverat, and Eric Gill. Its purpose was to promote wood engraving, and to provide an outlet for artists to exhibit their work. After a decline following the disruption of World War II, the wood engraver's art was resurrected in the early 1980s, and the present volume contains work from those who practiced the craft before the war, along with a number of members under 35 who bring a youthful energy and



innovation to the art. Founded in 1980, the Fleece Press is the one-man enterprise of Simon Lawrence, whose family had been in the business of wood engraving since 1850. Inspired by a visit to John Randle's Whittington Press, Lawrence says (on the firm's website) that he "sought to make a living from printing and publishing hand-made books, usually illustrated by or about wood engravers and printmakers, though with healthy interests in the official war artists, collections of letters, miniature books and T. E. Lawrence (but with a decided and almost complete absence of poetry). I publish what I am interested in, and by extension, what many of my customers will want to read and see." Works from the press attract a wide audience, have always been well received by lovers of the illustrated book, and are steadily appreciating in value. Binder Angela James is an exhibiting member of the prestigious Designer Bookbinders, and served as that organization's president from 1990 to 1996. According to her organizational biography, she conceives of fine binding "primarily in terms of colour and formal/informal design relationships." Employing 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" (Fleece Press, 1991) and "The Handmade Book" (New Holland,

2000). (ST17263-22)

With a Functioning Doorway in the Middle of the Front Cover

21 **MACKEY, AIDAN.** MR. CHESTERTON COMES TO TEA. (Cambridge: Printed by the Rampant Lion's Press for Vintage Publications, 1978) 197 x 270 mm. (7 3/4 x 10 1/2"). 56 pp. **Two copies of the same work, one fancifully bound, the other in its original binding.** No. 199 OF 350 COPIES for sale (of a total edition of 370), SIGNED by Aidan Mackey and Richard Ingrams. CHARMING WHITE SHEEPSKIN BINDING FEATURING A FUNCTIONING DOOR BY ANGELA JAMES (stamp-signed and dated "1985" on lower turn-in), bevelled boards painted in speckled yellow and dappled light blue, with a raised strip of yellow sheepskin stretching across both covers, rising on the front cover to frame a wooden panelled door painted blue with a brass knob, hinges, and a name plate etched with the title, this opening to reveal a multi-media collage depicting Mr. Chesterton at tea; doublures in blue calf. Housed in a matching blue cloth folding case, lined with blue calf and thick yellow fleece, upper cover with button closure and leather label. With 18 illustrations, comprised of 16 hitherto unpublished pencil drawings by G. K. Chesterton, photo-frontispiece showing Chesterton with his family, and a map of London. Title printed in brown and black. With an introductory essay on Chesterton as an artist by Richard Ingrams. **WITH A SECOND COPY** (No. 128 of 350) in the original cloth-backed printed boards with the matching slipcase. ♦Pristine copies. \$6,500





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. (ST12840)

22 (RAVERAT, GWEN). SELBORNE, JOANNA [and] LINDSAY NEWMAN.

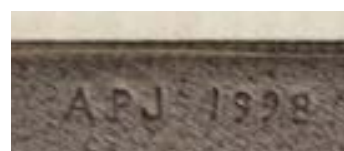
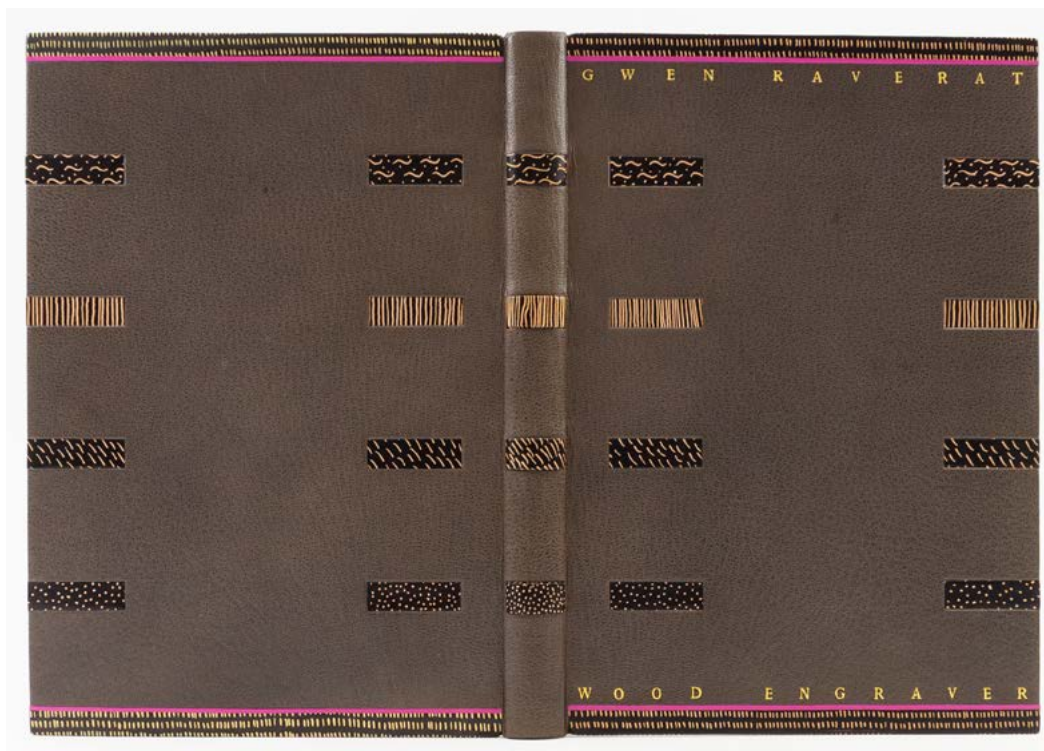
GWEN RAVERAT, WOOD ENGRAVER. (Denby Dale [England]: Fleece Press, 1996) 330 x 222 mm. (13 x 8 3/4"). 140 pp., [7] leaves. ONE OF SEVEN COPIES BOUND BY ANGELA JAMES (originally intended to be 10), from an edition of 300 copies. STRIKING DARK GRAY MOROCCO BY ANGELA JAMES, CLEVERLY INLAID AND ONLAID WITH BLACK MOROCCO STRIPS giving the illusion of thongs wrapping around and through the covers, these with various patterns in ecru, a strip of decorated black morocco at head and tail edge, set off from the covers with a stripe of bright pink, gilt titling to upper cover, GRAY MOROCCO DOUBLURES, light gray endpapers. In a gray cloth drop-back box lined with shocking pink felt, morocco label on spine. With numerous reproductions of Raverat's work in the text, six of them tipped on, three of these printed in colors. WITH AN ORIGINAL PROOF OF A PRINT, "Jeu de Boules," laid in.

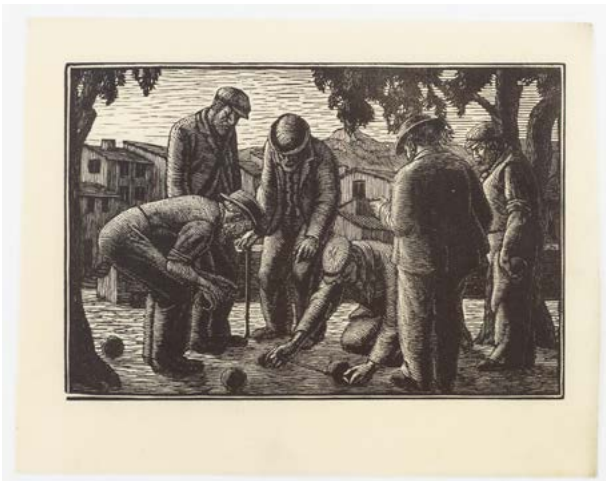


Gwen Raverat, Self-Portrait, c. 1918, oil on board, 365 x 288 mm.
Private collection

Accompanied by a TLS from printer Simon Lawrence, establishing that only seven of the projected 10 copies (stated in the colophon) were bound by James. ♦As new. \$5,000

This handsomely produced appreciation and bibliography of ground-breaking wood engraver Gwen Raverat was bound by Angela James to a bold design that would certainly have pleased the





artist. The grand-daughter of Charles Darwin, Gwendolyn Mary Raverat (1885-1957) knew from the age of 10 she wanted to be an artist; she entered the Slade School of Art at 17. She was a key player in the renaissance of wood engraving in the early 20th century illustrated books produced by the major private presses. According to DNB, "Everything that Gwen Raverat undertook was done with intelligence and skill—her graphic work for the Admiralty in the Second World War, as well as her theatre designs and paintings and drawings—but it was through wood-engraving that she was able to communicate her vision most fully. In her engraving she did not aim at decoration or use a strong decorative line, like her friend Eric Gill; nor was she a naturalist interested in the rendering of a bird's plumage or an animal's fur, like Thomas Bewick. Rather, she was a master of light, shade, and the interplay of textures, with a deceptively simple technique, and a bold sense of design." (ST17263-26)

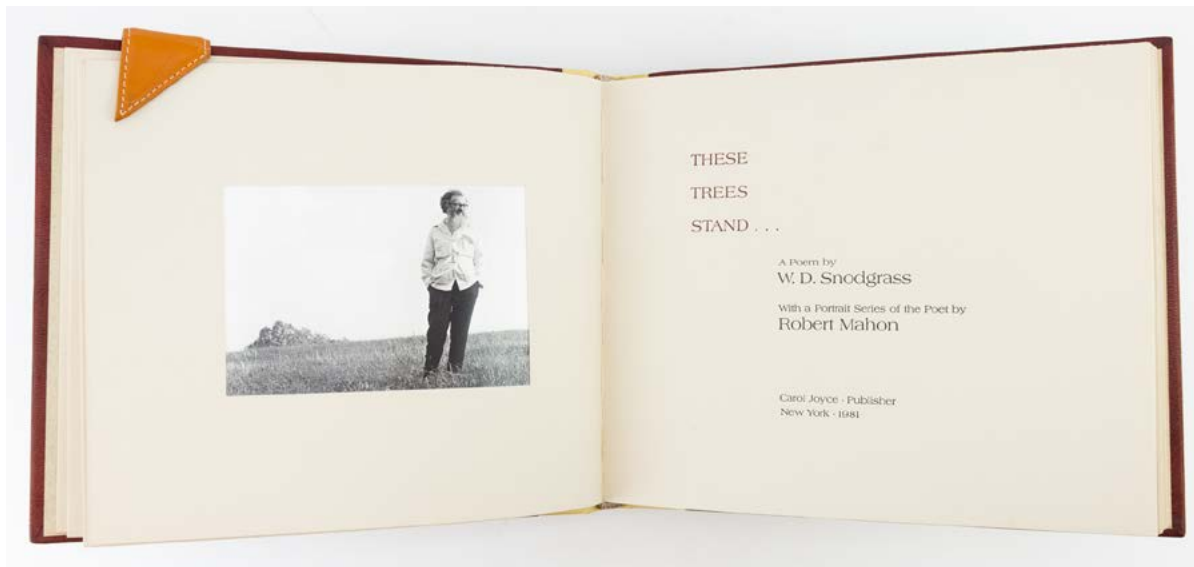
CAROL JOYCE

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

23 (JOYCE, CAROL Printer). SNODGRASS, W. D. *THESE TREES STAND*. (New York: Carol Joyce, 1981) 241 x 282 mm. (9 3/8 x 11"). 15 French-fold leaves. ONE OF TWO ARTIST'S PROOFS SIGNED BY THE POET AND PHOTOGRAPHER (of a total of 12 copies, 10 of them for sale). MEMORABLE ORIGINAL PICTORIAL MAROON MOROCCO, WITH MOLDED INLAIS AND GILT HIGHLIGHTS, BY CAROL JOYCE, the binding featuring a molded cream-colored inlaid calf tree, its trunk occupying almost all of the flat spine, its bare limbs spread across both covers, a scattering of twinkling gilt stars visible between its branches, the trunk dividing in two near the head of the spine, the author's name in gilt appearing in the fork. In the original matching burgundy cloth clamshell box. With 12 black & white photographs of the poet by Robert Mahon. ♦ Faint offsetting to endleaves from turn-ins, otherwise in immaculate condition. \$6,500



This is a superb artist's proof copy of a successful book arts collaboration between poet William DeWitt Snodgrass (1926-2009), photographer Robert Mahon, binder Carol Joyce, and printer Leonard Seastone. Having been printed on very thick, damp paper at the Tideline Press, the text here is deeply impressed and set off by vast margins; the black & white photographs provide a whimsical accompaniment to the text; and the verse itself is obviously of interest as the work of a celebrated poet. But it is the binding that stands out as the chief accomplishment here. Joyce and Seastone were involved with the Center for Book Arts in Manhattan, and a copy of our work was included in the New York Public Library's 1984 exhibition,



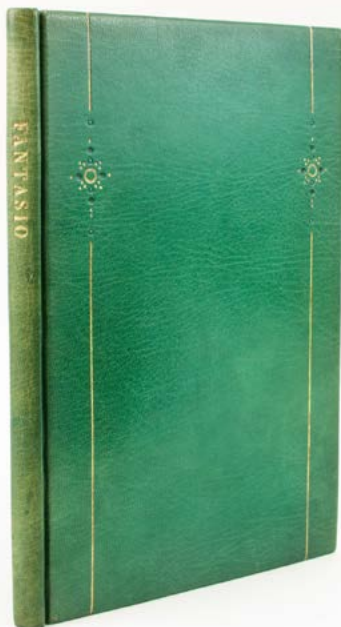
"Center for Book Arts: The First Decade." The poem, originally published in Snodgrass' Pulitzer Prize-winning debut collection, lightly mocks the poet's narcissism, while stating the vision of his poetic journey in the refrain, "Snodgrass is walking through the universe." That declaration was the inspiration for Mahon's series of portraits for this work, which begin with a shot of Snodgrass just visible in the distance on the far left side of the photograph and end with a close shot of the poet's sleeve at the far right side of the shot, as he disappears out of the camera's range. Dubbed by critics the "Father of Confessional Poetry"—a label he despised—Snodgrass received his master's degree from the University of Iowa, where he studied with Robert Lowell. He went on to teach poetry at Cornell, Rochester, and Syracuse, numbering among his students the young Anne Sexton. Joyce, who received a degree in art history and studied restoration and bookbinding in Italy, specializes in unique bindings for small press books. Her design for the binding here derives from the poem's opening lines: "These trees stand very tall under the heavens. / While they stand, if I walk, all stars traverse / This steep celestial gulf their branches chart." The stark limbs against the wine-colored background might look foreboding, if not for the tiny gold stars sprinkled playfully between the branches. Snodgrass himself was quite pleased with the work, describing the binding as "exquisite" in an interview for "Contemporary Authors." (ST17263-32)

This edition, limited to ten copies and two artists' proofs, was designed by Carol Joyce. The typographic printing was done by Leonard Seastone on a Washington hand-press at the Tideline Press. The type is Americana. The Stonehenge paper was printed damp. The photographic prints were made by Robert Mahon.

This is copy number

W. D. Snodgrass
Robert Mahon

ANNE KAHLE



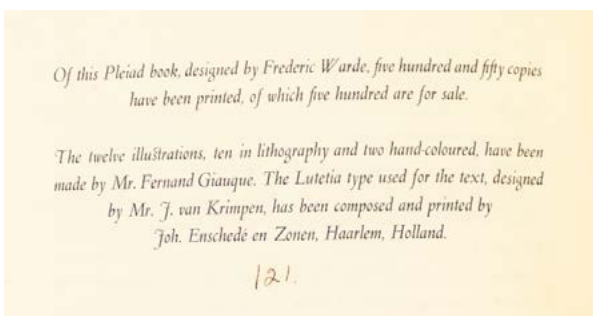
24 MUSSET, ALFRED DE. FANTASIO. ([Haarlem: Printed by Joh. Enschedé en Zonen for] The Pleiad, 1929) 278 x 190 mm. (11 x 7 1/2"). 57, [1] pp. Designed by Frederic Warde. Translated by Maurice Baring. No. 121 OF 550 COPIES (500 of which were for sale). TASTEFUL JADE GREEN CRUSHED MOROCCO BY ANNE KAHLE, covers with two parallel vertical gilt rules interrupted near the head by lozenges composed of circle tools in gilt and blind, smooth spine with gilt titling, marbled endpapers, top edge gilt, other edges untrimmed. In a fine later clamshell box of marbled paper backed with green buckram, paper label to spine. With 10 lithograph headpieces and two hand-colored plates by Fernand Giauque. ♦ Spine gently sunned, light offsetting from color plates, isolated tiny rust spots, but a fine copy, internally fresh and clean, in an unworn binding. **\$1,500**

This charming edition of Musset's 1834 comedy about a king's Fool interfering to prevent a disastrous royal marriage was bound with elegant restraint by Bay Area bookbinder Anne Kahle. Trained in England by Arthur Johnson, George Frewin, and William Matthews, Kahle has operated the Capricornus School of Hand Bookbinding and Art Restoration in Berkeley with her husband Theo since 1969, while also producing



fine bindings. In addition to teaching and binding, she does restoration work on artwork, maps, and documents on paper. Her bindings are held by a number of fine European and American collections, and were featured at a retrospective exhibition at Mills College Center for the Book. Typographer and book designer Frederic Warde (1894-1939) began his career as a printer with the house of William Edwin Rudge, later supervised the legendary Officina Bodoni, and then did work for several American private presses. The present

volume exhibits the charm and freshness characteristic of his work, and is suitably complemented by Kahle's meticulously executed binding. (ST17263-14)



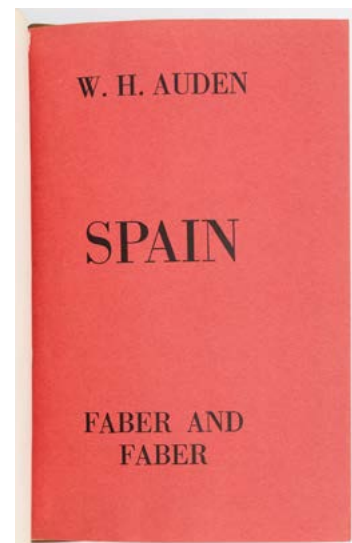
EDA KAVIN

25 AUDEN, W. H. SPAIN. (London: Faber & Faber, May 1937) 227 x 144 mm. (8 7/8 x 5 5/8"). 12 pp. FIRST EDITION. EVOCATIVE KHAKI MOROCCO, INLAID AND ONLAID, BY EDA KAVIN, covers and smooth spine with wrap-around design featuring an inlaid citron cog overlaid with a stylized red morocco battery with four black morocco strips that look like guns emanating toward the upper right corner of front cover, rear cover with black semi-circular onlay fitting into cog, the silhouette of a city onlaid in red morocco along its outer edge, raised bands, painted blue endpapers. Original red printed paper wrappers bound in. Housed in a modern marbled paper clamshell box backed with maroon morocco. Inside flap of front wrapper cover noting "All the author's royalties from the sale of this poem go to Medical Aid for Spain." ♦ A little sunning to spine and to top inch of boards, four small smudges to leather, otherwise very fine: pristine internally, in a virtually unworn binding with considerable emotional impact. \$1,250



This first printing of what George Orwell called "one of the few decent things that have been written about the Spanish war" is offered here in a binding by an iconic San Francisco artisan. Auden (1907-73) wrote the poem after a visit to war-torn Spain, and had it printed in the present pamphlet form to raise

money for the Spanish Medical Aid Committee. Auden's anti-fascist stance seems to have resonated with Kavin (1914-2004), who has created a binding full of symbolism. The "just city" of Auden's poem is seen in a blood-red silhouette, about to be carried, a cog in the wheel, into the sights of the black guns waiting ominously on the front cover. There is meaning in the colors Kavin chose: Spanish republican forces fighting Franco were called "Rojos" [Reds] for their left-leaning views, and the prominence of the color reminds us of both their cause and



the blood they shed. The khaki background calls to mind the soldiers' fatigues, and the black slashes the guns and death they faced. The child of Russian emigré farmers, Karin spent time among artists in Santa Monica and Greenwich Village before returning to her native Bay Area, where her father built her a bookbinding studio in her sister's basement. Karin bound works by San Francisco's Grabhorn Press that won awards and attracted attention from avant-garde artists like Henry Miller, for whom she bound a copy of "Tropic of Cancer," then banned in the United States. Harassed by McCarthy's Un-American Activities Committee for her radical politics, she found a haven in San Francisco, where she worked for the city as a designer, draftsman, and calligrapher. Karin's binding, like the poem, evokes a visceral reaction, and it has kept Auden's pamphlet, in its original wrapper, in wonderful condition. Bindings by Karin are uncommon in the marketplace; RBH and ABPC find just one at auction, on a copy of Henry Miller's "Into the Nightlife." (ST17263-15)

JEANETTE KOCH

26 **OVID. METAMORPHOSES.** (London: The Folio Society, 1995) 250 x 170 mm. (9 3/4 x 6 1/2"). xxix, [3], 350 pp. Translated and introduced by Mary Innes. **INNOVATIVE GRAY CRUSHED MOROCCO BY JEANETTE KOCH** (with her leather ticket, dated 2001, on rear doublure), abstract onlays of gray-dyed chicken-feet skin at edges of boards, two-inch wide gray eel-skin strap lined with pink goatskin wrapped around spine and attached to boards with four silver cup-shaped fastenings made by Romilly Saumarez Smith, **MARBLED GRAY SUEDE DOUBLURES**, leather hinges, blue-gray Japanese Mingei paper free endleaves, all edges a weathered gilt and pink. In binder's

custom black cloth clamshell box with gray morocco and chicken-feet skin label on spine, blind-stamped with title. In the original cardboard wrap-around box with paper label. With black & white illustrated title page and illustrations in the text, eight pleasing pastel color plates by Richard Shirley Smith. ♦As new. **\$1,500**



This modern prose translation of Ovid's classic comes in a binding by award-winning Designer Bookbinder Jeanette Koch that is muted but at the same time suggestive of radical transformation. Koch says, "I wanted a restrained binding as far as colour was concerned because of the rather

delicate pale-coloured illustrations. However, the mixture of skins indicates the nature of metamorphosis from human to animal." Koch (b. 1947) began studying bookbinding in 1992 after a career in arts administration. She attended classes at The City Literary Institute taught by Sally Lou Smith, Jenni Grey, and Flora Ginn for three years, then began two years of private study with Romilly Saumarez Smith in 1995. She was a Licentiate of Designer Bookbinders and is now an Honorary Fellow, after years of service which included organizing exhibitions and editing the catalogues, as well as serving on the executive committee and the Editorial Board of DB's "New Bookbinder" journal. In 2021, she received the Bernard C. Middleton Finishing Prize at the DB UK Bookbinding Competition. Mary Innes' entertaining translation of Ovid's tales of transformation are complemented by Smith's delicately colored illustrations. Wood-engraver and painter Richard Shirley Smith (b. 1935) studied at the Slade School of Fine Art, and has produced illustrations for the Folio Society, the Limited Editions Club, and Libanus Press. (ST17263-27)



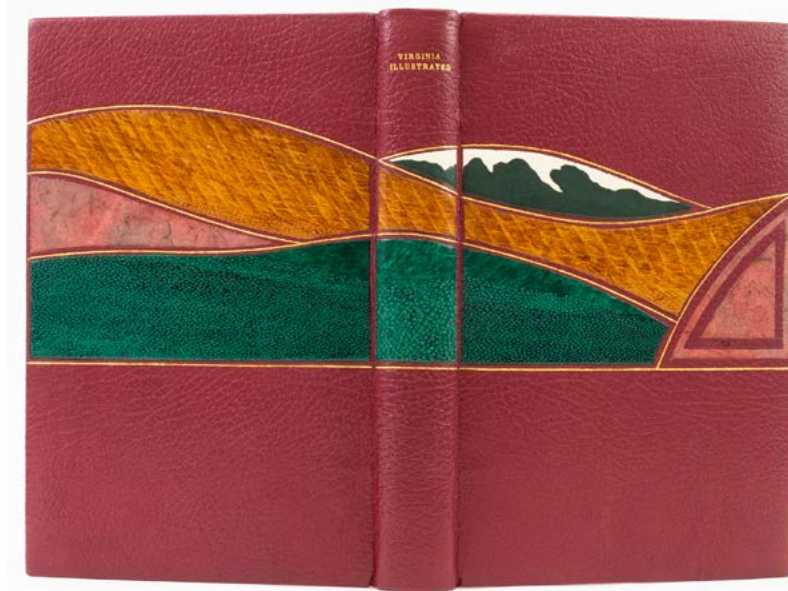
MONIQUE LALLIER

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

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

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

This is a superb example of the work of American binder Monique Lallier, its multi-colored onlays in various leathers subtly referencing the landscape explored in these humorous sketches. As she often does, Lallier created a design here that wraps around from back to front, more fully realizing a depiction of the physical context in which the text is set. Born in 1941, Lallier began her career in the



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



TWO BINDINGS BY DENISE LUBETT

28 **(BIBLE IN FRENCH).** *CANTIQUE DES CANTIQUES*. (Paris: Chez A. Krol, 1952) 135 x 175 mm. (5 1/4 x 6 7/8"). 55, [5] pp. Translated into French by David Scheinert. No. 168 OF 236 COPIES. MOST ATTRACTIVE ORANGE CRUSHED MOROCCO BY DENISE LUBETT, upper covers tooled with a gilt chalice decorated with grape clusters and a deer, smooth spine with undulating gilt grapevine, ROBIN'S EGG BLUE MOROCCO DOUBLURES, tooled with a gilt chalice with handles, orange endpapers, all edges gilt on the rough. Original printed paper wrappers bound in. Housed in the original felt-lined morocco-backed chemise (its spine a bit sunned), in the matching morocco-clipped red buckram slipcase. With 10 etchings by Abram Krol. Title page inscribed in pencil to Pierre Quastalle by Krol, dated 1952. ♦A fine copy with virtually no signs of use. **\$1,900**



Printed on thick handmade paper, this edition of the "Song of Solomon" is decorated with hieroglyphic-inspired etchings and bound by a Designer Bookbinder. Born in Paris, Denise Lubett (1922-2015) studied bookbinding under John Corderoy at Camberwell School of Arts & Crafts and at the London College of Printing. She set up her own binderies in England and France in 1966. In 1971, she was elected to membership in the exclusive society of Designer Bookbinders. Three of her bindings are pictured in the catalogue for the exhibition on "Modern British Bookbinding" held at Brussels and The Hague in 1985. A tribute to Lubett in the Winter 2015 newsletter of Designer Bookbinders praised the way "her natural eye for bold, vibrant colour and the harmonious

effect of pattern combined to beautiful and stunning effect." The present binding, less abstract and more restrained than much of her work, echoes images from the Krol etchings, one of which is in the shape of a Roman chalice. Abram Krol (1919-2001) was born in Poland, but immigrated



to France in 1938 to study engineering. He joined the Foreign Legion and survived World War II by hiding his Jewish identity. He moved to Paris in 1944 and trained in engraving with Joseph Hecht, a fellow Polish-Jewish emigré. In addition to illustrating 20 books, he also engraved medals for the French mint, designed tapestries, and painted enamels. His works are held by the Bibliothèque Nationale, the Victoria & Albert Museum, The British Museum, Houghton Library at Harvard, and the Bodleian Library, Oxford. (ST17263-19)

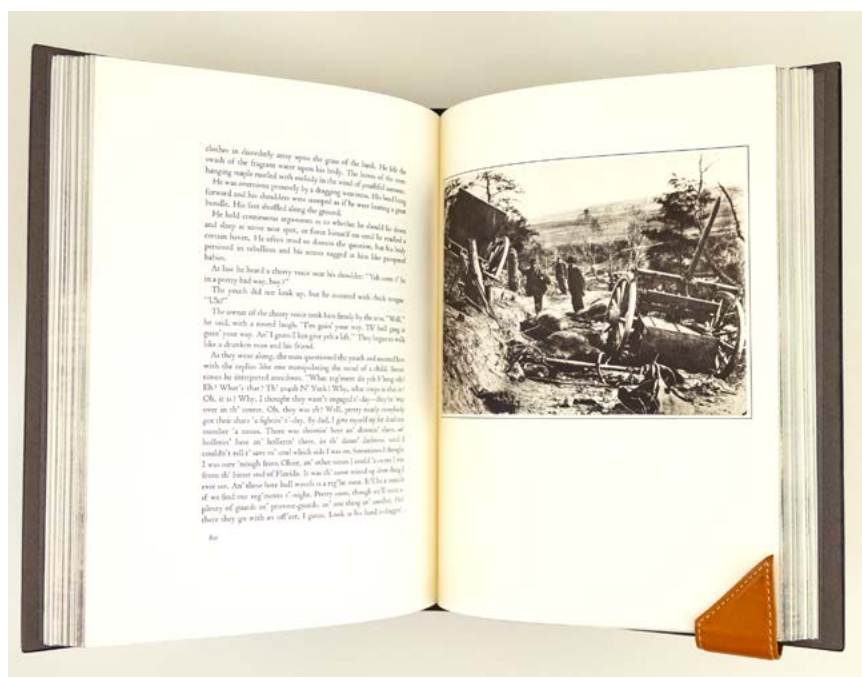
29 **CRANE, STEPHEN.** *THE RED BADGE OF COURAGE*. (London: [Printed in Wales by Gwasg Gregynog for] The Land Press, 1988) 290 x 215 mm. (11 1/2 x 8 1/2"). 146, [2] pp. ONE OF 140 COPIES (this copy unnumbered). MOVING BLUE CRUSHED MOROCCO BY DENISE LUBETT (signed in colophon), upper cover with inlaid rifle stock in grays and browns, lower cover with inlaid hilt of a soldier's saber, smooth spine with blind-tooled titling, gray endpapers, all edges silvered. In a custom blue cloth clamshell box. With 11 collotypes reproducing Civil



War photographs by Gardner, Sullivan, and others from the Library of Congress collection.
◆In mint condition. \$2,500

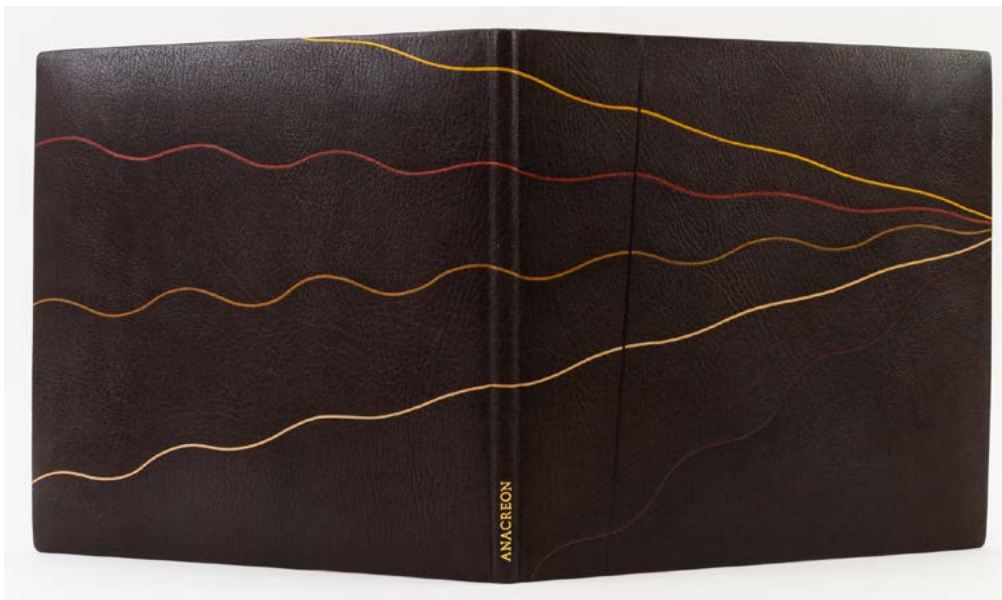
This powerful novel of courage and cowardice in the American Civil War is offered here in a beautifully printed private press edition with wrenching photographs of actual battle scenes, and in an ingenious binding by a leading contemporary binder. Described by its author as “a psychological portrayal of fear,” “Red Badge of Courage” stands out for its sensitive portrayal of a soldier’s reaction to the horrors of war. The contemporary photographs chosen

for this edition are some of the earliest such documentation of the grim realities of battles and their aftermath. The publisher asked four binders—Angela James, Jen Lindsay, Denise Lubett, and Romilly Saumarez Smith—to design bindings for the work. Lubett contributed two designs, the caps of a Union and a Confederate soldier, and the sword and rifle seen here. Lubett chose these implements of destruction “based on swords and rifles in common usage during the war.” In the chapter she wrote for “A Bookbinder’s Florilegium,” Lubett implicitly described her personal binding credo when she said that “great purity of style and design usually bring forth great beauty.” She also said in the same chapter that “if we [refuse to] bind books so that they become too fragile to handle [and] . . . if we can ascertain that this bound book can be handed down for a number of generations, then we will have achieved a better and more significant role as modern bookbinders.” The present very appealing example of her work certainly lives up to these pronouncements. The printing here is an attractive product of Gwasg Gregynog, begun by the University of Wales in 1974 as an effort to revive the spirit of the original celebrated Gregynog Press. The house and grounds of the press were given to the University in 1960 by Daisy Davies, who, with her sister Gwen, had owned the Gregynog Press, which produced its last book in 1940. (ST14377b)



ALISON MARTIN

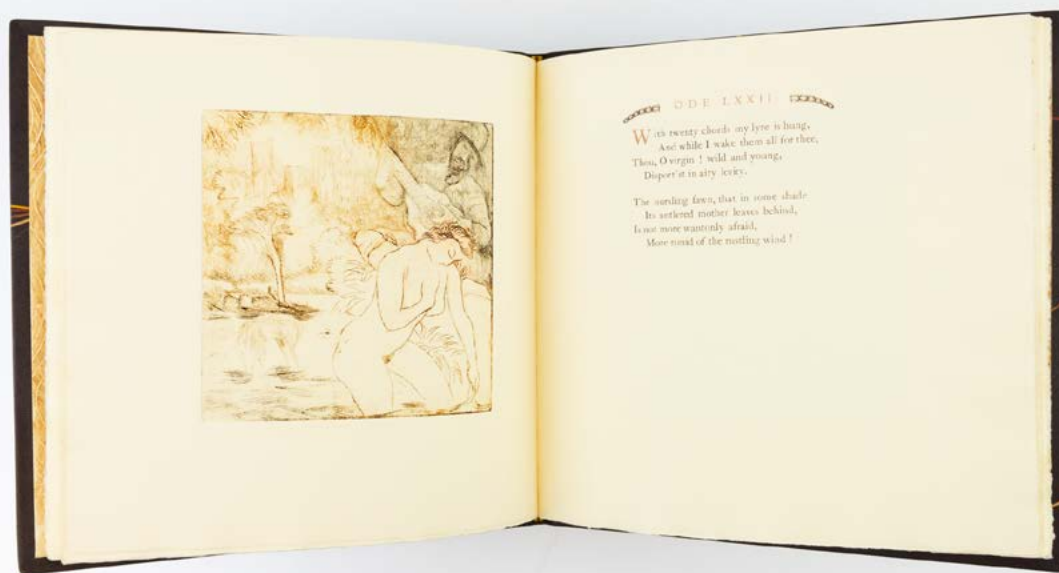
30 (TERN PRESS). ANACREON. FIVE ODES OF ANACREON. ([Market Drayton, England]: Tern Press, 1985) 260 x 270 mm. (10 1/4 x 10 1/2"). [6] leaves. Translated into English by Thomas Moore. No. 9 OF 75 COPIES, signed by the artist. DYNAMIC DARK BROWN CRUSHED MOROCCO BY ALISON MARTIN, five wavy lines of inlaid morocco in yellow, orange, tan, beige, and brown emanating from a section near the mid-fore edge of the front cover and radiating out and around the smooth spine, three of the lines terminating on the fore edge of the rear cover, the other two at the head and tail edges, front cover also with a single straight diagonal line of inlaid black



calf running from head edge to foot, slicing through the color waves, paste-paper endleaves made by Martin in an ombré of brown/orange/yellow etched with wavy lines echoing the cover design, top edge gilt, other edges untrimmed. In a felt-lined black cloth clamshell box, black morocco label on spine. With five etchings by Nicolas Parry printed in black and sanguine. Tern Press Check-List 38. ♦As new. \$2,500

This appealing fine press edition of an 1800 translation of odes by the sixth century B.C. lyric poet Anacreon comes in a 1995 binding that symbolically embodies the poems and their author.

According to Alison Martin's artist's statement, "the design represents the five odes as coloured waves against a dark background. These are the ideas and thoughts behind the formation of the Odes (the Muses perhaps) travelling across the ether destined to come together at an undefined point. . . The poet is represented by the straight black line . . . The man himself has become merely a shadowy figure in the



background of his poetic works . . . yet his presence was a vital catalyst to their formation . . . Hence the design is abstract to express things beyond material existence. The colors reflect those used in the paper and printing of the text." Elected a Licentiate of Designer Bookbinders in 1995, Martin earned a degree in English at Leeds University before taking a Diploma in Fine Bookbinding and Conservation at Guildford College. She also worked

and trained with renowned binder James Brockman. Tern Press was founded by artist and printer Nicolas Parry and his wife Mary in 1973. In "Matrix 5," Parry said: "Our initial aims were to relate each subject to a relative set of materials, to think of

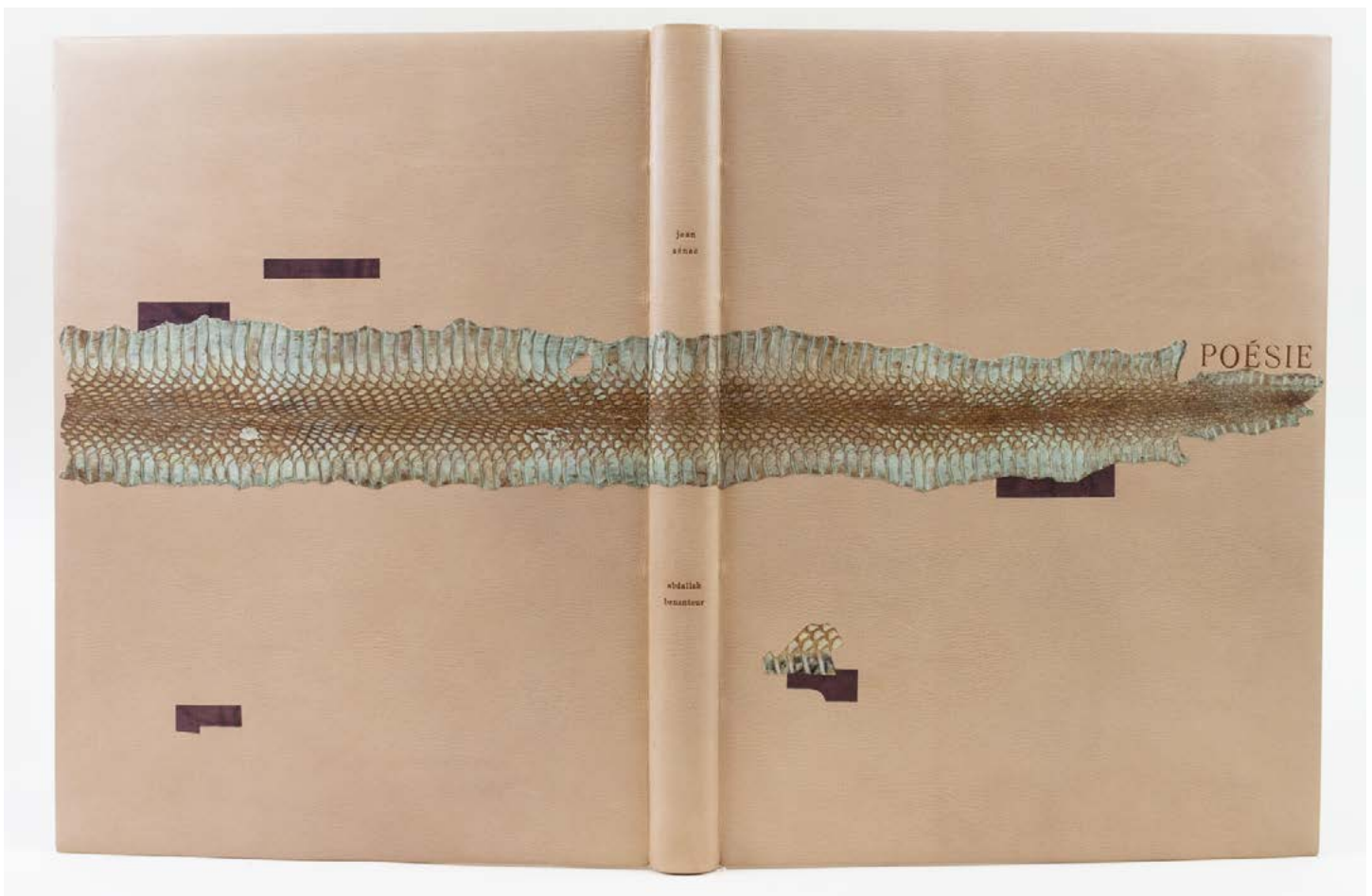
the book as an overall work of art, rather like an opera, with a body (stage - props - paper - binding), intellect (thoughts - words - libretto), and feelings (music - color - prints), to try, as in all art, to produce a form that lives and breathes. Thus our books are not conceived, designed, produced through process, but are perceived, arranged and produced through craft." (ST17263-25)

MONIQUE MATHIEU

Translating "a Decorative Language of Almost Poetic Purity into Bookbinding"

31 **SÉNAC, JEAN. ABDALLAH BENANTEUR, Illustrator.** *POÉSIE*. (Paris: [Printed by] l'Imprimerie Benberou Madjid "at the expense of a collector", 21 April 1962) 380 x 280 mm. (15 x 11 1/8"). 6 p.l., [30] leaves. FIRST EDITION. No. 44 OF 50 COPIES, SIGNED by the author and the artist, this copy WITH THREE ARTIST'S PROOFS AND AN ORIGINAL COMPOSITION, ALL SIGNED. SUPERB TAUPE CALF BY MONIQUE MATHIEU (signed "M M" on front turn-in and dated 1965 on rear), a blue and brown naja snakeskin wrapped around the boards and smooth spine at the midpoint, six onlays of chocolate brown paper and one of a fragment of snakeskin accenting the covers, upper cover with brown titling, spine lettered in brown with the names of the author and artist, taupe raw fiber paper pastedowns, fawn-colored suede endleaves, top edge waxed in gray. Original gray paper wrappers and linen spine bound in. Housed in a suede-lined, calf-trimmed chemise covered in paper resembling light wood grain and a matching slipcase. With 10 original etchings in colors, hand drawn by Benanteur and printed by Bernard Duvivier, original front wrapper illustrated in colors by Benanteur, and THREE ORIGINAL COLOR ETCHINGS BY BENANTEUR, all signed and marked "Artist Proof." Publication notice with a text by Monique Boucher mounted in a frame and bound in at rear. Catalog of Monique Mathieu's bindings, no. 87. ♦In immaculate condition. **\$6,500**

This book of poems written by a prominent Algerian author and illustrated by a leading Algerian painter was bound by a grande dame of French bookbinding. Monique Mathieu (b. 1927) studied art history at the Institute of Art and Archeology before training as a bookbinder in various workshops, most notably that of Pierre Aufschneider, who had worked





for Legrain, Crezevault, and Bonet. She established her own workshop in 1957, and in 1961 she received the Rose Adler Prize at an exhibition organized by the Société de la Reliure Originale. In "Art & Bookbinding," Dolores Bardo observes that Mathieu "has managed to translate a decorative language of almost poetic purity into bookbinding." Married to prominent French poet André Frénaud (1907-93) for nearly 30 years, she developed a passion for that art form. According to Bardo, "most of her bindings are made on books by contemporary poets, illustrated by prominent artists, for a simple matter of affinity. For her, the binding is not just a luxurious cover whose

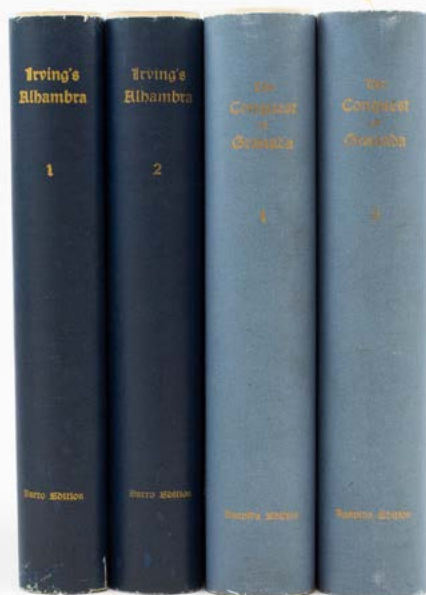
sole purpose is to beautify and protect the book. Her work stands out for a very personal style, a sobriety and very specific colors that respond to a clear intention of modernity. Monique is very sensitive to contact with nature and this sensitivity translates into organizing her decorations around natural elements presented, sometimes in their raw state using pieces of wood and other times using colors and shapes inspired by those offered by nature itself." Jean Sénac (1926-73) was an ardent Algerian nationalist who sought to bring independence and a flowering of culture to his country. He admired and was influenced by Gérard de Nerval, Arthur Rimbaud, and Jean Genêt, and had a longtime relationship with Albert Camus. The publication notice bound in here notes the difficulty of bringing this project to completion ("a quest ceaselessly torn from precariousness") due to the independence of Sénac and the "ardent silence" of Benanteur (1931-2017), an Algerian-born artist who studied and lived in Paris, where he began his career as a painter, known especially for his shimmering landscapes. In 1961, he pivoted to focusing on printmaking and artist's books; his first such project was another text by Sénac, "Matinale de mon peuple." Despite the difficulties of wrangling writer and artist, the publisher managed to produce a beautiful book, which found an ideal binder in Mathieu. (ST17029)

ALICE CORDELIA MORSE

32 **IRVING, WASHINGTON.** *CHRONICLE OF THE CONQUEST OF GRANADA.* [and] *THE ALHAMBRA.* (New York and London: Printed at The Knickerbocker Press for G. P. Putnam's Sons, 1893, 1894) 229 x 165 mm. (9 x 6 1/2"). **Four volumes**, representing two separately published works, each in two volumes. Publisher's ivory buckram, ornately embellished with a Moorish-inspired design by Alice Cordelia Morse, covers with elaborate decoration in colors and gilt, flat spines with gilt titling and decoration, patterned endpapers, top edges gilt. **IN ORIGINAL BLUE CLOTH DUST JACKETS** with gilt titling on spine. With 61 photogravures of the Alhambra and Granada, each with lettered tissue guard. Front pastedowns with engraved bookplate of Ella C. Smith ("Alhambra") and of Harold Randolph ("Granada"). "Publishers' Bindings Online, 1815-1930: The Art of the Book," identifier pba02724 (for the binding). ♦Mild browning to leaves opposite illustrations (from acidic tissue guards), otherwise **AN EXTRAORDINARILY FINE SET**, clean and fresh in very pretty publisher's bindings beautifully protected by their original fine dust jackets. **\$750**

Offered in breathtakingly fine condition, these are bindings by one of the top book designers of the day that cover two attractive illustrated editions inspired





by Irving's three-year residence in Spain. Although he was born to struggling immigrant parents in New York City, Irving (1783-1859) became a sophisticated citizen of the world, first as a traveller in England, France, and Germany, and later as a political appointee, serving in the American legations in London and Madrid. His writings, accomplished in an amiable and fluent style, earned international recognition; partly because they were often set in foreign locales (as is the case with the present items), they formed one of the first literary bridges established between the Old World and the New. "Granada" is one of Irving's earliest works of non-fiction, a highly romanticized retelling of the 1492 capture of that Moorish stronghold by the forces of Ferdinand and Isabella. The author reverts to the style of his popular "Geoffrey Crayon" miscellanies for "The Alhambra," a collection of 41 sketches about the famous Moorish palace in Granada. Alice Cordelia Morse (1863-1961) began her career designing stained glass windows in the studio of Louis Comfort Tiffany, before turning to binding design in 1887. According to the Metropolitan Museum of Art's "Heilbrunn Timeline of Art History," Morse enjoyed experimenting with a variety of styles and used "a mixture of Arts and Crafts, Arabic, Moorish, and Persian ornament" when designing the present bindings, in keeping with her practice of "adapting her designs both to complement each book's theme and appeal to the widest audience." Morse was much respected by publishers for her tasteful work, and

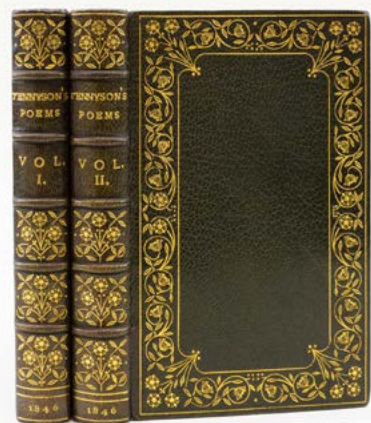
her bindings for luxury publications appeared in book arts exhibitions at the Grolier Club and elsewhere. Dust jackets from the 1890s are, of course, very uncommon, and especially rare in the fine condition seen here. (ST12020a)

TWO BINDINGS BY FLORENCE PAGET

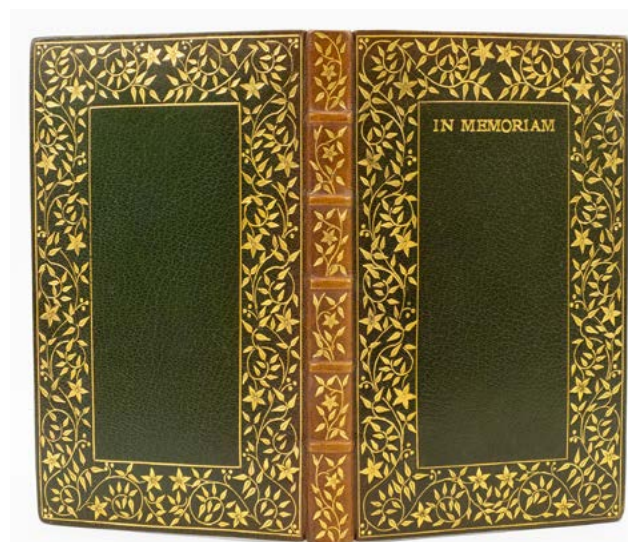
33 TENNYSON, ALFRED, LORD. POEMS. (London: Edward Moxon, 1846) 170 x 100 mm. (6 3/4 x 4 1/8"). **Two volumes.** Fourth Edition. ESPECIALLY PRETTY MOSS GREEN CRUSHED MOROCCO BY FLORENCE PAGET (stamp-signed "F. P. 1907" on rear turn-in), covers with delicate gilt frame of tulips and daisies on curling stems, floral spray cornerpieces, raised bands, spine panels with gilt daisy bouquets, gilt lettering, pastedowns framed with gilt fillets, floral spray cornerpieces, all edges gilt. Wise 15. ♦Spines faintly and evenly sunned, tiny scuff to head edge of one spine, endpapers a little foxed and with the usual offsetting from morocco turn-ins, isolated trivial marginal foxing or smudges, other insignificant imperfections, but A VERY FINE SET, clean and fresh internally in a virtually unworn binding. \$5,500

This collection of verse from the poet laureate's early career was attractively bound by Florence Paget, one of a small group of distinguished female binders at work in England at the turn of the century and a binder Tidcombe praises for the "pleasing appropriateness" of her work.

An early pupil of master binder Douglas Cockerell, Paget exhibited at the Arts and Crafts Exhibition Society in 1899 and 1900. Among other distinctions, she was chosen (along with Katharine Adams and Alice Pattinson) to bind copies of the Ashendene Press "Song of Songs," the illuminated book printed on vellum that stands as one of the greatest achievements of the modern private press movement. She also had the honor of binding the Form and Order of Service used by King Edward VII at his 1902 Coronation, now in the Royal Collection. She continued binding books at Farnham in Sussex until at least 1907. When the original edition of these "Poems" appeared in 1842, it marked the first appearance of a volume of poetry from Tennyson (1809-92) since the death of his dear friend, Arthur Hallam (see following item), in 1832; according to Thomson, it cemented Tennyson's "place as the leading poet of his generation." The first volume contains poems that had appeared in his 1830 and 1832 books, some considerably revised, while the second volume presents poems written in the intervening years. Our fourth edition is of more interest than the second and third because it includes a new poem written since 1842, "The Golden Years." Volumes bound by Paget are uncommon in the marketplace. (ST16999)



34 (VALE PRESS). TENNYSON, ALFRED LORD. *IN MEMORIAM*. (London: Vale Press, 1900) 232 x 145 mm. (9 1/8 x 5 5/8"). cxxv, [i] pp., [1] leaf. ONE OF 320 COPIES on paper (another 10 were issued on vellum). ENTRANCING CONTEMPORARY OLIVE CRUSHED MOROCCO PRESUMABLY BY FLORENCE PAGET (stamp-signed "F P" and "1901" on rear turn-in), covers beautifully gilt with wide frame of scrolling floral vines around a central panel blank (except for titling on front board), raised bands, spine gilt with floral vine twining through the panels, front turn-in with the motto (in handsome capitals) "In great trials solitude is of assistance but I pray nevertheless that friends may be close at hand," floral paste-paper endpapers printed in greens and browns, with repeating pattern of circles containing a rose, a tulip, and a carnation (reminiscent of 17th century Dutch work),



all edges gilt. With printer's device on final leaf facing colophon, two large foliated woodcut initials and full leafy border on first page, all designed by C. S. Ricketts and engraved by C. E. Keates. Recto of front flyleaf with engraved bookplate of Idina Brassey (see below). Tomkinson 29. ♦ Spine sunned to a pleasing tan, otherwise IN SPLENDID CONDITION, the binding bright, lustrous, and scarcely worn, and the text virtually immaculate. \$5,500

This handsomely printed edition of Tennyson's famed elegiac poem was bound with tasteful animation by Florence Paget. As Tidcombe indicates—and as the present item attests—"her tastefully designed gold-tooled bindings are sometimes seen on private press books of the period" (we had another Vale Press book, *Campion's "Fifty Songs,"* bound by Paget in our catalogue 38). The Vale Press books, which Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work," included nearly 50 titles issued during the eight-year life of the press, and both the impressive output and the press' considerable artistic success can be attributed to the fact that Ricketts, who was remarkably skilled as a designer, painter, and illustrator, was in control of every facet of the operation. One of the Poet Laureate's best-loved works, "*In Memoriam*" is a tribute to his college friend, Arthur Henry Hallam (1811-33), whose tragic death brought Tennyson's writing to a standstill for some time. Written in rhyming quatrains, the poem moves from grief and doubt to certainty that the universe is purposeful. It was a sensational best-seller, striking a deep note of resonance with Victorian readers and the queen herself,



who told the poet that "Next to the Bible, '*In Memoriam*' is my comfort." The previous owner of this volume, Lady Idina Brassey (1865–1951), was the daughter of the 1st Marquess of Abergavenny and the wife of Thomas Brassey, 2nd Earl Brassey. She was active in the Settlement Movement (designed to offer basic housing and other needs as well as education to the urban poor), and served as a magistrate in Hastings during World War II. (ST17263-07)

THREE BINDINGS BY SARAH TREVERBIAN PRIDEAUX

The Valuable Second Printing of the "Rubáiyát" in the Most Beautiful Prideaux Binding We Have Ever Seen

35 **FITZGERALD, EDWARD, Translator and Editor.** RUBÁIYÁT OF OMAR KHAYYÁM, THE ASTRONOMER-POET OF PERSIA. (London: Bernard Quaritch, 1868) 210 x 160 mm. (8 1/4 x 6 1/4"). xviii, 30 pp. Second Edition. **OPULENT TURQUOISE CRUSHED MOROCCO, GILT, BY SARAH TREVERBIAN PRIDEAUX** (stamp-signed "S. T. P. 1900" on rear endleaf) covers with allover dotted strapwork design forming heart-shaped and ogival compartments containing Persian flame-flower tools (Tidcombe Q1 and Q2), raised bands, spine panels with mirrored strapwork hearts accented with circlet and tiny heart tools, gilt lettering, **TURQUOISE MOROCCO DOUBLURES** with floral frame enclosing a central panel with curving gilt-tooled branches in a backward "S" shape, these sprouting six sets of three leaves and each end terminating in a Persian flower tool (Q2), morocco hinges, aqua and

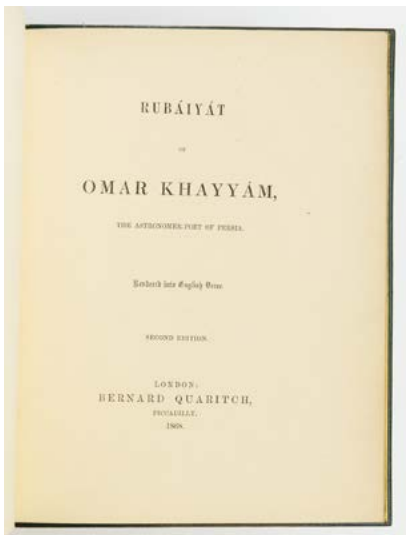
sea green floral damask free endleaves, all edges gilt. Original gray printed paper wrappers bound in. Preserved in the original brown morocco pull-off case with gilt lettering on spine. Potter 129. For the binding: Tidcombe, "Women Binders," pp. 109-10, 195-96. ♦A couple of leaves with tiny marks to margins, but A SUPERB COPY, clean and fresh internally, IN A SPARKLING, UNWORN BINDING. \$45,000



This is the most beautiful binding by Sarah Prideaux we have ever seen (and certainly the most beautiful we have ever owned), not to mention being breathtaking in its pristine condition. It is one of the lavish bindings done by Prideaux for the four Quaritch editions of FitzGerald's "Rubáiyát,"

decorated with "Persian" tools she designed specifically for the project, based on patterns from Turkish and Syrian tiles in the Victoria & Albert Museum. One of the other volumes is pictured in Figure 66 in Tidcombe's "Women Bookbinders." Sarah Treverbian Prideaux (1853-1933) began binding when she was 31, training in London under Zaehnsdorf and in Paris under Gruel, and she stopped abruptly 20 years later. According to Tidcombe, from 1890 onwards, she employed the Frenchman Lucien Broca as finisher for the binding designs she created. "She was by far the best of the women binders of the period, . . . she wrote several books on the history of bookbinding, and [she] also taught the craft, one of her best students [being] Katharine Adams." (Maggs cat. 966) Adams says that Prideaux "was a very good judge of leather, using only skins of very high quality, for hers was a counsel of perfection in all things." As with her most elaborate bindings, the present one features gilt-tooled doublures and expert finishing done by Broca. Tidcombe observes, "The beauty of her bindings is dependent on perfection of finish, because crispness of line and solidity of impression are so essential to her designs, and one must conclude she was right to employ an expert finisher." It was not a strategy she publicized, however; Broca's work only came to light after her death, when her former pupil Katharine Adams revealed the secret.





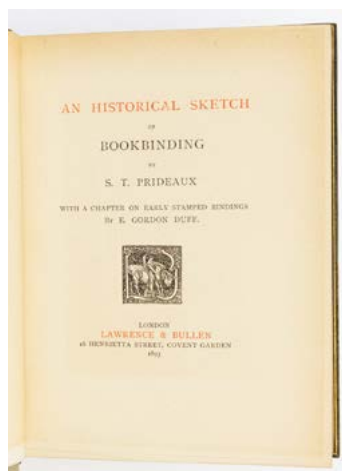
Tidcombe surmises Prideaux felt that as the bindings “were produced to her designs and to her specifications, she was entirely responsible for the end product, and therefore deserved all the credit,” noting that William Morris took a similar attitude towards the contributions of his artisans, as did most other employers of the era. The text here is the second—and at 110 quatrains, the most complete—edition of FitzGerald’s lush and lilting translation, highly praised by Tennyson, of the celebrated 12th century classic collection of evocative short verses, tinged with a sense of the vanity of all things. A work that appealed strongly to Victorian sensibilities, the “Rubáiyát,” first printed, anonymously, in 1859, became immensely popular, and went through a great many editions; it is the sort of work that invites luxurious bindings at one level or another of competence. Although Prideaux’s work represents a larger portion of the value of the present volume than does the text, the second printing of Fitzgerald’s “Rubáiyát” is aggressively sought after and is an edition of considerable interest apart from its binding. Past owners have treated this volume like the treasure it is, and it does not even show signs of repeated removal from its pull-off case, which has kept the color true and the gilt and leather shining over the years. The set of four Rubáiyáts bound by Prideaux was dispersed at the 1936 sale of the

library of noted bibliophile Marsden Perry (1850-1935), likely the collector who had commissioned the bindings. Our copy then found its way into the library of prominent Denver attorney James H. Pershing (1863-1948) and was sold in his 1945 auction at Parke Bernet, where it brought \$150 (an amount that would have purchased a range of great books at the time). It is next to impossible to overstate how beautiful this volume is. (ST17640-222)

Prideaux’s First Published Book, Elegantly Bound by Her to a Pattern She Calls “the Best Formal Design I Have Made”



36 PRIDEAUX, S[ARAH]. T[REVERBIAN]. AN HISTORICAL SKETCH OF BOOKBINDING. (London: Lawrence & Bullen, 1893) 192 x 137 mm. (7 1/2 x 5 1/2"). vi, [2], 303 pp. With a chapter on early stamped bindings by E. Gordon Duff. FIRST EDITION. HANDSOMELY BOUND BY THE AUTHOR IN DARK GREEN CRUSHED MOROCCO (stamp-signed in gilt on rear turn-in, “S. T. P. 1900”), covers with frame of repeating X-shaped ornaments formed by four floral tools enclosed by gilt and blind rules, raised bands, spine compartments outlined by gilt rules with a dot at each corner and at the center of each side, a single dot as a centerpiece, gilt lettering, turn-ins ruled in gilt and blind, pink marbled endpapers, all edges gilt. In a modern green morocco-backed clamshell box. With a black & white frontispiece photograph of an early binding, with original tissue guard. WITH A HANDWRITTEN, SIGNED NOTE BY PRIDEAUX laid in at front, DECLARING THIS HER BEST FORMAL DESIGN. ♦A hint of rubbing to extremities, leaves a little browned at edges, but A VERY FINE COPY with almost no signs of use. **\$15,000**



This is Prideaux’s important first published book, bound with her own hands, using—as always—the finest materials, tasteful restraint, and faultless execution to produce a binding that is the very definition of understated elegance. In the handwritten note laid in here, she says it is “the best formal design I have made—on account of its being both simple & effective—a combination always tried for but not too often achieved.”



According to Prideaux's star pupil, binder Katharine Adams, "The simplicity of her taste is shown in her designs, in which she strove to avoid over-elaboration; which hides the beauty of the leather, & to keep her pattern and spaces in proportion to the limited size and shape of the book. She often said that the construction of the pattern should be easily followed without being too apparent." By her own account the first Englishwoman to make a career of bookbinding, Prideaux (1853-1933) was very interested in the history of the craft and in the techniques of earlier binders.

The bulk of the text here is based on the introduction she wrote for the Catalogue of the Exhibition of Bindings, held at the Burlington Fine Arts Club in 1891. Tidcombe says Prideaux "was an intelligent woman, who knew more about the history of bookbinding, both trade, and non-trade, than other binders," something that was an asset to her both in the practice and the teaching of binding. (ST17263-04)

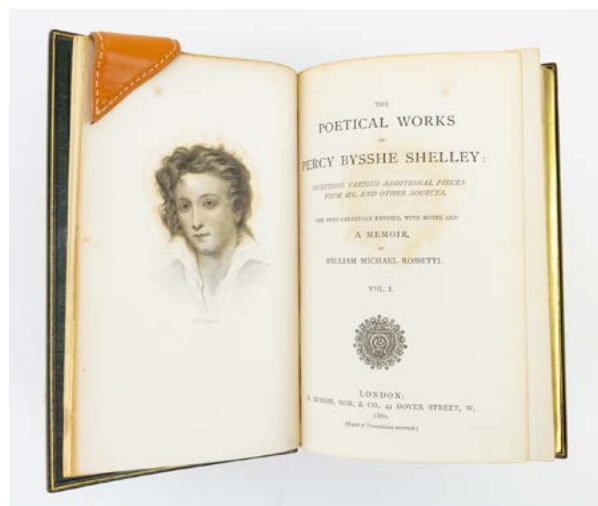
37 **SHELLEY, PERCY BYSSHE.** POETICAL WORKS OF PERCY SHELLEY. (London: E. Moxon, Son, & Co., 1870) 190 x 125 mm. (7 1/2 x 5"). With half titles in each volume. **Two volumes.** Edited and with a



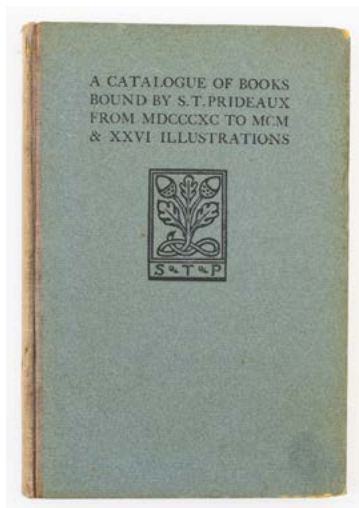
memoir by William Michael Rossetti. First Printing of this Edition. VERY PLEASING DARK GREEN MOROCCO BY SARAH T. PRIDEAUX (signed "S T P 1900" on rear turn-in), covers framed with double gilt rules, raised bands, spines attractively gilt in compartments featuring a graceful pair of tulips with stems and tendrils, turn-ins ruled in gilt and blind, all edges gilt. In a recent marbled paper three-quarter slipcase. Frontispiece in each volume (portrait of the author in volume I), folding facsimile of the poet's handwriting. Front pastedowns with modern bookplate of C. E. Mathews of Sutton Coldfield; half title of first volume WITH A PRESENTATION INSCRIPTION BY WILLIAM MICHAEL ROSSETTI TO C. E. MATHEWS: "C. E. Mathews/ With the regards & thanks of/ W. M. Rossetti./ March 1875." Ashley Library IX, 126. ♦Spines faded to a medium brown (as usual with green morocco), a couple of trivial marks to covers, otherwise THE ATTRACTIVE BINDINGS IN FINE CONDITION, with no wear to joints or hinges. Frontispieces a bit foxed (affecting the titles), other occasional minor spots or trivial defects, but an excellent set internally. **\$6,500**

This is the first appearance of a major edition of Shelley's poetry, handsomely bound by one of the leading binders of the period.

Tidcombe says that Prideaux bindings "all have a restrained beauty about them that continues to appeal to book collectors. Anything pictorial or gimmicky would have been anathema to her, and she leaned instead towards clean, crisp floral motifs. Her covers are always within the traditional limits of good bookbinding design, avoiding over-intricate tooling which hides the beauty of the leather." Rossetti (1829-1919) was a great admirer of Shelley and became an active member of the Shelley Society when it was founded in 1886. His important English edition of Whitman in 1868 and his biographies of famous siblings Dante Gabriel and Christina are well known. C. E. Mathews is certainly Charles Edward Mathews (1834-1905), the famous politician and mountaineer who was a founding member of the Alpine Club and whose "Annals of Mont Blanc" brought special attention to the mountain he himself climbed at least a dozen times. (ST17263-06)



38 **PRIDEAUX, SARAH TREVERBIAN.** A CATALOGUE OF BOOKS BOUND BY S. T. PRIDEAUX FROM MDCCCXC TO MCM & XXVI ILLUSTRATIONS. (London: Printed by S. T. Prideaux and K. Adams, 1900) 217 x 145 mm. (8 1/2 x 5 3/4"). 3 p.l., 20 pp., [1] leaf, followed by plates. No. 56 OF 200 COPIES (170 of which were for sale). Publisher's original blue boards backed with linen, title and S. T. P. device printed on front board. With 26 black & white photographs of bindings by Prideaux. Front pastedown with engraved bookplate of Minnie Caroline

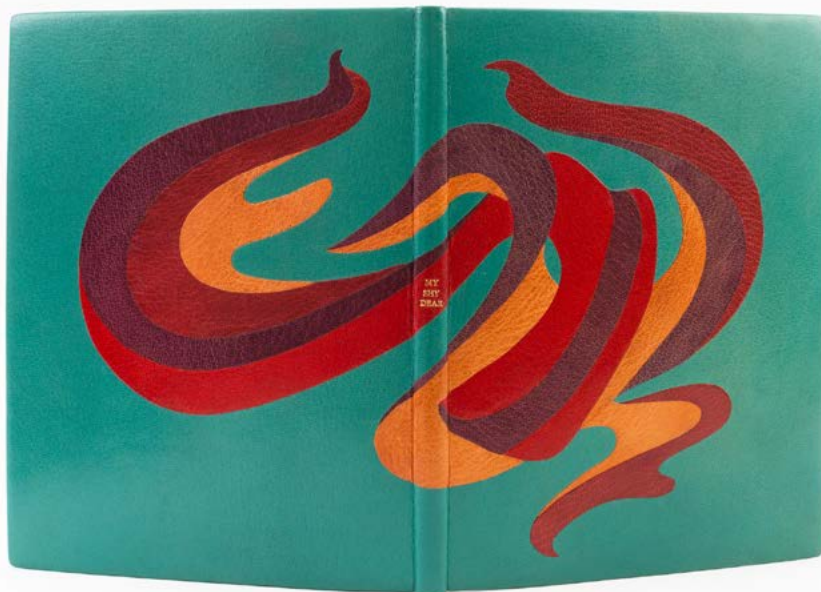


Bell. ♦Extremities a bit rubbed, linen soiled and with quarter-inch split near head of spine, two corners slightly bumped, light thumb smudge to front cover, endpapers with mild offsetting, one plate with faint crease, but still an excellent copy, internally clean, fresh, and bright, the binding remaining sturdy and pleasing. \$450

This is Prideaux's own catalogue raisonné of the bindings she did between 1890 and 1900, printed by her and her pupil, binder Katharine Adams. Our copy was once owned by Minnie Caroline Bell, wife of the Crown Jeweller to the British monarch, who collected fine bindings and private press books. (ST17263-05)

SYLVIA RENNIE

39 HOPKINS, KENNETH. SHE IS MY BRIGHT AND SMILING AND SHY DEAR. ([Easthampton, Massachusetts]: Warwick Press, 1985) 285 x 215 mm. (11 1/8 x 8 1/2"). 63, [3] pp. ONE OF 75 COPIES, signed in the colophon by Hopkins and printer/illustrator Carol J. Blinn. BEAUTIFUL TURQUOISE MOROCCO BY SYLVIA RENNIE (stamp-signed in gilt on rear pastedown), covers and smooth spine with wrap-around onlaid swirls of purple, maroon, crimson, and peach-colored leather, gilt titling to spine, purple and peach handmade endpapers, top edge painted aqua and stamped with small pink, red, and periwinkle blue flowers and many tiny gilt



circles. In a red cloth clamshell box with turquoise morocco label on spine. With title page vignette and three linocut illustrations by Carol J. Blinn, all printed on Fabriano Artistica Watercolor Paper, mounted on handmade paper, and WATER-COLORED BY HAND. Each with dyed paper guard. Printed on handmade Japanese Iyo glazed paper. ♦A pristine copy. \$2,500

Finely printed on lush, receptive paper, this is a lovely piece of book art, with design, printing, and illustration by Carol Blinn, and an exuberant binding by Sylvia Rennie. A perfectionist who studied with master bookbinder Hugo Peller in Ascona, Switzerland, Rennie creates artistic bindings that have been exhibited in the Guild of Book Workers traveling exhibitions, at the Minnesota Center for the Book Arts, at the Metropolitan Museum of Art, and at the International Forum for Art Binding in Basel. She believes that a binder must read the work she is binding in order to create a design that captures its spirit. Like most of her work, our binding is abstract in design, but the colors and harmonious shapes appropriately suggest the happiness and excitement of a new



love affair. Examples of Rennie's work may be found in the collections of the Royal Library at the Hague, Princeton University Library, and the University of Texas, Austin, as well as in distinguished private collections. The multi-talented Carol Blinn has operated the Warwick Press since 1973, producing everything from wedding invitations and birth announcements to books for children, art books, and poetry. (ST17263-20)

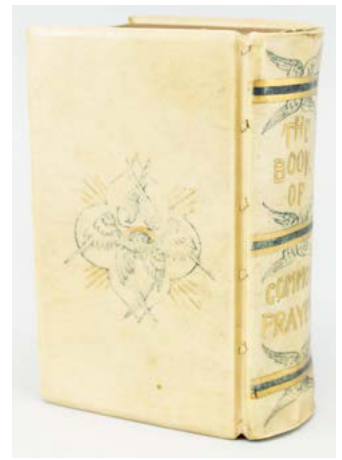
ROYAL SCHOOL OF ART NEEDLEWORK



40 **CHURCH OF ENGLAND. THE BOOK OF COMMON PRAYER** [bound with] **HYMNS. ANCIENT AND MODERN.** (Cambridge: Printed by C. J. Clay & Sons; London: William Clowes and Sons, ca. 1890) 146 x 87 mm. (5 3/4 x 3 1/2"). [340] leaves; 588 pp. DELIGHTFUL 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. **\$950**

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.

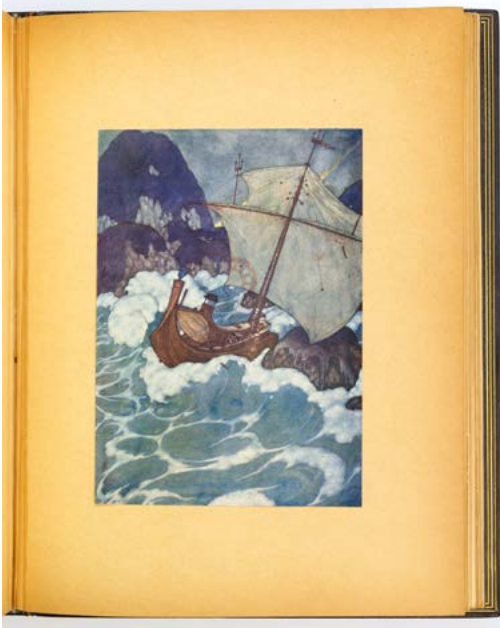
According to its own literature, the Royal School of Art Needlework (now Royal School of Needlework) was founded in 1872, with the expressed purpose "first, to revive a beautiful art which had fallen into decay . . . and, secondly, through its revival, to provide employment for educated women who were 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 & Crafts connection. "It commissioned designs from leading figures in the Aesthetics and Arts and Crafts Movement including . . . William Morris, Edward Burne-Jones, Walter and Thomas Crane, G. F. Bodley, Fairfax Wade, Selwyn Image, Gertrude Jekyll, and others." Our vellum binding obviously does not involve any needlework, but volumes like the present one were bound by members of the school for about a decade, beginning in 1888. In her "Women Bookbinders," Tidcombe says that the bindings' designs were "very attractive, but the books will not take much handling, and many examples show signs of some of the paint, especially the gold, wearing off. This vulnerability is almost certainly the reason why painted vellum bindings virtually ceased to be produced about 1898." Tidcombe mentions the exhibition of such bindings at Arts and Crafts Exhibition Society events in 1889 and 1890, bookbinding exhibitions in London in 1897 and 1898, and even in America, at the Columbian Exposition in Chicago in 1893. (ST13555a)



ELIZABETH SCARBOROUGH

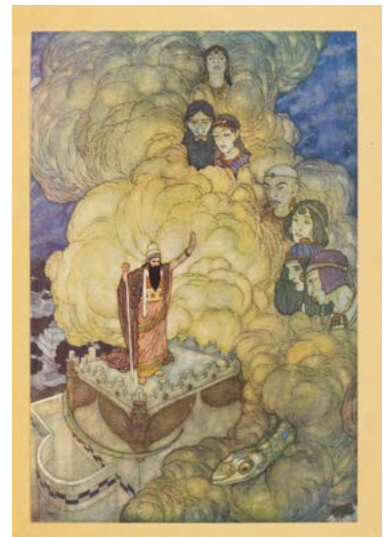
*Dulac's First Major Commission as a Book Illustrator,
In an Exuberant Binding Resembling an Opulent Persian Rug*

41 **DULAC, EDMUND, Illustrator. (ARABIAN NIGHTS).** **CONTES DES MILLE ET UNE NUITS.** (Paris: H. Piazza, [ca. 1907]) 290 x 220 mm. (11 1/4 x 8 3/4"). viii, 130, [2] pp. Translated into French from the original Arabic by Hadji-Mazem. No. 234 OF 300 COPIES SIGNED BY DULAC. SUPERB BLACK MOROCCO, ORNATELY INLAID AND GILT TO AN ISLAMIC DESIGN, BY ELIZABETH SCARBOROUGH (stamp-signed in gilt



on front turn-in), covers with central mandorla of green morocco inlaid with brown and tan strapwork and red flowers, this set on a background of stippled tan morocco, outlined in brown morocco, the mandorla surrounded by intertwining flowering gilt vines, central panel with inlaid cornerpieces in the colors of the centerpiece, outer frame of tan morocco inlaid with brown strapwork and multiple repeating floral designs in red, green, citron, and ivory morocco, raised bands, spine with vertical gilt and inlaid floral design rising through the panels, enclosed by tall inlaid brown and tan morocco frame, gilt titling, turn-ins framed by multiple gilt rules, iridescent silk endleaves, all edges gilt (expert repairs to front joint and head of spine). Original illustrated paper wrappers bound in. WITH 50 COLOR PLATES BY DULAC, mounted on heavy stock. Front flyleaf with bookplate of Margaret W. Power. ♦ Just a breath of rubbing to corners, plates mounted on acidic stock, causing browning to adjacent leaves, otherwise a very fine copy, clean and fresh internally, the plates with rich colors, and the exuberant binding with only minor signs of use. \$5,000

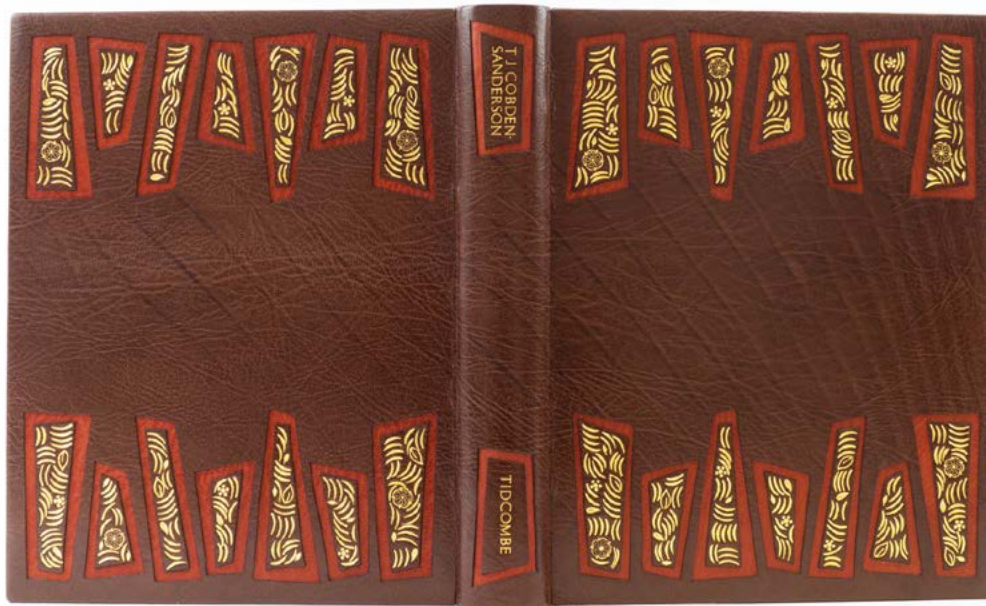
This lavishly illustrated bibliophile's edition of six tales from "The Thousand and One Nights" is complemented by a meticulously executed binding that resembles an opulent Persian rug. Tidcombe tells us that Elizabeth Scarborough, an American based in Paris, studied bookbinding in Berlin between 1902 and 1913 with Maria Lühr (1874-1969), Germany's first woman Meister Buchbinder and a former pupil of T. J. Cobden-Sanderson. We could find no further information on Scarborough's career, and have been unable to trace any of her work at auction, but the intricate inlays on our binding show the influence of Parisian artisans like Henri Noulhac, Petrus Ruban, and Marius Michel fils. It seems likely that Scarborough also trained at a Parisian workshop specializing in delicate inlays of elaborate designs. In any case, her obvious capabilities as a designer and her proficiency as a binder are on abundant display here. 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, "Dulac was immensely versatile and had more sense of color



and design than most of his English contemporaries, excepting Rackham. He 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." After 1920, Dulac, who had become a naturalized British citizen, published several more illustrated fairy tales, but also worked as a designer of costumes and sets. Probably derived from Egyptian and Persian origins, the "Arabian Nights' Entertainment," or "The Thousand and One Nights," has as its framework the story of a king who kills successive wives on the morning after the consummation of their marriage. The fatal pattern is broken by the wily Scheherazade, who enthralls her husband (and the reader) with stories so pleasing that her life is spared. The stories first appeared in a European language with the publication of a French translation by Antoine Galland early in the 18th century. The six stories selected for the present work include "The Fisherman and the Genie," "The Story of the King of the Ebony Isles," "Ali Baba and the Forty Thieves," "The Story of the Magic Horse," "The Story of the Wicked Half-Brothers," and "The Story of the Princess of Deryabar." This work was Dulac's first major commission as a book illustrator, and it made his reputation. (ST17263-12)

SALLY LOU SMITH

42 **TIDCOMBE, MARIANNE.** *THE BOOKBINDINGS OF T. J. COBDEN-SANDERSON.* ([London]: The British Library, 1984) 282 x 220 mm. (11 1/8 x 8 1/2"). xii, 407 pp. FIRST EDITION. ONE OF 100 COPIES. UNUSUAL COCOA-BROWN CRUSHED MOROCCO, CUT, ONLAID, AND GILT, BY SALLY LOU SMITH (signed with her blind-stamped initials in rear doublure design), covers with a row of trapezoids of varying sizes cut out of



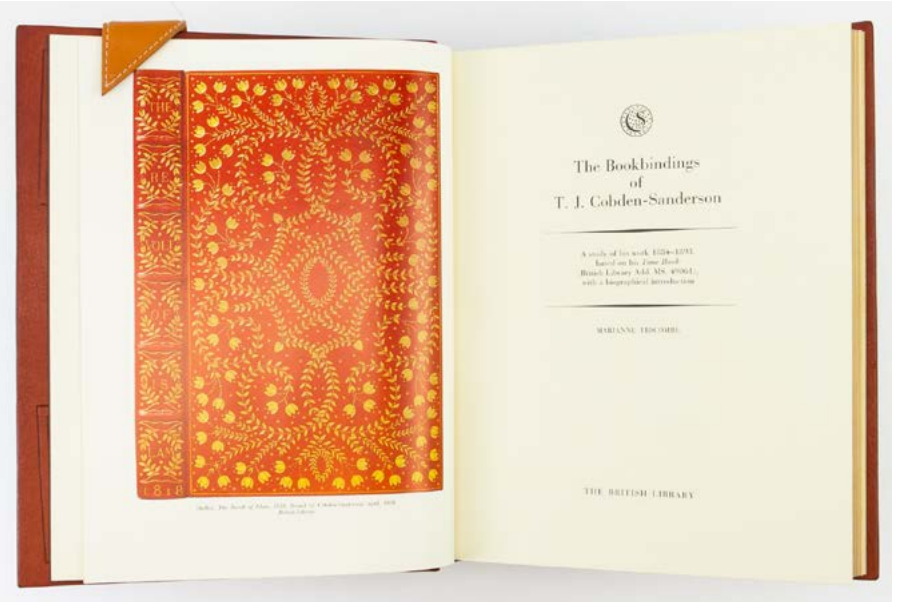
the leather to reveal terra cotta-colored morocco underneath, then onlaid with a smaller version of the trapezoid tooled with flowers, leaves and repeated round brackets, smooth spine with similar trapezoid cut-outs and onlays at head and foot, the onlay at the head lettered with Cobden-Sanderson's name, that at the foot with the author's, TERRA COTTA-COLORED MOROCCO DOUBLURES, with the same rows of trapezoids tooled in blind at head and foot, free endpapers and flyleaves of handmade paper, all edges gilt. In the matching brown morocco-backed cloth clamshell box. With color frontispiece photo-reproduction of a Cobden-Sanderson binding, and numerous black & white illustrations throughout, many of them full-page reproductions of a binding or hand-drawn pattern. ♦ As new. \$5,500

This definitive work on the bookbindings that Doves Bindery founder Thomas James Cobden-Sanderson created with his own hands was bound by distinguished modern binder Sally Lou Smith (1925-2007). Born in the United States, Smith spent several years in France, then settled in 1958 in London. There, she spent four and a half years learning bookbinding under John Corderoy at Camberwell School of Arts & Crafts before beginning to work out of her own bindery in 1963. Her work has been widely honored both in her early days (she won the bookbinding award given by Major J. R. Abbey in 1965)



and for many years since (among others, she won three Thomas Harrison Competition prizes). In the catalogue for the "Modern British Bookbinding" exhibit held in Brussels and The Hague in 1985, five of the 50 bindings pictured were executed by Smith, who is listed in the catalogue as one of the 20 Fellows of Designer Bookbinders, the principal bookbinding society in Great Britain. She served as president of that society and was a greatly respected teacher of bookbinding. A comprehensive survey of her work appeared in "The New Bookbinder" no. 21 (2001). Dr. Marianne Tidcombe

is a bookbinding historian and an authority on the work of Cobden-Sanderson. The text here includes a biographical introduction and a detailed account of Cobden-Sanderson's work from 1884-93, based on the binder's record-keeping in his "Time Book," now in the collection of the British Library. (ST17263-35)

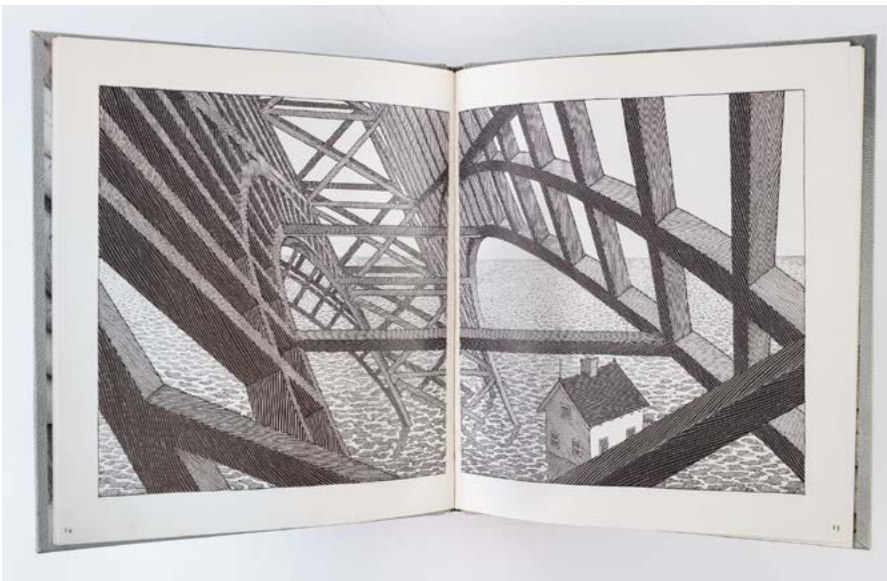
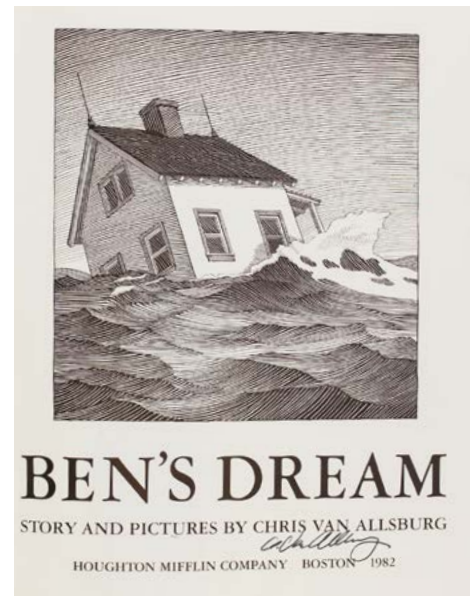
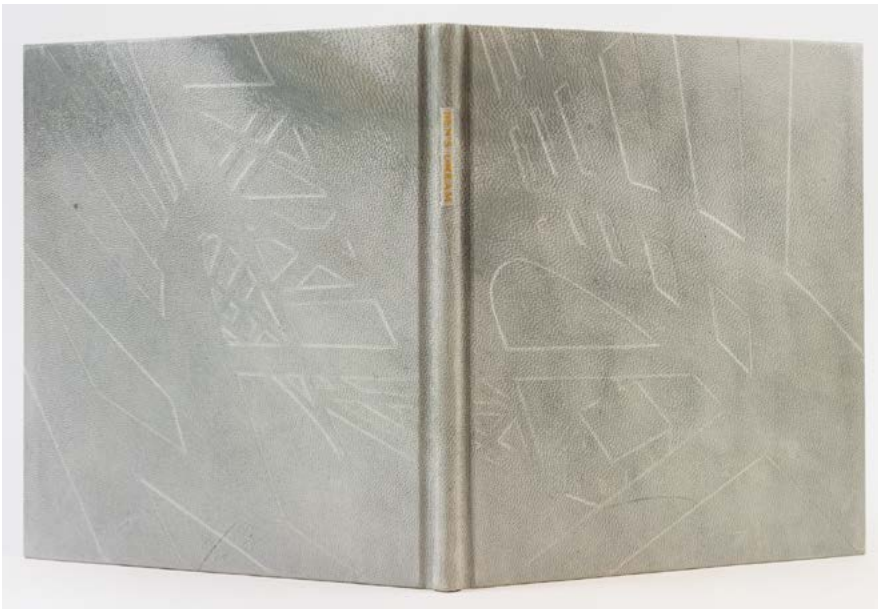


JARMILA JELENA SOBOTOVA

43 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 SOBOTOVÁ, covers with a three-dimensional image (taken from an illustration in the book) showing a small house seen through the strut-work 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 & white illustrations from the book on its sides. Illustrated throughout by Chris Van Allsburg. Signed by the author on the title page. ♦ In mint condition. \$1,750

This is an imaginatively bound charming children's book by Caldecott Medal-winning illustrator Chris Van Allsburg (b. 1949) that tells the story of a young boy who falls asleep while studying his geography textbook and dreams of his house afloat in a great flood, drifting past major monuments of the world. Van Allsburg is known for playing with perspective in his illustrations, showing us the





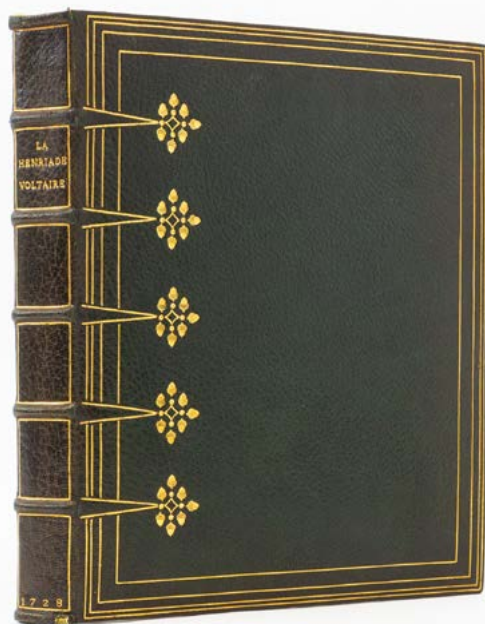
world from a child's eye view. Our binder has picked up on this, showing us a tiny house floating beneath the large struts of a bridge. Czech binder Jarmila Jelene Sobotová was a professor of psychology before pursuing courses in drawing and painting, and studying bookbinding with Jan Sobota, her husband. After the two left their native Czechoslovakia for Switzerland and then America, Jarmila worked for a decade in the US in her own studio, gallery, and school of bookbinding and restoration. Her work has been shown in many individual exhibitions, and her bindings are well represented in private and public collections. The catalogue of an exhibition of the Sobotas' bindings in 1995 says of the work of Jarmila Sobotová: "Though highly concerned with the technical aspects of

bookbinding, there is strong artistic sensibility that stands out in Jarmila's work." While her work tends to be less whimsical than her husband's, it is undeniably imaginative and done with very considerable thought and skill. (ST13541)

ELLEN GATES STARR

*Bound by a Famous Social Activist who Trained with Cobden-Sanderson,
Then Taught Bookbinding to the Underprivileged in Chicago*

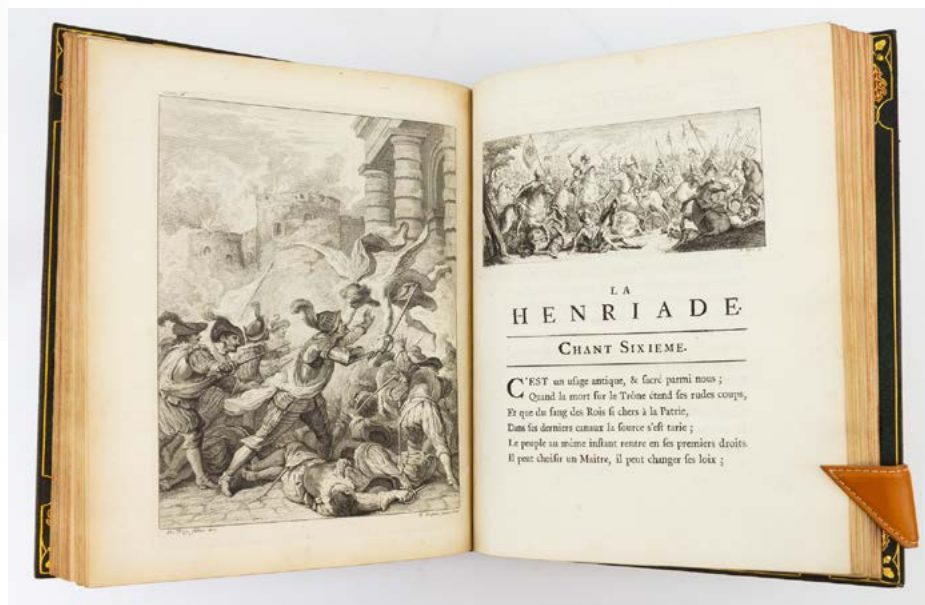
44 **VOLTAIRE, FRANÇOIS MARIE AROUET DE.** *LA HENRIADE*. (Londres [London]: chez Woodman & Lyon, 1728) 285 x 230 mm. (11 1/4 x 9"). 3 p.l. (including engraved title), 10 (subscriber's list), 202 pp. Prefaced by Voltaire's dedication, in English, to the queen of England. First Illustrated Edition. ADMIRABLE DARK GREEN CRUSHED MOROCCO, GILT, BY ELLEN GATES STARR (stamp-signed and dated 1905 on rear turn-in), covers framed by four rules, narrow triangles extending from raised bands through frame into central panel, terminating in clusters of seven gilt acorns, spine in gilt-ruled compartments, gilt lettering, gilt-ruled turn-ins with two inlaid red morocco oak leaves and gilt acorn cluster at corners, all edges gilt. In a fine modern green morocco-backed clamshell box. With engraved vignette on title page, engraved frontispiece (expertly laid down), 20 engraved vignette head- and tailpieces, and 10 plates illustrating the 10 episodes of the poem, as called for in Foxon. Front pastedown



This first complete and first illustrated edition of Voltaire's epic poem about French king Henri IV is offered here in a binding by one of T. J. Cobden-Sanderson's most accomplished pupils, Ellen Gates Starr. According to Tidcombe,

Starr (1859-1940), an important social activist in Chicago apart from her life in the book world, was "one of the best known of all Cobden Sanderson's pupils" and the one who, more than any other, "shared his high ideals, refusing to sell her bindings or to teach until she felt she was fully proficient." She trained at the Doves Bindery from 1897-98, and returned for a period in 1899, afterwards establishing a bindery at Hull House, the Chicago settlement house she had co-founded with her friend, reformer Jane Addams. She trained both women and men in bookbinding, and taught courses on the history of art. Above all, this master craftswoman "devoted her life to the betterment of the poor, and the protection of working girls and immigrants." (Tidcombe) Voltaire (1694-1778) was nothing if not prolific, and besides his letters, histories, dramas, and essays, he wrote verse, the "Henriade" being one of his two long poems (the other being an account of Joan of Arc). Written in Alexandrine verse and imitating Virgil, the "Henriade" is an epic in 10 cantos recounting the rise to power of Henri of Navarre (later Henri IV). An incomplete version of the poem was clandestinely published in Rouen in 1723 under the title "La Ligue." Voltaire, then living in London, completed and revised the work for the present deluxe, illustrated edition (and an octavo version issued the same year). The poem opens with an imagined account of Henri's mission to Queen Elizabeth where the troubles in France are recounted. Then, the following cantos tell of the Protestant Henri's conversion to Catholicism in order to claim the French throne and describe Henri's dalliance with the dazzling Gabrielle d'Estrées, whose sudden death allows him to return, like Aeneas abandoning Dido, to his political mission. The poem serves as a vehicle for Voltaire's indirect condemnation of civil unrest and religious fanaticism. Bindings by Ellen Gates Starr are not commonly seen: together, ABPC and RBH locate just three others at auction in the past 45 years. (ST17263-11)

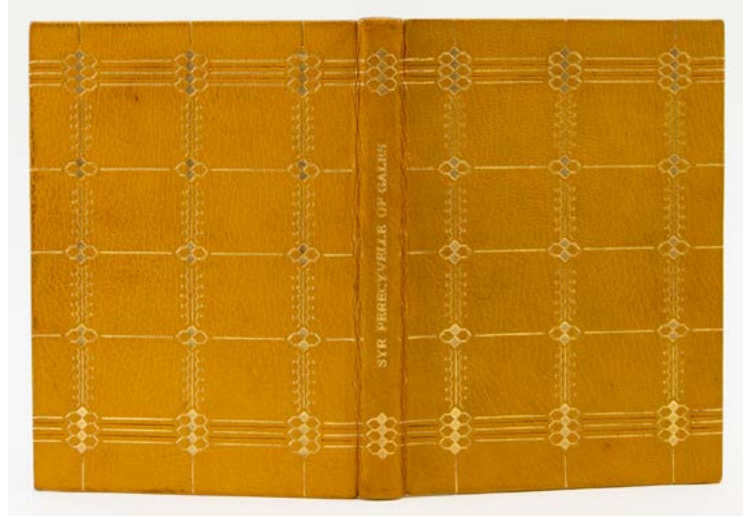
with bookplate of the City Library of Springfield, Massachusetts, noting the book came from "the Estate of H. Alexander Phillips 1950." Foxon V-112; Brunet V, 1360. ♦ Spine evenly sunned to brown, small chip to tail edge of spine, first and last couple of leaves lightly soiled, mildly foxed, and mounted on tabs, B1 with neatly mended two-inch tear to fore edge (barely brushing text on one side), other trivial defects, but an excellent copy, the text fresh and well margined, the plates richly impressed, and the attractive binding showing only very minor signs of use. \$4,500



KATHLEEN STUBBS

45 (KELMSCOTT PRESS). SYR PERECYVELLE OF GALES. (Hammersmith: Kelmscott Press, 1895) 210 x 146 mm. (8 1/4 x 5 3/4"). 2 p.l., 98 pp. Edited by F. S. Ellis after the edition by J. O. Halliwell. ONE OF 350 COPIES ON PAPER (and eight on vellum). DISTINCTIVE CITRON MOROCCO, GILT, BY KATHLEEN STUBBS (binder's statement bound in at front; date 1957 stamped on rear turn-in), covers with geometric pattern formed by horizontal and vertical gilt rules with a honeycomb-like device at the intersections, flat spine similarly decorated, backstrip with vertical gilt titling, green patterned endpapers. Elaborate woodcut frontispiece by Edward Burne-

Jones, wide borders on first opening, one page with half border, decorative woodcut initials, device in colophon. Leaf bound in at front stating that Kathleen G. Stubbs of Grey Gables, Cheshetts Wood Road, Lopworth, Solihull, Warwickshire, had exhibited this binding at the Royal Birmingham Society of Artists in the spring of 1958 and that the binding was not for sale. Peterson A-33; Sparling 33; Tomkinson, p. 116. ♦ Boards with a slight tendency to splay, rear board with two thin lines of darkening along part of the edges of two sides, other trivial imperfections, but A FINE COPY, the text quite clean, fresh, and bright, and the binding unworn and especially lustrous. \$4,000



This is a very pleasant combination of a charming Kelmscott item and the work of an excellent known amateur binder who had resonant associations with the private press movement.

The text comprises the 14th century verse romance telling of the childhood of one of Arthur's knights, the innocent Percival destined to find the Grail. It is the first book in the series of Kelmscott Medieval romances, which also included "Syr Ysambrace" and "Sire Degreveaunt." The attractive binding is by Kathleen Stubbs, who seems to have been inspired by the Arts & Crafts movement and frequently exhibited at the Royal Birmingham Society of Artists. The Kelmscott "Syr Percyveller" was an apt choice to bind for an exhibition hosted by that institution, as both William Morris and Edward Burne-Jones had served as its president in the days when it was a force in the Arts & Crafts movement in the north of England.

Stubbs taught bookbinding to her nephew, British furniture designer

Hugh Birkett (1919-2002), a craftsman in the Morris tradition. We know little else about Stubbs except that the British Library lists her as a binder whose work is represented among their holdings. (ST17769f)

CRIS CLAIR TAKACS

46 **AHLGREN, CAROL A. SEVENTH BRIDGE.** (Iowa City, Iowa: Gravel Pit Press, 1990) 280 x 180 mm. (11 x 7 1/8"). 1 p.l., 11, [1] pp., [1] leaf. No. 27 OF 45 COPIES, signed in the colophon by designer, printer, and illustrator Nora L. Koch. UNCONVENTIONAL BLACK AND KHAKE TIE-DYED CALF BY CRIS CLAIR TAKACS (inscribed in pencil in colophon: "Bound by Cris Clair Takacs 1993"), upper cover with subtle leather-relief archway and blind-stamped falling leaves, smooth spine with two black morocco labels, green handmade paper endleaves. In matching leather-lipped black cloth slipcase. With four full-page woodcuts by Nora Koch. Printed in Hammer Uncial on domestic etching paper. ♦ In mint condition. \$1,500





This is an attractively hand-printed and illustrated remembrance by architectural historian Carol Ahlgren of the hand-crafted bridges she crossed while collecting maple sap with her grandfather; but the big story here is our volume's conspicuous binding of tie-dyed calf fashioned by Ohio artisan Cris Takacs. Takacs began studying bookbinding in 1980, and in 1987 worked with Czech binders Jan and Jarmila Sobota. In an email to a former owner of this volume, Takacs explained she achieved a modelled effect on the upper cover using a leather relief method in which the leather was laid over thin bristol board to produce the design's archway outline. The falling leaves were then tooled in blind, though the leather did not take tooling well, and she had "a devil of a time with the leaves." Takacs is a former chairperson of the Guild of Book Workers, and since her retirement from managing the collections at the International Women's Air and Space Museum in Cleveland, she does binding

and conservation under the trade name Books Bound & Repaired. Nora Koch received an MFA in Printmaking and Book Arts from the University of Iowa, and then operated the Gravel Pit Press for a few years after graduate school. She is now a freelance book designer for publishers that include the Minnesota Historical Society Press, University of Wisconsin Press, and Fortress Press. She was a founding member of Minnesota Book Builders. (ST17263-23)

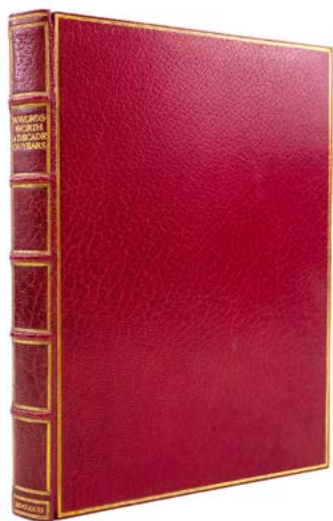


FRIEDA THIERSCH

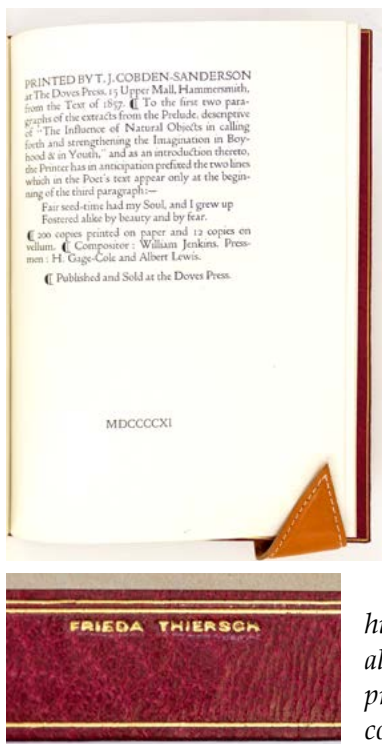
A Small Limitation Doves Press Book with Everything: Thiersch Binding, Gorgeous Condition, Distinguished Provenance

47 (DOVES PRESS). WORDSWORTH, WILLIAM. A DECADE OF YEARS. (Hammersmith: Doves Press, 1911) 235 x 165 mm. (9 1/4 x 6 1/2"). 230 pp., [1] leaf. ONE OF 200 COPIES ON PAPER (and 12 on vellum). FINE RED CRUSHED MOROCCO BY FRIEDA THIERSCH (stamp-signed on rear turn-in), covers with double gilt fillet border, raised bands, double gilt-ruled compartments, gilt titling, turn-ins with gilt French fillet, all edges gilt.

In the matching morocco-lipped marbled paper slipcase lined with fleece. Printed in red and black. Front flyleaf with tiny oval "E K" stamp of Ernst Kyriss. Tidcombe DP-25; Tomkinson, p. 56. ♦AN EXTRAORDINARILY FINE, EXCEPTIONALLY BRIGHT COPY, little changed from the day it left the bindery. **\$9,500**



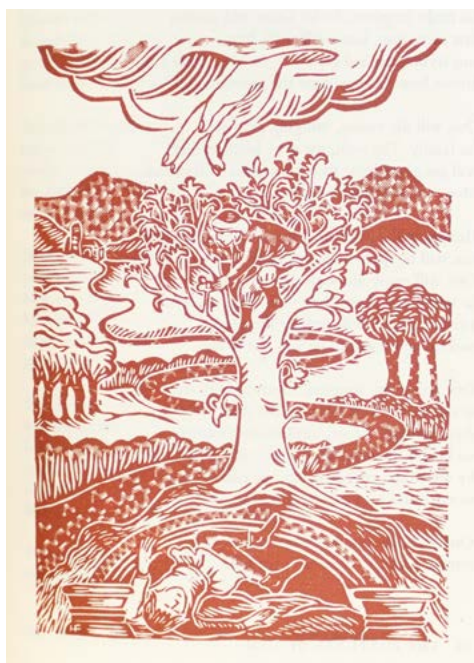
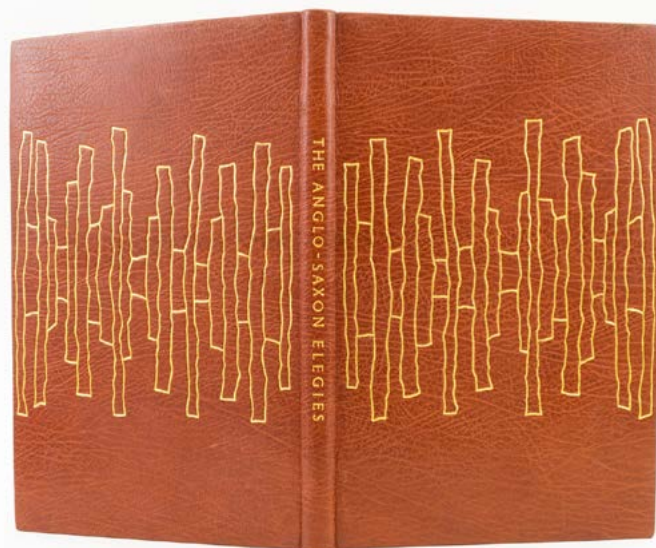
This is an excellent example of the fine printing produced by T. J. Cobden-Sanderson and Emery Walker at the Doves Press and the fine work done by Frieda Thiersch, the German binder who had trained with the former head of the Doves Bindery, Charles McLeish. That master artisan wrote of his pupil, "Miss Thiersch became the most skillful pupil we ever had and we considered her, at the time of leaving us [in 1912], equal to any professional." Thiersch has clearly drawn on her studies with McLeish for the design of this binding, which brings to mind the simple elegance of Doves bindings, as well as for the flawless execution. Upon completing her apprenticeship with McLeish, Thiersch (1889-1947) worked for Leipzig art bookbinder Carl Sonntag before opening her first workshop in Berlin in 1913. Soon thereafter, she became the principal binder for Willy Wiegand's Bremer Presse, while continuing to create bindings for discriminating collectors. Thiersch bindings



are of two sorts: those she bound with her own hands bear her full name (as here), whereas books bound by her workers under her supervision were signed with her initials instead. When financial difficulties forced Wiegand to close the Bremer Presse in 1934, Thiersch's business was hard hit, and she was forced to turn to a sinister new source of employment. The emerging Nazi party was attracted to Thiersch's work by her international reputation, and she soon became the binder of choice for the party and for Hitler himself, creating document folders, guest books, photo albums, and so on. The present Doves publication is highly sought after both because of its limited press run and its content, which Cobden-Sanderson greatly admired for its "cosmic" quality. Tidcombe tells us that in the present anthology, the publisher "selected the poems to build one great poem, as Wordsworth himself had intended." As Cobden-Sanderson says, the verses begin and end with Nature, being linked together "in one chain of emotion, rising and falling, expanding and contracting, as is the manner of emotion itself." Perceiving in Wordsworth's works a recourse from the violence of the world, Cobden-Sanderson sent a copy of this book to his old friend Bertrand Russell, who had been imprisoned for his pacifist pronouncements during the Great War. It is not surprising that this beautiful specimen of the book arts has distinguished provenance: it was previously owned by Ernst Kyriss (1881-1974), an eminent scholar of bookbinding history whose four-volume work on early German book stamps is a classic in the field. He was also a collector of books in special bindings from all periods, and he had a great fondness for press books, especially those printed on vellum. It is not unreasonable to suppose that Kyriss commissioned this binding from Thiersch. (ST16972)

ANN THORNTON

48 (ANGLO-SAXON POETRY). ANGLO-SAXON ELEGIES. (London: Folio Press, 1988) 250 x 165 mm. (10 x 6 1/2"). 77 pp. Translated and introduced by Kevin Crossley-Holland. SINGULAR TAN CRUSHED MOROCCO, GILT, BY ANN THORNTON (her small gilt cipher at upper right corner of front pastedown), covers with delicately tooled abstract design, smooth spine with gilt titling, handmade paste-paper endleaves, leather hinges, handmade paper flyleaves, top edge gilt, other edges untrimmed. In a fine marbled paper clamshell box



backed with orange raw silk, paper label on spine. With snake device on title page and eight full-page engravings by Hannah Firmin, all printed in sanguine. Text in modern English and Anglo-Saxon on facing pages. ♦ As new. \$2,900

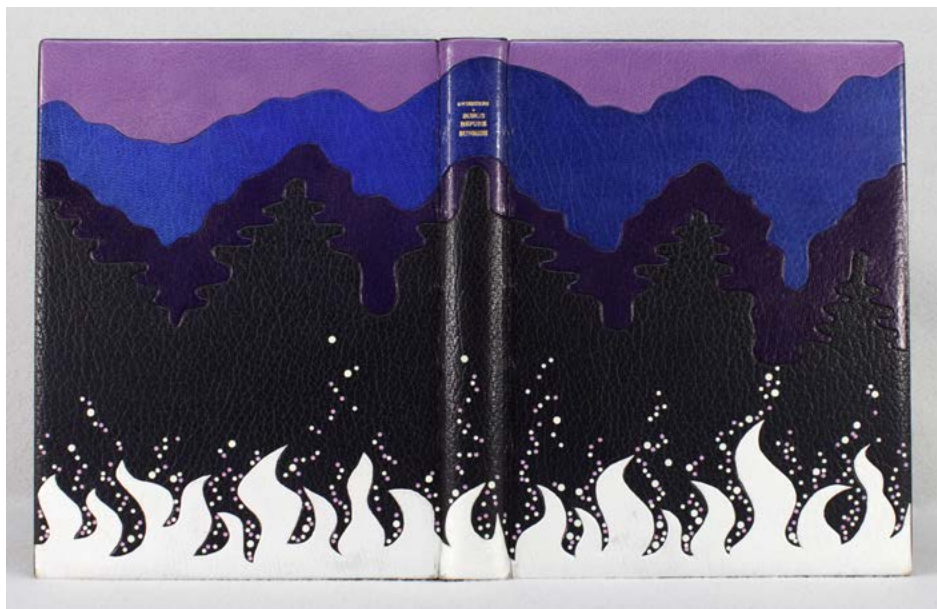
Finely printed on luxurious paper, this is a pleasing combination of Old English literature with modern English arts and crafts: a collection of eight poems from the 10th century Exeter Book, with engravings by an award-winning illustrator and a covering by a Designer Bookbinder. Ann Thornton was elected a licentiate of Designer Bookbinders in 1992 and a Fellow in 1995. She prefers traditional methods and materials for her work, which is represented

in the British Library, the Royal Library of Copenhagen, and many private collections. The elegies here are concerned with separation—from homeland, from a lover, from God—and the resulting feelings of longing. Thornton's design here echoes that theme, the gilt forms on the covers resembling a fence or stockade walling someone or something out. The illustrations are likewise full of barriers embodying those faced by the poems' protagonists, from turbulent seas to hostile soldiers to brambles and walls. Artist Hannah Firmin (b. 1956) is best known for designing the cover for Alexander McCall Smith's "No. 1 Ladies Detective Agency." She learned printmaking from her father, Peter Firmin, and also studied at Chelsea School of Art and the Royal College of Art. Translator Kevin Crossley-Holland (b. 1941) developed an interest in Anglo-Saxon literature while in college, and went on to translate three editions of "Beowulf." He has also produced children's versions of the Arthurian legends and of Norse and Celtic mythology. (ST17263-21)



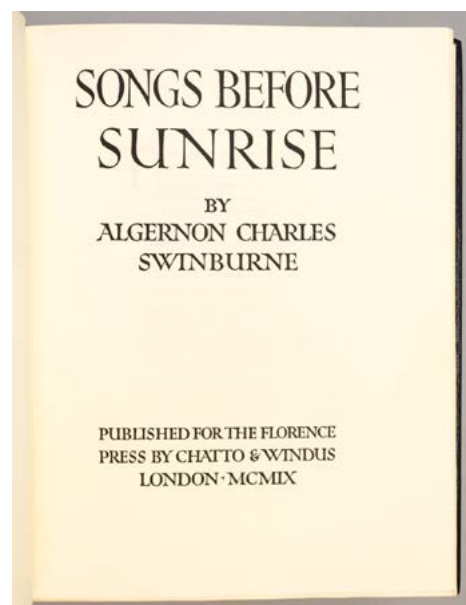
KERSTIN TINI MIURA

- 49** **SWINBURNE, ALGERNON C.** *SONGS BEFORE SUNRISE*. (London: Printed for the Florence Press by Chatto & Windus, 1909) 254 x 178 mm. (10 x 7"). ix, [1], 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. \$7,000

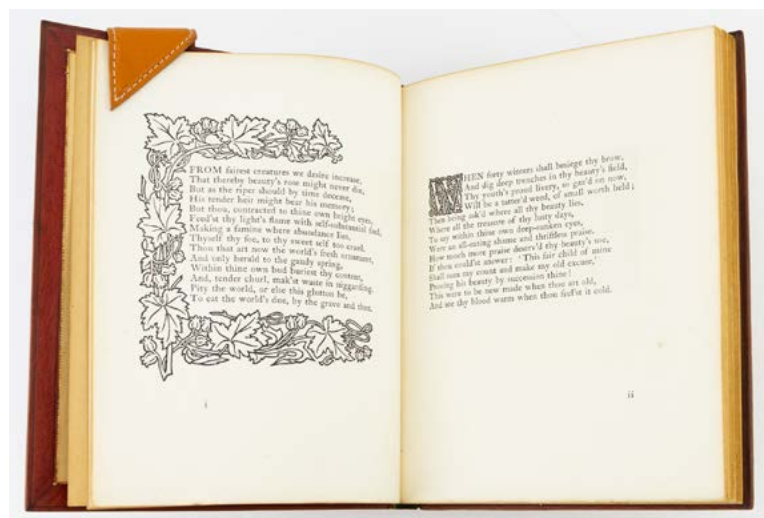
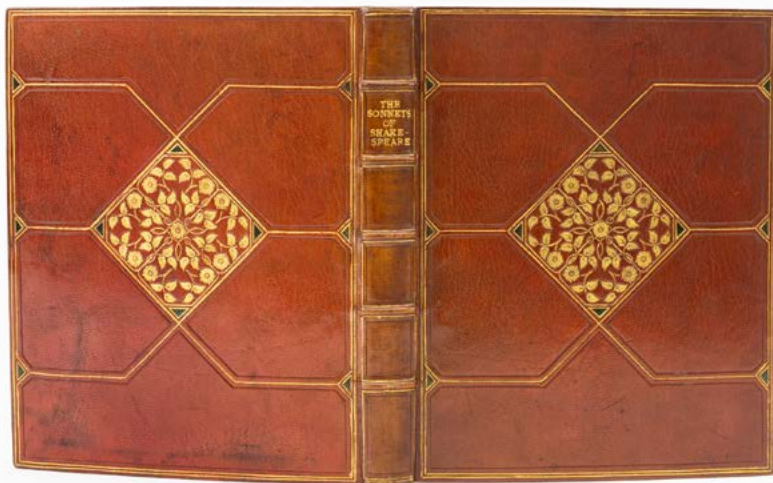
This is a desirable private press publication offered in a binding of notable richness characteristic of the work of one of the world's leading contemporary female bookbinders. European by birth, Kerstin Tini Miura (b. 1940) studied bookbinding techniques and design in Germany, Switzerland, and France, before



choosing to concentrate on French technique. She has taught bookbinding in Sweden and Japan, was a founder and faculty member at the American Academy of Bookbinding in Telluride, Colorado, for 10 years, and has authored "My World of Bibliophile Binding" (1980). She has been entrusted with the binding of numerous books of very considerable value. Now based in Long Beach, California, she continues to bind books, give lessons, and undertake special projects, including designing Nobel Prize diplomas. As can be seen here, her bindings generally feature abstract shapes that often suggest elements of the natural world and that, above all, are memorably vivid in color. This attractively printed work from the Florence Press is a collection of poems calling for the overthrow of political and ideological despotism of all sorts, prompted by the struggle of Swinburne's hero, the Italian patriot Mazzini. Founded in 1908 by the London publishers Chatto & Windus and operated by Philip Lee Warner, the Florence Press produced "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)

WINIFRED TURNER

50 (BIRMINGHAM GUILD OF HANDICRAFT PRESS). SHAKESPEARE, WILLIAM. THE SONNETS. (Birmingham: Birmingham Guild of Handicraft Press, 1895) 222 x 178 mm. (8 3/4 x 7"). 2 p.l., cliv, [i] pp. ONE OF 500 COPIES (and 50 Large Paper Copies). Pleasing rich brown morocco in the Arts & Crafts style by Winifred Turner (signed by her and dated 1930 in a very neat calligraphic hand on front flyleaf), covers divided into geometric compartments by blind and gilt rules, at center a lozenge filled with entwined gilt roses, raised bands, spine compartments ruled in gilt and blind, linen pastedowns framed by gilt beading, top edge gilt. With woodcut white vine initials, some with extensions, 12 half borders, and two three-quarter borders, all by Ernest G. Treglown, engraved on wood by Charles Carr. Tomkinson, p. 186. ♦Spine lightly sunned, a little soiling to lower cover (neither trivial nor serious), title page a bit foxed, other insignificant imperfections internally, but an excellent copy, the text clean, and the lustrous binding essentially unworn. \$2,500



This is an appealing product of the Arts & Crafts movement, printed by an organization founded to provide craft classes for boys from the Birmingham slums, and bound by a woman who was clearly influenced by Cockerell and Cobden-Sanderson. "Sonnets" is the second of four books Tomkinson mentions as products of the Press of the Birmingham Guild of Handicraft, which was founded in 1894 with the aim of improving commercial printing. Its manager and director, C. Napier Clavering, received guidance and advice from the eminent printer and typographer Emery Walker, who had been instrumental in the work of the Kelmscott, Ashendene, and Doves Presses. We were unable to find any further record in

Bound by Winifred
daughter of
Walter Turner
December 1930

the marketplace of the bindings of Winifred Turner, which is a shame because the present piece of work is very pleasing, having been done with imagination and considerable care. (ST17263-33)

BERTHE VAN REGEMORTER

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

51 **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 headpieces 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 & white, and WITH AN ORIGINAL COLORED PENCIL STUDY FOR ONE OF THE PLATES, SIGNED BY THE ARTIST, laid in. A Large Paper Copy. Verso of front free endleaf with ex-libris of H. J. Hintze; patterned flyleaf with bookplate of Albert Natural. ♦AN EXTRAORDINARILY FINE COPY with only the most trivial of imperfections, the ornate binding sparkling and entirely unworn. \$7,500



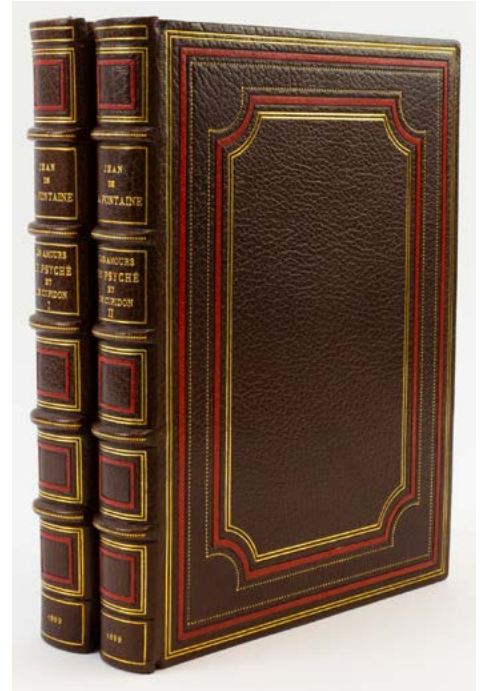
This is a virtually pristine example of the elegant work produced by Belgian binder Berthe van Regemorter (1879-1964), who had apprenticed at Sangorski & Sutcliffe—one of the few women to do so—before opening her own workshop in Antwerp. She first worked privately under Brussels binder Joseph Hendrickx and with finisher Louis Jacobs before travelling to London to continue her studies. We can see here the influence of Sangorski & Sutcliffe, and perhaps even more evident is the impact of Cobden-Sanderson and his pupils. The stippled spine compartments, with their clever use of negative space to create a large six-petalled flower around the central

floral cluster, looks particularly English (not to mention beautiful). Van Regemorter went on to teach her craft at the Vrije Akademie in Antwerp and at Henry van de Velde's Institut Supérieur des Arts Décoratif at La Cambre. She became a scholar of the structural analysis of bookbindings, a field described as "bookbinding-archaeology." Her importance to the history of bookbinding in Belgium was affirmed in 2014, when the famed Bibliotheca Wittockiana held an exhibition of her bindings, drawings, and designs in conjunction with the publication of her biography by Elly Cockx-Indestege. The present graceful binding is well suited to this luxury edition of Laclos' classic epistolary novel from 1782 that explored the decadence and cruelty of the bored, predatory Vicomte de Valmont and Marquise de Merteuil and the innocents they seduced. The coquettish illustrations here capture the world of the ancien regime without indulging in any depictions of lurid destruction. (ST12784)

JEANNE VINIT

52 **LA FONTAINE, JEAN DE.** *LES AMOURS DE PSYCHE ET DE CUPIDON.* (Paris: Librairie Théophile Belin, 1899) 308 x 222 mm. (12 1/8 x 8 3/4"). **Two volumes.** No. 139 OF 250 COPIES. HANDSOME 20TH CENTURY DARK BROWN CRUSHED MOROCCO BY JEANNE P. VINIT (stamp-signed on front doublure), covers with frame of gilt rules and inlaid orange morocco strips, lobed corners, raised bands, spine compartments with double gilt fillet enclosing simple frame of inlaid orange morocco, ORANGE MOROCCO DOUBLURES bordered by plain gilt rule, brown moiré silk endleaves, top edges gilt. WITH 26 COLOR PLATES AFTER BOREL, engraved by Vigna-Vigneron, 24 in three states (color, bistre, and outline etching) and two in four states (red, blue, yellow, and full color), for a total of 80 images. Rochambeau 46. ♦ A couple of spots of faint foxing to margin of one plate, two short closed marginal tears, but A VERY FINE SET, clean, fresh, and bright internally, and in unworn, very lustrous bindings. **\$3,500**

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



he also illustrated serious works, including Plutarch, and the works of Berquin. The scenes here are voluptuous, but also retain a classical elegance. The text is attractively printed on thick, smooth paper, and the bindings are elegant and bold at the same time. Also, their design elements reflect both the period of the original text as well as the time they were executed: the plain and stippled gilt paneling is appropriate to the 18th century, while the inlaid orange strapwork is typical of French work of the first half of the 20th century. The binder was active in Paris in the 1920s and 1930s. ABPC finds one and RBH finds seven bindings by Vinit at auction in the past 20 years; all employed inlaid morocco, and all were on books printed in the '20s or '30s. (ST17263-13)



MADELEINE WHYTE

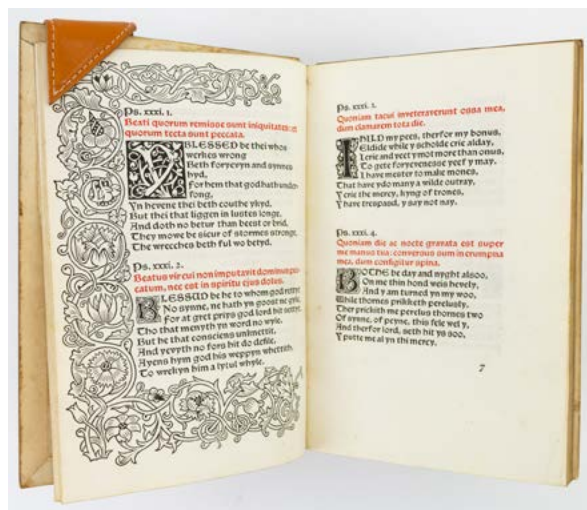
A Great Cover Story: Torn Asunder in a Rage by Cobden-Sanderson, Later Used as a Visual Aid

53 (KELMSCOTT PRESS). PSALMI PENITENTIALES. (Hammersmith: Kelmscott Press, 1894) 206 x 140 mm. (8 1/8 x 5 1/2"). 1 p.l., 63 pp. Edited by F. S. Ellis. ONE OF 300 COPIES ON PAPER (and 12 on vellum.) A BINDING IN-PROCESS, likely BY COBDEN-SANDERSON PUPIL MADELEINE WHYTE, the book sewn, glued, and with cardboard boards attached (see below), all edges gilt. Six very pleasing woodcut borders, woodcut printer's device, woodcut initials. Printed in red and black. Front free endpaper with the pencilled name "M. Whyte" and then an address ("Bridgelands"?); rear pastedown with vellum armorial bookplate of Lord Wardington. Peterson A-30; Sparling 30; Tomkinson, p. 114; Sotheby's, "The Wardington Library Bibles," 12 July 2006, Lot 162 (this copy). For the binder: Tidcombe, "Women Bookbinders," p. 162. ♦Three of five bands broken at rear joint (and one at front), spine and boards with obvious glue residue, rear pastedown lifted (and foxed), but A FAULTLESS COPY INTERNALLY. **\$4,000**



This title shows "the most delicate taste and judgment" among the smaller Kelmscott productions in Franklin's opinion, and our partially bound copy from the Wardington Library has an intriguing history. The description of this item in Sotheby's catalogue for the sale of Lord Wardington's Bibles held on 12 July 2006 records a handwritten note on a scrap of lined paper (now missing) that read: "This [book] was bound [and] ready for tooling[.] Madeleine showed it to Cobden-Sanderson, whose wife had been put into prison for being a suffragette [in 1906], and he was in [such] a state [that] he said the leather (which he had picked for her) was not good enough, and

in a rage he tore it off!!!" One has to ask why the volume never received a new covering, and we offer the following plausible conjecture as an explanation. "Madeleine" here is surely Madeleine Whyte and the same "M. Whyte" whose name is written at the front of our volume. According to Tidcombe, Whyte was the only Englishwoman to have been taken on by Cobden-Sanderson as a pupil (beside his own daughter, Stella, who had little interest in the work). Whyte was the grand-daughter of Lady Airlie, a great friend of Cobden-Sanderson, and she was taught for free as the daughter of a widow in need. Tidcombe says that Madeleine "may have been [Cobden-Sanderson's] last pupil, to whom he said a tearful goodbye on 15 April 1909, before moving the Press to 15 Upper Mall, and reducing the work of the Bindery." Whyte soon after moved to St. Andrews, where she taught bookbinding, probably at three different schools, and Tidcombe indicates that Cobden-Sanderson probably gave her, at some undetermined time, his set of 10 demonstration volumes—binding specimens at various stages of preparation—to use in her teaching.



Since these demonstration volumes were in use well before 1906 (Tidcombe says that Cobden-Sanderson used them in 1899 when he gave a talk at Stella's school), our volume would not be one of the originals. But it could possibly have been a substitute—three of 10 originals are described by Tidcombe as missing, and our volume would seem to match the description of missing #8. In any case, since it seems to have belonged to Madeleine Whyte, and since she taught bookbinding, and since the book is in an obviously unfinished state, the inescapable conclusion is that the present object was used in her teaching. The text here is a rhymed version in English of the Penitential Psalms, done in a Kentish dialect in the 14th century and passed down to us in a manuscript executed in Gloucester about 1440, which is here transcribed and edited by Ellis. (ST17640ee)

CONSTANCE WOZNY

An Appropriately "Outback" Kind of Binding by a Kentucky Woman

54 WENZ, PAUL. A BILINGUAL EDITION OF TWO STORIES BY "PAUL WENZ, FRANÇAIS & AUSTRALIAN." "CHARLEY" & "JIM ET JACK." (Sydney: Bookbinding Exhibitions Australia, 2005) 215 x 152 mm. (8 1/4 x 6"). xvi, 55 pp. Translated by Margaret Whitlam ("Charley") and Maurice Blackman ("Jim et Jack"). With an introduction



in French by Jean-Paul Delamotte and a foreword in English by Maurice Blackman. No. 83 OF 150 TOTAL COPIES. Attractive and supple limp Australian calf by Constance K. Wozny (signed in ink in colophon), cover with blind-stamped rounded rectangle divided into four quadrants containing images of a cowboy hat, a cactus in landscape, a cowboy boot, and a horse's head, a star at center, flat spine with "Paul Wenz" stamped in blind, each letter (deliberately) stamped crookedly, unfinished edges to cover and paper. In a buckram-covered box with blind-stamped calf label, matching label on cover, and suede-lined pull-out tray with stitched calf spine. Eight engraved plates by Daniel Pata. Printed on watermarked Aboriginal paper, handmade by Euraba Paper Company. ♦ As new. \$750



This is a very appealing handmade, limited edition by celebrated French-Australian writer, Paul Wenz, offered in a binding that speaks perfectly to the outback stories the volume contains. Wenz (1869-1939) was born in France to a wool merchant who had interests in Australia, where Wenz eventually settled and where most of his writings were set. The two short stories presented here come from Wenz's first collection of stories, "À l'Autre Bout du Monde," published in 1905. "Charley" is the story of a wizened rabbit in the outback, hunting rabbits and then periodically spending his earnings

at the bar. "Jim et Jack" is the story of two best "mates" working on a ranch in the outback. Both stories are simple, yet picturesque, and each has a macabre ending. The impressionistic engravings by Daniel Pata, an Australian artist and teacher, add to the appeal of the stories. This edition was chosen as part of an exhibition entitled "Double Bush Binding," held in 2005 by Bookbinding Exhibitions Australia. Binders from Europe, Japan, North America, Scandinavia, and Australasia were invited to bind copies of the present book using the materials and methods of their choosing. Our copy was bound by American Constance Wozny, who works in Eastwood, Kentucky. She is a member of the Guild of Book Workers and the Hand Bookbinders of California, and has studied with such well-known binders as Merl Kast and Tini Miura. (ST14433)



*Available April, 2022, from Amazon.com
(and copies for sale in our booth at the New York Book Fair)*



Booked by Fate

*A Life of Dealing in the Exotic World of Rare Books
(beginning with a garage sale)*

An account of 300-plus pages comprising a narrative of 45 years as a bookman, featuring friends and detractors, benefactors and malefactors, and an assortment of fascinating characters met along the way: the leaping priest who invited me to Italy to buy from his library—then refused to show me his books; the pungent residents of a crumbling house with shag carpeting and a pet goose—but also with handsome, hidden-away treasures in the form of early technological treatises; the apiarist who paid me for Bibles with honey—and gold; and the dowager who outlived four wealthy husbands but slept on just half a bed—the other half being occupied by a group of her favorite volumes. Those in the know will nod their heads in recognition at some of the scenes and episodes and will surely know some of the featured players (there is an index to help), and those who read in an effort to know more about the world of rare books will find the volume the source of information and insight as well as the diverting story of personal struggle and adventure.

\$16 paperback | \$25 hardcover