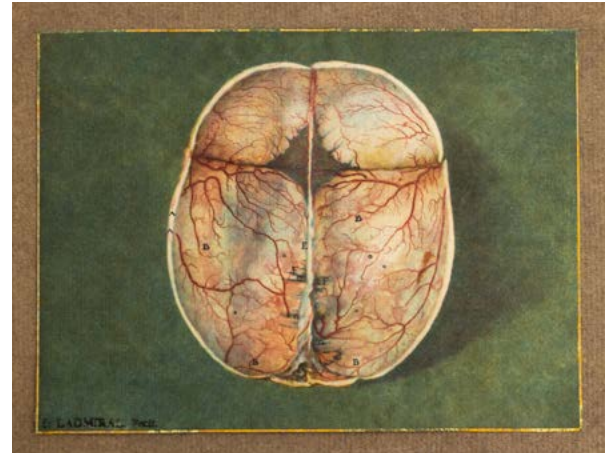


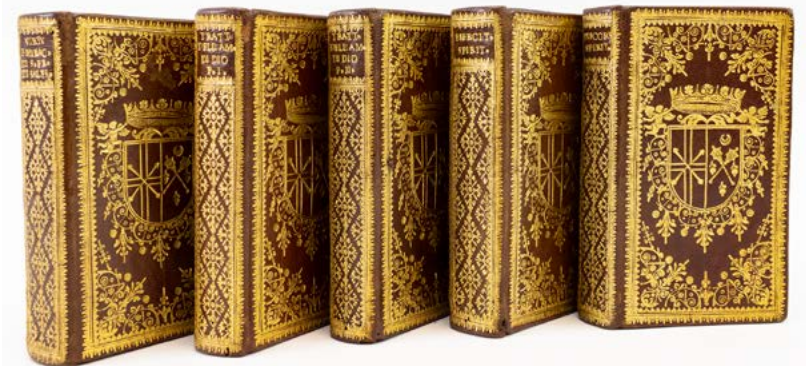
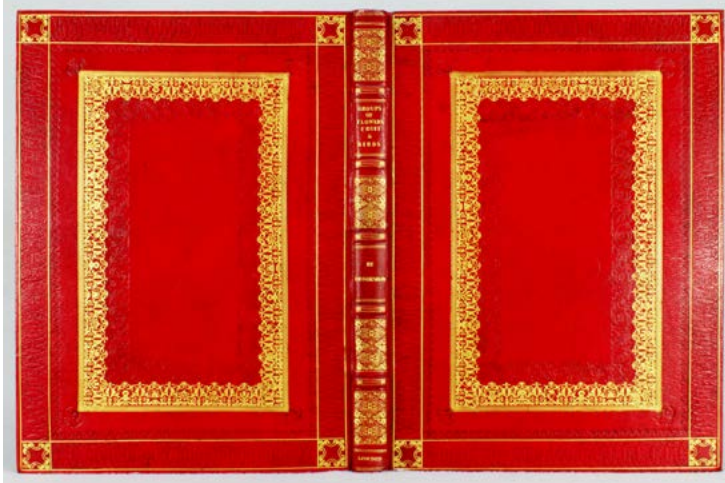
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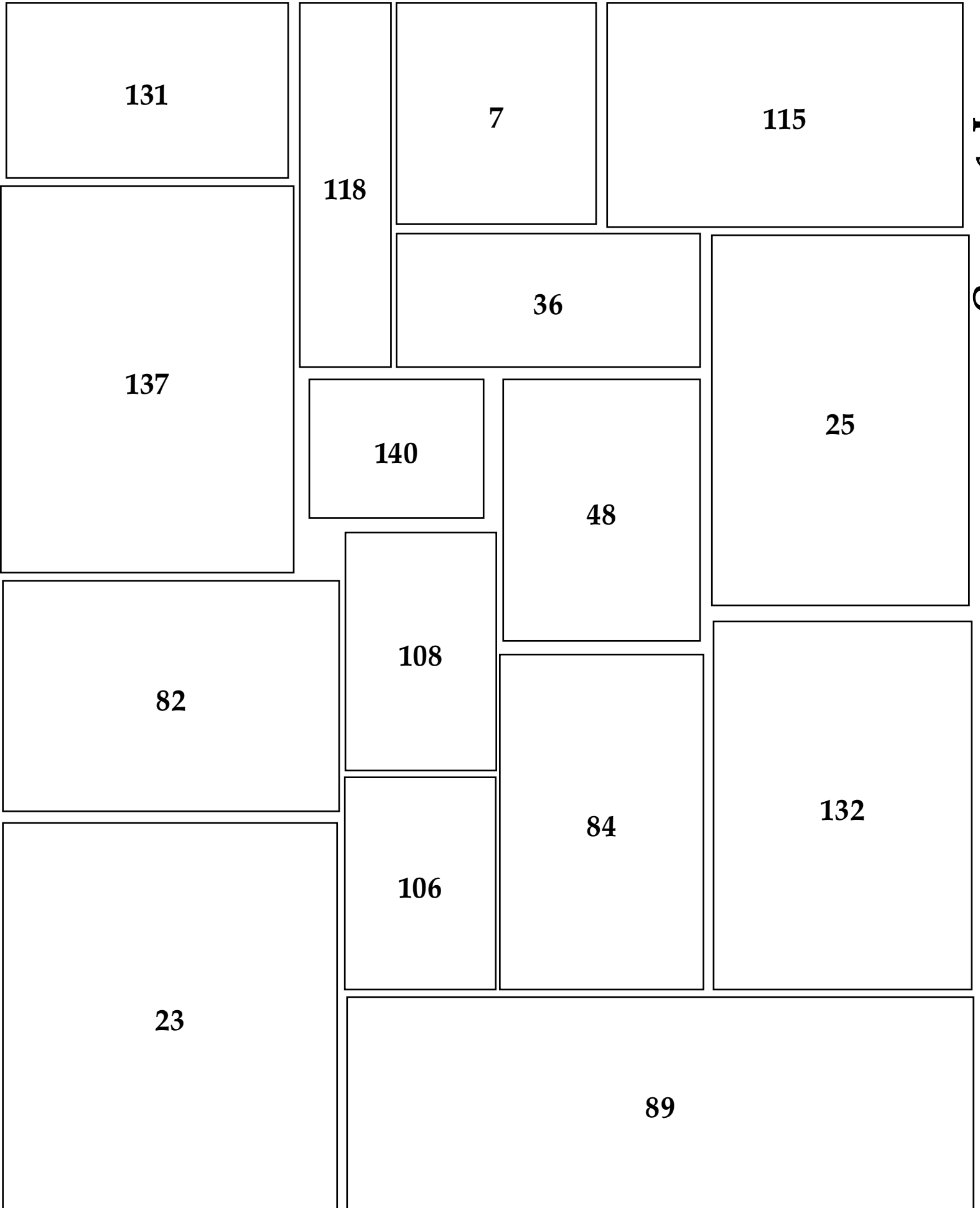


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*Fall, 2022 Inventory
Reduction Catalogue*



Items Pictured on the Back Cover



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Items Pictured on the Front Cover

Phillip J. Pirages

126

1

59

20

22

132

129

2

128

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86

19

98

75

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

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SECTION I: MANUSCRIPT MATERIAL AND EARLY PRINTED LEAVES

With Five Large Historiated Initials, all Shimmering with Gold

1 A VERY UNUSUAL ILLUMINATED VELLUM MANUSCRIPT LEAF WITH FIVE HISTORIATED INITIALS, FROM A PSALTER-HOURS IN LATIN MADE FOR A NUN. TEXT FROM THE END OF THE LITANY AND THE FIRST FIVE COLLECTS THAT FOLLOW. (Rhineland or England[?], ca. 1260) 176 x 129 mm. (7 x 5").



▲ Recto

sold at Sotheby's in 2015, and the catalogue entry notes that both the present leaf and its parent manuscript are extraordinary in a number of ways: "It is exceptionally rare for a Psalter to have an historiated initial to every psalm and prayer, and in this case they are exceptionally large: the almost invariable format is to have one-line initials for each verse, two-line initials for each psalm, and larger initials only for the eight major divisions at Pss.1, 26, 38, etc. This was therefore a commission of remarkable lavishness, made for a woman of great wealth, perhaps even royalty." It seems appropriate, then, that "the first initial on the present leaf shows a woman

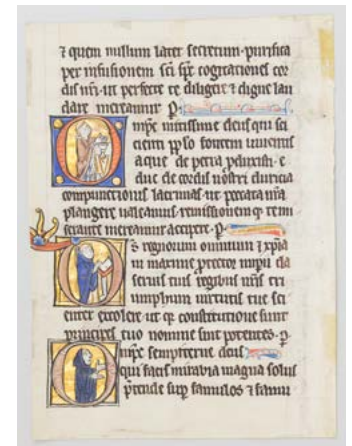


with burnished gold, 20 one-line initials in red, blue, or burnished gold with contrasting penwork and WITH FIVE THREE- TO FIVE-LINE HISTORIATED INITIALS DEPICTING A QUEEN, A LAYMAN, A PRIEST, AND TWO MONKS, in shades of blue, pink, red, brown, yellow, and white, ALL ON A GROUND OF THICK BURNISHED GOLD, two of the initials with marginal extensions in colors and gold. ♦Residue of glue (from mounting) along one vertical edge, some slight erosion in the white paint of two of the faces, otherwise a very desirable leaf in fine condition, the vellum bright and smooth, and the glistening gold with a memorable patina. **\$11,000 \$8,500**

From a manuscript with considerable ongoing scholarly interest, this highly desirable and unusual leaf contains a total of five large historiated initials, the burnished gold as bright as one can hope to find.

This item was previously sold at Sotheby's in 2015, and the catalogue entry notes that both the present leaf and its parent manuscript are extraordinary in a number of ways: "It is exceptionally rare for a Psalter to have an historiated initial to every psalm and prayer, and in this case they are exceptionally large: the almost invariable format is to have one-line initials for each verse, two-line initials for each psalm, and larger initials only for the eight major divisions at Pss.1, 26, 38, etc. This was therefore a commission of remarkable lavishness, made for a woman of great wealth, perhaps even royalty." It seems appropriate, then, that "the first initial on the present leaf shows a woman

wearing a crown and a vair[*fur*]-lined robe, holding a book." Thanks to previous academic research, we know that "the parent volume was made for a nun, as indicated by a collect mentioning 'our abbess.' The place of origin has never been settled, previous attributions include England, Flanders, Eastern France, Lower Lorraine, and the Rhineland." Although Sotheby's experts believe it more likely to be the last of these locations, other scholars have argued for English provenance based on the historiated initial on the leaf opening Psalm 51, which certainly appears to contain the most English of subject matter: the murder of the Archbishop of Canterbury, Thomas Becket. (ST12987)



▲ Verso

From a Gorgeous Breviary Made for the Duke of Ferrara and Later Owned by the Rolls Family

2 A VERY FINE ILLUMINATED VELLUM MANUSCRIPT LEAF IN LATIN, FROM THE LLANGATTOCK BREVIARY. (Italy [Ferrara], 1441-48) 267 x 203 mm. (10 1/2 x 8").

Double column, 30 lines in a very fine rounded gothic hand (a few lines of text in the same hand, but smaller). Attractively matted. Rubrics in red, capitals touched in yellow, one-line initials in burnished gold or painted blue (with some penwork embellishment in blue or red, respectively), NINE FINE TWO-LINE INITIALS IN BURNISHED GOLD on a blue or pink ground with white tracery, AND EACH SIDE WITH TWO LOVELY ILLUMINATED BARS RUNNING THE LENGTH OF THE TEXT COLUMNS, each with a central plant knot AND SPROUTING IN UPPER AND LOWER MARGINS CLUSTERS OF FLOWERS AND LEAVES IN VARIOUS COLORS AS WELL AS GOLD BEZANTS with frenzied penwork, one vertical margin on each side with similar clusters all along the bar. ♦Except for the usual mounting traces and minimal trimming of the very top of the penwork in the top margins, IN EXTRAORDINARILY FINE CONDITION, THE DECORATION ESPECIALLY BRIGHT AND FRESH. **\$9,500 \$6,900**



▲ Recto

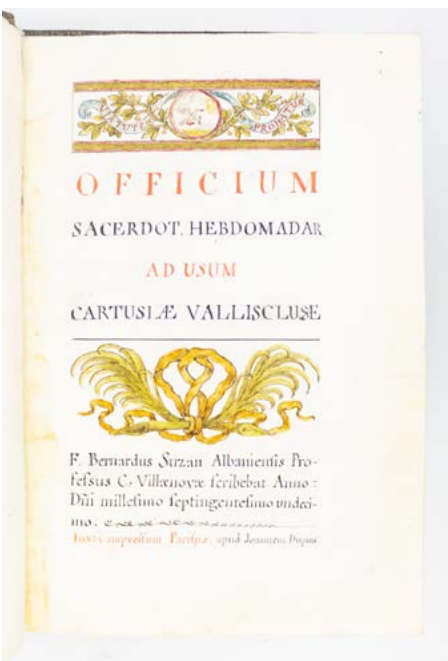
Executed with great skill and delicacy, and in sensitive Italianate colors, highlighted especially by spring green and pink, it is not surprising that the present leaf is from a manuscript intended for a powerful aristocrat. It comes from the celebrated Breviary illuminated for the chapel of the Marquises of Este, rulers of Ferrara and Mantua, a manuscript commissioned by Leonello d'Este (duke of Ferrara from 1441-50). The d'Este family kept excellent records, and this manuscript is believed to be the Breviary done for Leonello by Giorgio d'Alemagna, Bartolomeo de Benincà, Guglielmo Giraldi and Matteo de' Pasti (see Toniolo, "La Miniatura a Ferrara dal Tempo di Cosmè Tura all'eredità di Ercole de' Roberti" (1998), pp. 19, 20, 76-77). The leaves show subtle variations in the style of the illuminations, a result of work done by a team of artists doing variations on a theme. At one time in a Spanish library, the manuscript was brought to Britain during the Peninsular War and came to be owned by the Rolls family, later Lords Llangattock, of Monmouth in Wales, from whom it takes its name.

By the time the work reached Britain, most of the miniatures had already been cut out. The Breviary sold at Christie's on 8 December 1958 (lot #190) to Goodspeed's of Boston, who broke it up. The intact first quire of 10 leaves was purchased by Philip Hofer and given to Harvard (cf. Wieck, "Late Medieval and Renaissance Illuminated Manuscripts," p. 130 and fig. 74), and individual leaves appeared in 1967 in the catalogues of Folio Fine Art ("the quality of the leaves is extremely high"), Maggs Brothers ("of a very high quality"), and Alan Thomas ("of exquisite quality"). (ST12747a)



▲ Verso

3 AN 18TH CENTURY ILLUMINATED VELLUM MANUSCRIPT ENTITLED OFFICIUM SACERDOT[OTIS] HEBDOMADAR[II] AD USUM CARTUSIAE VALLISCLUSAE. (France [Provence], 1711) 292 x 197 mm. (11 1/2 x 7 3/4"). 14 p.l., 122 pp. Single column, 20 lines of text in a very attractive mix of neat roman and italic hands. Excellent contemporary black morocco, covers with two double-ruled gilt frames and fleuron cornerpieces, raised bands, spine gilt in compartments with large central complex fleuron and scrolling cornerpieces, densely gilt turn-ins, special gilt-flecked glazed endpapers, all edges gilt. Rubrics and headings in red, a number of pleasing two-line initials in red, title page with hand-painted headpiece containing a medallion showing the dove of the Holy Spirit flying in a sunny sky, this vignette flanked by an olive branch and a ribbon bearing the motto "Virtute Probatum" ("The Proven Power"), and with a pair of crossed quill pens bound by a ribbon above the scribe's name; four other headpieces and two tailpieces, all in floral, foliate, and ribbon designs. ♦Leather with general minor wear, a couple of noticeable abrasions to upper board, but the binding entirely sound, very well preserved overall, and not without appeal. Vellum a bit rumped, causing the boards to splay a bit (as usual), naturally occurring variations in the color of the vellum, occasional minor dust soiling to head edge, a couple of small, additional insignificant imperfections, otherwise a fine example, the leaves clean and fresh, and the appealing script intact and unfaded. **\$6,500 \$5,200**



This is an attractive specimen of an early 18th century Carthusian liturgical manuscript with important monastic origins. The volume begins with a



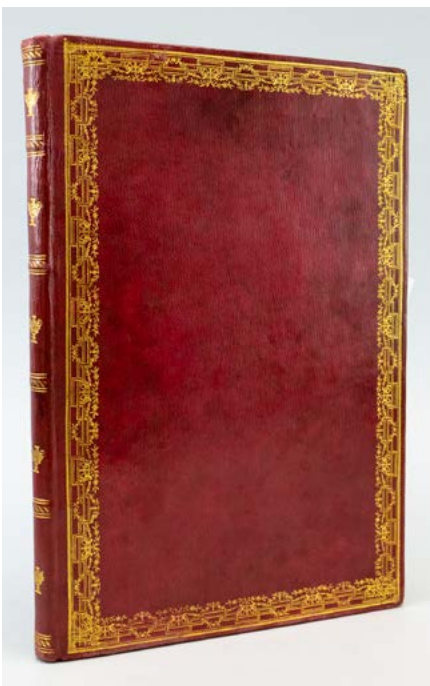
dedication to the prior of the charterhouse (as Carthusian monasteries are called), and continues with a Calendar showing saints days and major festivals. The text provides the Propers and prayers (which change from day to day) for feast (and non-feast) days, as well as the unchanging Common of Saints and prayers for the departed. The manuscript is signed under the title by the scribe, Carthusian priest Bernardus Suzan Albaniensis, which makes it clear that this item came from Chartreuse pontificale du Val-de-Bénédiction at Villeneuve-lès-Avignon (Vaucluse), one of the greatest charterhouses of Europe. Founded in 1358 by Pope Innocent VII in what had been his palace (as Cardinal Etienne Aubert), the Chartreuse pontificale du Val-de-Bénédiction enjoyed both papal and royal patronage, and expanded over time to become the wealthiest charterhouse in France. Our manuscript was produced at the height of the monastery's influence and power: in the late 17th and 18th century, the charterhouse had approximately 40 priests, 30 lay brothers, and an equal number of servants and laborers who tended the extensive vineyards and farmland. It prospered until the French Revolution dissolved all the religious houses in 1790. Suzan, like other Carthusian monks, would have lived as a hermit within a community, housed in his own private cell with a work area, taking all but one meal a week alone. His manuscript would have been written within this cell, rather than in a communal scriptorium. The final line of the title page reads "Iuxta impressum Prisiis. apud Joannem Dupuis," which suggests that the manuscript is a verbatim copy of a printed work, although OCLC seems not to locate a work or publisher

with precisely this name. The fact that the manuscript was made at all—on a superior writing surface at the cost of many hours and many sheep—implies that someone of importance and considerable means wanted a luxurious version of a text that must have been readily available in printed form (on paper). The title of the work, "The Service of the Priest of the Week according to the use of the Carthusians of Vaucluse," indicates that the monks took turns leading the daily offices and Mass. Suzan's script is beautifully spaced and carefully written, providing us with an aesthetically pleasing experience as well as a direct link to monastic life three centuries ago. (ST12194)

The Brightest, Cleanest, and Most Elegantly Written Carta Executoria We've Ever Owned

4 **A BEAUTIFULLY CALLIGRAPHED CARTA EXECUTORIA ON VELLUM.** (Spain, 1793) 306 x 205 mm. (12 x 8"). 37 leaves of text, single column, 18 lines, in a fine, italic hand. Original red morocco, covers with intricate gilt frame of crenellations, garlands, and floral tools, smooth spine divided into panels with decorative rolls, panels with urn centerpieces, marbled endpapers all edges gilt. In a contemporary marbled calf pull-off case. WITH

CHARMING ILLUMINATED INITIALS AND HEADPIECES, TWO FULL-PAGE ILLUSTRATIONS, AND A FOLDING FAMILY TREE. With signatures and three official seals. ♦A little light soiling to binding, a breath of rubbing to extremities, otherwise A VERY FINE COPY, VIRTUALLY PRISTINE INTERNALLY. ~~\$7,500~~ \$5,900



This is a beautifully executed example of a Spanish carta executoria with all the luxurious detailing one would expect from a document meant to verify one's nobility. Such a document, obtained only by those with the considerable means to do so (and, consequently, something purchased as much as bestowed), provided evidence of aristocratic lineage with no trace of peasant, Jewish, or Moorish blood. More than simply

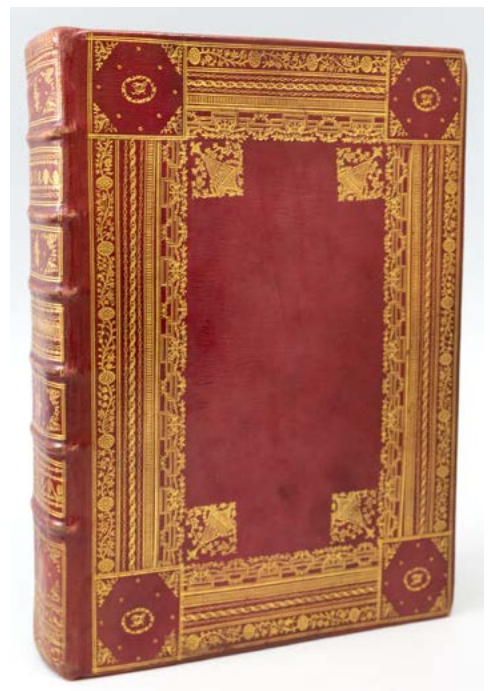


asserting one's high standing, a *carta executoria* exempted the holder from civil suits and taxation. (The noble would have to perform military service in lieu of tax payment, but he could employ someone else to fulfill this obligation—which would in the end be cheaper than paying taxes.) So, well-born clients often spent very substantial sums on commissioning these manuscripts and having them confirmed by the king or other person of authority. And *carta executoria* were often ostentatiously decorated (as here), to suggest the wealth and taste of the grantee. The two full-page miniatures preceding the manuscript show a coat of arms (f. 1r) and obelisk (f. 2v) with the seal stamp of Charles IV, dated 1793. On the marble pedestal is the name of the "Rey de Armas," the public official who was entrusted with the registration of the armorial bearings, the formation of new ones that were granted, and the observance of the heraldic laws. The recipient was Don Rafael Mangino y Fernández de Lima, and this document follows the genealogy of four of his family lines: Mangino, Fernandez de Lima, Urcesi, and Freytas. The manuscript culminates in a splendid family tree, illustrating the

subject's ancestry with bold red, yellow, and blue medallions sprouting on leafy branches, a seascape in the distance. Don Rafael Mangino y Fernández de Lima (1738-1806) was a Knight of the royal and distinguished Order of the Cross of Charles III, Commissioner of the Royal Exercises, and Administrator of the Royal Customs of Puebla. He was the father of Rafael Mangino y Mendivil (1788-1837), deputy and president of the first Constituent Congress of Mexico, and Secretary of the Treasury during the government of Anastasio Bustamante. These kinds of documents appear on the market with some regularity, but very often the quality of the vellum is such that the leaves have yellowed and wrinkled over time, and just as often, the quality of the scribal hand lacks elegance. The present example is the cleanest and brightest—and the hand is the most beautiful—we have ever owned. This is also the first *carta executoria* we've seen with its original calf-covered pull-off case. (ST14260)

Combining a Powerfully Intricate Gilt Binding, a Manuscript Painted with Special Delicacy, And an Historical Personage of Considerable Importance

5 AN IMMENSE, HANDSOME CARTA EXECUTORIA ON PAPER. (BINDINGS - MORENO). (Valladolid, 16 December 1801) 325 x 220 mm. (12 3/4 x 8 3/4"). [185] leaves. Single column, 17 lines in a fine italic book hand. IMPRESSIVE CONTEMPORARY RED MOROCCO, EXTRAVAGANTLY GILT, BY MORENO (stamp-signed at foot of spine), covers framed with multiple decorative and floral rolls, square cornerpieces with cornucopias at corners, wreathed monogram at center, central panel with oblique vase tools at corners, raised bands, spine compartments with either multiple decorative rolls, floral spray centerpiece with cornucopias at corners, or bead-and-patera swag, turn-ins with guilloche roll, sky blue watered silk endleaves with floral gilt roll border, leather hinges, all edges gilt. Each text page with two triple-ruled frames in red and blue, some lettering heightened with gold, 14 major family names given decorative acanthus and floral borders, 14 LARGE DECORATIVE INITIALS FILLED WITH LANDSCAPES AND CASTLES and many incorporating snakes and bird motifs, title page with intricately decorated border, followed by A FULL-PAGE FAMILY CREST and then A STRIKING FULL-PAGE PORTRAIT OF CHARLES IV SURROUNDED BY PUTTI, ANIMALS, GODDESSES, AND SYMBOLIC MOTIFS; later in the text A VERY LARGE AND FINE HIGHLY DECORATIVE FOLD-OUT FAMILY TREE with a full





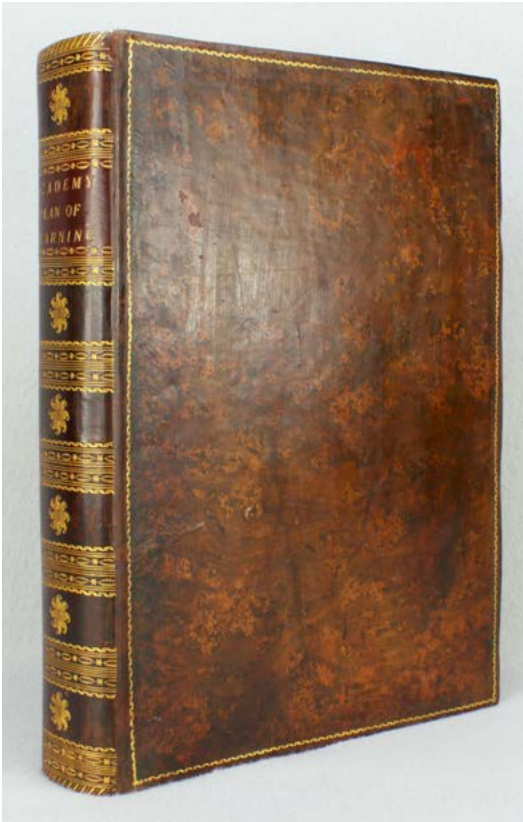
border, sprigs of blossoms, acanthus leaves, and small scenes incorporating flora and fauna, protective silk guards; a decorative signatory page at the end. ♦ Front cover with a couple of finger smudges, rear cover with neat rows of tiny indentations affecting about half the surface (as a decorative feature?), but A SUPERB COPY, remarkably clean, fresh, and bright internally with virtually no signs of use, and the gorgeous binding virtually unworn and glistening with gold. ~~\$12,500~~ \$8,900

This outstanding example of early 19th century Spanish calligraphy, illustration, and bookbinding contains the genealogy of Don Josef Antonio Cavallero, Marquis de Cavallero, the powerful Minister of Justice under Charles IV. Cavallero (1754-1821) exerted considerable influence over the king, and was the nemesis of the Spanish prime minister Manuel Godoy, whose policies he opposed at every turn. But Godoy had the literal last word: most of what we know of Cavallero comes to us from Godoy's vicious description in his memoirs of a physically and morally repulsive drunk who conspired to oppose all science and reform, and to drag Spain back to the days of the Inquisition. The one thing Godoy could not fault was his rival's bloodline, shown by the present elaborate document to be unsullied. Historians have been kinder than Godoy, noting that Cavallero enjoyed a 25-year political career and the confidence of three kings, an unusual accomplishment for someone with all the failings attributed to him by Godoy. It seems likely, given the presence of signatures and seals, that this manuscript was produced and bound for Cavallero by artisans who were among the best in Spain. The palette used in the paintings here is celebratory and cheerful, using primarily bright pinks, blues, yellows, and oranges; the large decorative initials are particularly charming with their candy-colored turrets and whimsical flora and fauna. Of particular interest is the portrait of Charles IV, which is almost pointillist in its technique and gives us the best view of the artist's tastes and style. The roundel portrait itself is rather small, but it is surrounded and buoyed by an abundance of symbolism that includes references to war and to Spanish America. The portrait of Charles IV may have been based on one by Francisco Goya, who painted the King and his family numerous times. We have been unable to trace the binder Moreno in the online database of Historic and Artistic Bookbindings of the Biblioteca Real, nor is he mentioned in Matilde López Serrano's "La Encuadernación Española: Breve historia" (1972), in the "Enciclopedia de la Encuadernación" (1998), or in López-Vidriero's "Great Bindings from the Spanish Royal Collections 15th-21st Centuries" (Ediciones El Viso, Patrimonio Nacional, 2012). His style is somewhat similar to that of his contemporary, Antonio Suárez Jiménez (1770-1836), but Moreno's tools, design, and execution are more delicate than the rather bombastic creations of Jiménez. Whoever Moreno was, he has created an arresting piece of work, and its considerable dynamic power, along with the much more delicate decorations featured in the manuscript (and the importance of the historical personage involved), combine to produce an item of very great beauty and interest. (ST15042)

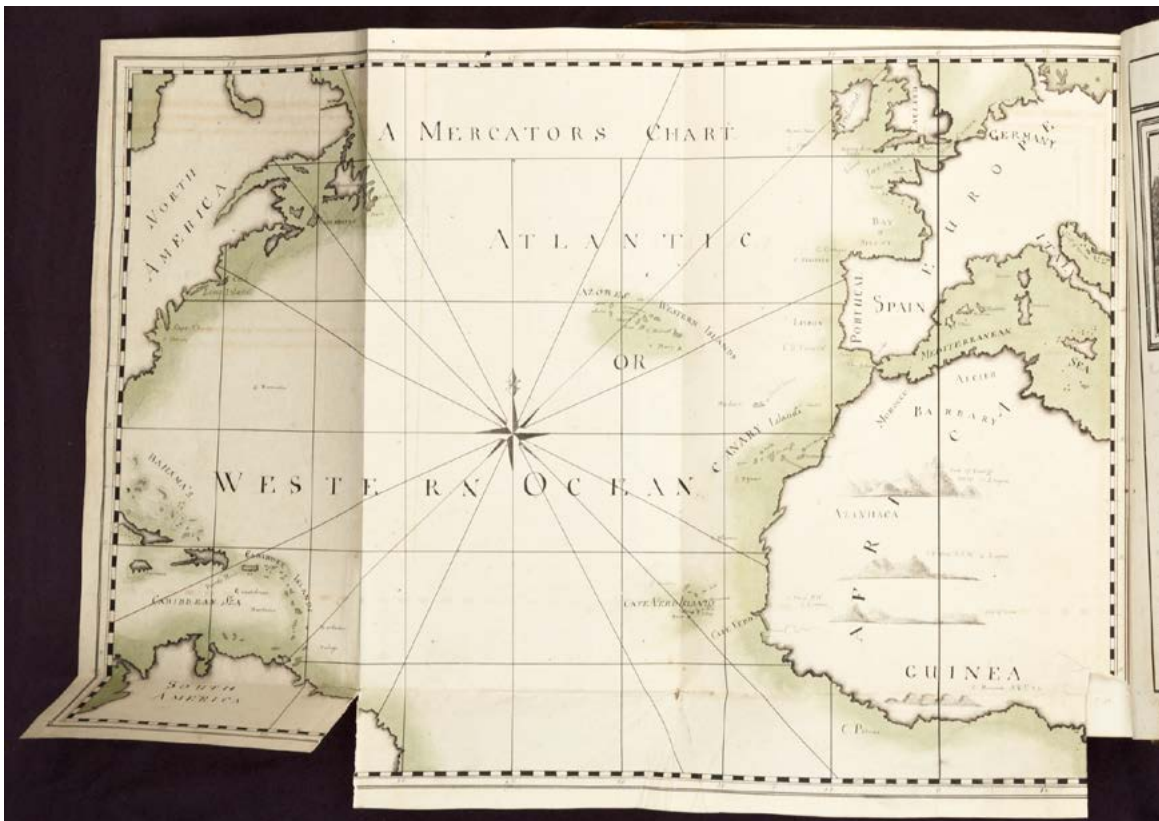
Click on any item number or photograph to go to that item on our website, where there are more images and a link to purchase.

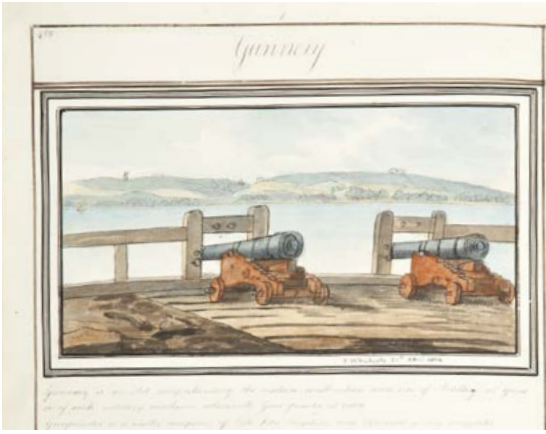
A Substantial Manuscript Beautifully Produced By an Early 19th Century English Naval Cadet

6 (MARITIME MANUSCRIPT). WHICHCOTE, THOMAS. A PLAN OF MATHEMATICAL LEARNING TAUGHT IN THE ROYAL ACADEMY PORTSMOUTH. PERFORMED BY THOMAS WHICHCOTE, A STUDENT



THESE. (Portsmouth, England, 27 April 1804) 375 x 279 mm. (14 3/4 x 11"). 1 p.l. (title), 1-161, [1] (blank), 162-236, [1] (blank), 237-94, [1] (illustration), 295-96, [1] (blank), 297, [1] (blank), 298, [1] (blank), 299, [1] (blank), 300-424, [1] (blank), 425, [1] (blank), 426, [1] (blank), 427-54, [1] (blank), 455-509 pages, all written in a beautiful, clear cursive hand. Pleasing contemporary flamed calf, invisibly rebacked to style, flat spine handsomely gilt in panels formed by multiple plain and decorative rules and with whirling floral centerpiece, red morocco label. COPIOUSLY ILLUSTRATED with 10 half-page and two full-page ink wash illustrations, one half-page and one full-page pen and ink drawings, and 10 half-page watercolors, all land- or seascapes; eight full-page maps and one folding map, all in color; five full-page black and white diagrams, 11 full-page color diagrams, and numerous diagrams in the text, some heightened with color. Front free endpaper with ink ownership inscription of "Thomas Whichcote, Esq., of His Majesty's Ship ye Beaulieu of 44 Guns." ♦ Corners a little bumped, spine a bit dry and crackled with a couple of one-inch chips, minor loss of gilt, folding map with two-inch tear along a fold, just touching the edge of the image, last two leaves with slight soiling and fraying to fore edges, isolated minor thumbing, small stains, and other trivial imperfections, but A VERY FINE MANUSCRIPT, the expertly restored binding sound and attractive, the leaves clean and crisp, the elegant writing extremely clear, and the illustrations demonstrating considerable artistic skill on the part of Midshipman Whichcote. ~~\$25,000~~ \$19,500





This compendium of mathematical knowledge necessary for an officer in the Royal Navy was written and beautifully illustrated by a student at the Royal Naval Academy at Portsmouth, which was founded to recruit and train officers from among the many qualified young men who lacked the family connections otherwise to obtain a naval commission. The volume covers arithmetic, geometry, plane trigonometry, geography, navigation (at 100 pages, by far the longest section), spherics, spherical trigonometry, astronomy, latitude, longitude, marine surveying, fortification, gunnery, and mechanics. The text is neatly written in a very skilled and controlled hand, and examples of calculations are given. Perhaps the most unexpected and pleasurable features of this manuscript are the illustrations, which sometimes approach a kind of modest magnificence. Whichcote was a talented artist, and while at the Royal Naval Academy, he would have had the opportunity to study with noted marine artist Richard

Livesay (1750-1826), who served as drawing master there from 1796 to 1811. The ink washes and watercolors here portray not only ships and scenes at sea, but also several fine landscapes, including a full-page view of the Portsmouth Academy. The fine maps show Christmas Island, the Coast of Kamchatka, Table Bay and the Cape of Good Hope, the western Atlantic with the coastline of North America and the West Indies, and the eastern Atlantic with the coast of Africa, Ireland, Greenland, and Iceland. The whole is beautifully preserved and a wonderful artifact of early 19th century naval knowledge. (ST11776)

An Unusual—and Rare—Intact Painting Done on Cobweb

7 (COBWEB, PAINTING ON). “GEMÄLDE AUF SPINNENGEWEBE.” PORTRAIT OF A WOMAN FROM THE LOWER INN VALLEY IN HER TRADITIONAL COSTUME. (Innsbruck, ca. 1870) Folder: 240 x 206 mm; (9 1/2 x 8 1/8”); painting: 133 x 102 mm. (5 1/4 x 4”). Matted and housed in a black cloth-backed folder with black paper boards. Front pastedown with a sample of the cobweb material and a large paper label in three languages; lower right corner of mat stamped with the name “F. Unterberger / Innsbruck.” ♦Edges and head and tail of spine slightly worn and bumped, light foxing to the mat and interior of the folder, a hint of toning to the lightly colored sky, a tiny hole just grazing the hairline of the subject, small closed tear at the bottom of the image, but all of these imperfections quite trivial, the fragile painting IN ESPECIALLY FINE CONDITION, with the colors very bright, and an altogether remarkable survival. ~~\$6,500~~ \$4,500



Featuring a comely, wistful young peasant woman, this highly unusual piece of art redefines our notion of the term “fine,” being both skillfully executed and painted on a



whisper thin canvas consisting of actual spider webbing. While the earliest such cobweb paintings are purported to have been done by monks and nuns in the 16th century, the form later became a kind of peasant art geared toward the tourist trade in the 19th century. It seems to have been a particular specialty in the areas near the Tyrolean Alps, where the Agelenidae, or “Funnel-Web,” spiders produced webs that were gathered, then layered, wound, and stretched, producing a fabric that was then strengthened by the brushing on of diluted milk. The result was a very fragile fabric, but one sturdy enough to withstand delicate brushstrokes applied by the careful hands of skilled artisans. Our piece almost certainly passed through the hands of one of the most successful purveyors of these paintings,

Franz Unterberger (1838-1902). Best known as a painter in oils of Italian scenery, Unterberger also ran a small workshop located in Innsbruck, where he commissioned and sold cobweb paintings done by accomplished locals. Anonymously painted, the present piece is characterized by particularly fine brushwork, a bright color palette, and charming subject matter, no doubt chosen to appeal to tourists seeking a cheerful memento of their travels. Due to the obvious fragility of the material involved, these kinds of paintings are uncommon on the market, and when they do appear are often defective. The present painting is significantly larger than the few other examples we have been able to find. There are two paintings in the McCormick Library at Northwestern, each measuring 4 x 3", and larger than recent examples at auction, which ranged in size from 3 1/4 x 2 1/4" to 4 1/2 x 3 1/4". According to Lauren Hock's article on the McCormick Library website (22 July 2008), there are fewer than 100 known extant cobweb paintings, and most of them reside in private collections. (ST11417)

8 (ILLUMINATION - MODERN). NORMAN, DA LORIA, Artist. AN ILLUMINATED WATERCOLOR ON PAPER, WITH GOLD HIGHLIGHTING. (ca. 1920) Image: 150 x 225 mm. (5 7/8 x 8 7/8"); frame: 255 x 330 mm. (10 x 13"). Attractively matted and framed. A BEAUTIFUL FULL-PAGE ILLUMINATION DEPICTING THE FOUR SEASONS, personified and surrounding a central figure with halo and wings, decorative surroundings incorporating elemental motifs reminiscent of stained glass techniques, embellished with gilt, the whole enclosed by a decorative gilt border. Signed by the artist in the lower right corner. See: Cynthia Norman, "Biography of da Loria (Belle Elkin) Mitchell Norman," reproduced on askART. ♦IN PRISTINE CONDITION. ~~\$6,500~~ \$3,500



This is a memorable illuminated scene from a versatile artist of the Arts & Crafts movement, a woman lauded by her contemporaries, and with a style highly reminiscent of that of William Blake. Although Norman worked in numerous media, including oils, watercolor, needlework, and murals, she was best known for her exquisite illuminations. The present work is an outstanding example of her fine work in that medium, possibly executed with a book in mind, or perhaps created as a stand-alone painting. It illustrates the four seasons as nymph-like beings, swirling around a central angelic figure. The four elements are also represented in a beautiful array of patterns framing the central image; the whole seems to have been inspired by Medieval enamelwork. Like much of Norman's output, this image is decidedly poetic in appearance: precisely executed, everywhere in motion,

and an abundant source of pleasure for the eye. Our artist's major commissions were illuminations of a similar type, including a copy of the Chiswick Press "Confessions of St. Augustine" for William H. Clark, as well as vellum copies of "Ecclesiastes" and "Song of Solomon" for the New York Public Library. Her work was also sought after by binders like Riviere & Son, for whom she decorated bindings and illuminated a copy of the "Rubaiyat" of Omar Khayyam. Norman's artistic proclivities are often compared to William Blake's; in addition to obvious stylistic similarities and love of expressive imagery, both found inspiration in the internal experience of their religion and even claimed to have had visions. Entirely self-taught, Norman was praised by several prominent contemporary figures in the art world for her precocious talent. Walter Crane called her "an artist of remarkable imaginative feeling . . . doing distinguished work



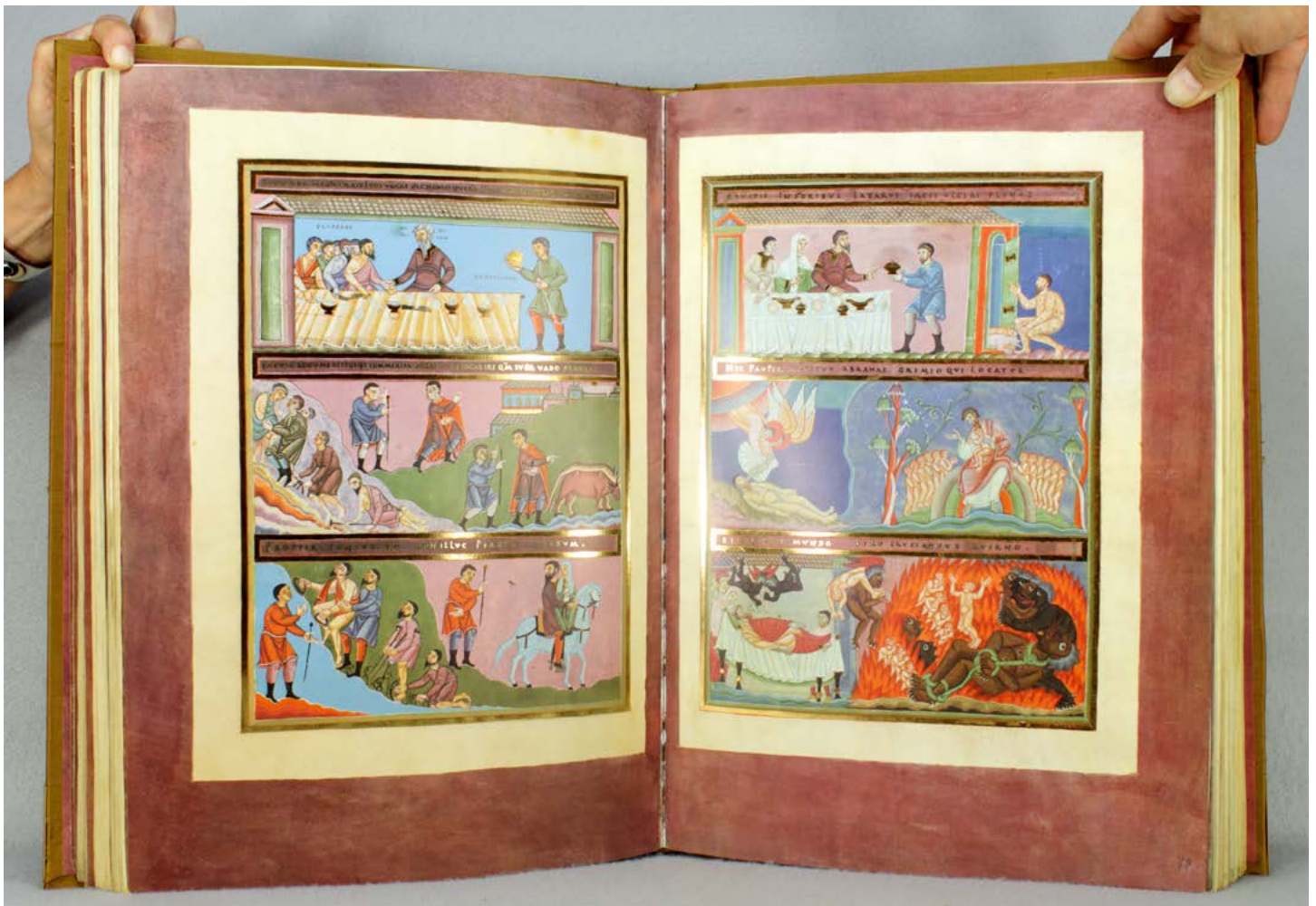
in both painting and decorative design." Sir William Blake Richmond, responsible for the mosaic decoration in St. Paul's Cathedral, said, "So highly do I esteem her decorative designs that I put them side by side with the best work of that nature." Despite being one of the only successful female book illuminators in the early 20th century, sought after by top-tier private and institutional clients alike, Norman's work is surprisingly unknown today and well deserving of rediscovery. (STCJW1801)

For an illuminated manuscript done by Alberto Sangorski in the 1920s, see item #132, below.

*A Huge Facsimile with an Excellent Reproduction
Of Probably the Finest Book Cover of the Ottonian Era*

9 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). **DAS GOLDENE EVANGELIENBUCH VON ECHTERNACH. CODEX AUREUS EPTERNACENSIS. [THE GOLDEN GOSPEL BOOK OF ECHTERNACH].** (Zürich: Coron Verlag, 1982) 457 x 324 mm. (18 x 12 3/4"). 136 leaves (in the facsimile volume). **Two volumes** (including commentary volume in German). Companion volume by Rainer Kahsnitz. No. 8 OF 150 SPECIAL COPIES in the deluxe binding (of 850 total copies). Facsimile attractively bound in the publisher's gold slubbed silk, both covers with brass cornerplates featuring a stylized quatrefoil leaf, front cover with the same plate used, on the diagonal, as centerpiece, wide raised bands; FACSIMILE VOLUME HOUSED IN A STRIKING LEATHER BOX WITH cork lining and a top in which is set A CONVINCING 8 x 5" REPRODUCTION OF THE ECHTERNACH GOSPEL COVER, FEATURING THE 10TH CENTURY OTTONIAN IVORY CRUCIFIXION, AROUND WHICH IS A WIDE FRAME WITH JEWELS set in gold filigree between intricately decorated enamelled plaques; companion volume with vellum spine and rose boards depicting in 28 squares roaring lions in Medieval style. Text in 23 1/2 karat gold, more than 500 initials in colors, gold, and silver, full-page initial at the opening of





each Gospel, four “carpet” openings adorned with the colors and patterns of Byzantine fabrics, and 60 miniatures illustrating Christ in Majesty with the Evangelists and the Prophets, parables told by Jesus, and scenes from the life of Christ. Prospectus with folder containing sample leaf laid in. ♦ The corners of the box showing a hint of wear, but the facsimile volume in virtually mint condition. ~~\$9,500~~ \$7,500

The monks of Echternach, a community founded in Luxemburg in the late seventh century by the English missionary St. Willibrod, produced outstanding illuminated books, one of the grandest of which is this Golden Gospel, named for the golden lettering of the text. Our marvelous facsimile, which does not stint the use of gold leaf, effectively reproduces the delicate colors of the original, in which orchid pink and mint green predominate. The Gospel dates to the early 11th century (the ivory used on the cover of the original book is from a few decades earlier) and is executed in the style of illumination developed during the so-called Ottonian Renaissance of the 10th century, when the German Empire (in which Echternach was then included) was ruled by one Saxon Otto or another: Otto I (936–973), Otto II (973–983), or Otto III (983–1002). One interesting feature of these Gospel illustrations is that the influence of Byzantine Greek art is noticeable; this is due to the arrival in Germany in 972 of the 12-year-old Greek princess Theophano to marry the future Otto II. The Greek influence is particularly strong in the depictions of the evangelists, seated at their desks, surrounded with a classicizing architectural frame, and surmounted by their winged symbols. The four creatures reappear, along with four prophets at their desks, in the eight tondos surrounding the Christ in Majesty, also Greek in style. Whereas these scenes are formal and hieratic, the narrative scenes are done in a lively, vernacular style, and clearly more than one artist worked on this masterpiece. Christ is shown with long black hair, his large hands often raised in a gesture of healing and teaching, followed by disciples wearing a rainbow of garments. Our very substantial and heavy facsimile—the box and two volumes together weigh almost 40 pounds—is an extraordinary piece of work, and it represents facsimile production at its finest, especially in our strictly limited version that reproduces the late 10th century binding done in Trier, considered to be the finest book cover of the Ottonian era. (ST12570)

Sieges, Assaults, Floods, and Autos-da-fé, All in an Imposing Pigskin Binding

10 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). SCHILLING, DIEBOLD, THE ELDER. DIE GROSSE BURGANDER CHRONIK [THE GREAT BURGUNDIAN CHRONICLE], "ZÜRCHER SCHILLING." (Lucerne: Faksimile Verlag, 1985) 391 x 273 mm. (15 3/8 x 10 3/4"). 1,035 pp. (in the facsimile). **Two volumes** (including commentary volume in German). No. 1 OF 980 COPIES. Stately replica blind-stamped pigskin, covers with multiple floral frames, small rampant lion stamped in black ink on each central panel, raised bands, brass and leather clasps. WITH NUMEROUS LARGE MINIATURES depicting battles, sieges, assaults, floods, fires, and the burning of two unfortunates at the stake. ♦In mint condition. ~~\$4,000~~ \$2,900

The Great Burgundian Chronicle, also called the "Zürcher Schilling" (after the author and after Zürich, where it is kept), is the most original and thorough book from the period on the Burgundian Wars between the Swiss Confederation and Charles the Bold. It was executed around 1480 in the tradition of the Bern chronicles begun by Konrad Justinger in 1420, and it is the most comprehensive of all chronicles ever carried out by Schilling. The Great Burgundian Chronicle gives a unique witness as the expression of a genuine patriot, and does so without the heavy censorship that characterizes later, "official," versions of the text. One of the most important features of the manuscript's



illustrations is the landscape in which the events take place. It hardly ever corresponds to topographic reality, but is rather based on the artist's imagination. The viewer sees the depicted scenes from above, being treated to fanciful versions of little towns, villages, and castles, all carefully inserted into a lovely (but imaginative) landscape of rolling hills. (ST12206)

11 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). **DAS STUNDENBUCH DER SFORZA. [THE SFORZA HOURS]**. (Lucerne: Faksimile Verlag, 1993) 206 x 168 mm. (8 1/8 x 6 5/8"). **Four volumes** (each with separate volume of commentary in English and German). With commentary by Mark L. Evans. No. 195 OF 980 COPIES. Publisher's red velvet, flat spine, two silver gilt clasps, each volume housed in a matching velvet box with the commentary volume (in paper wrapper), gilt coat of arms on upper cover of each box. With 138 borders and 48 miniatures by Birago, and two borders and 16 miniatures by Horenbout. ♦ In mint condition. ~~\$5,800~~ \$4,500



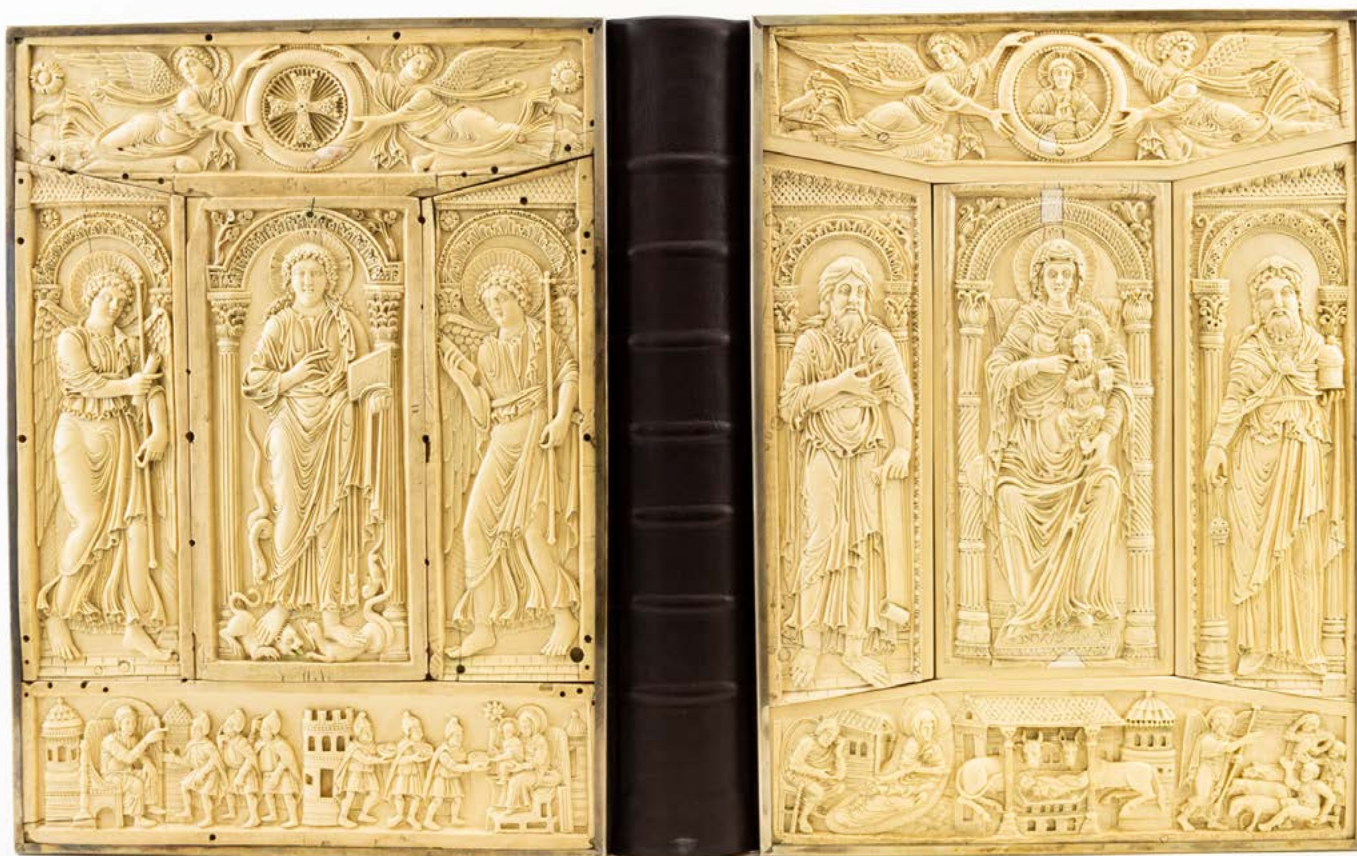
This is a very fine facsimile of a Renaissance Book of Hours with an intriguing history and decoration by two different and distinguished illuminators, one Italian and the other Flemish. The Sforza Hours was originally commissioned from Italian miniaturist Giovan Pietro Birago (fl. 1471-1513) by Bona Sforza, wife of the Duke of Milan, around 1490. A surviving letter from Birago to an unknown nobleman complains that part of the manuscript was stolen by an unscrupulous "Fra Jacopo," and demands restitution in the enormous amount of 500 ducats. No one knows if Birago was ever reimbursed for his loss, but the duchess bequeathed the partial manuscript to her nephew's wife, Margaret of Austria. In 1506, Margaret, daughter of the Holy Roman Emperor, moved to the

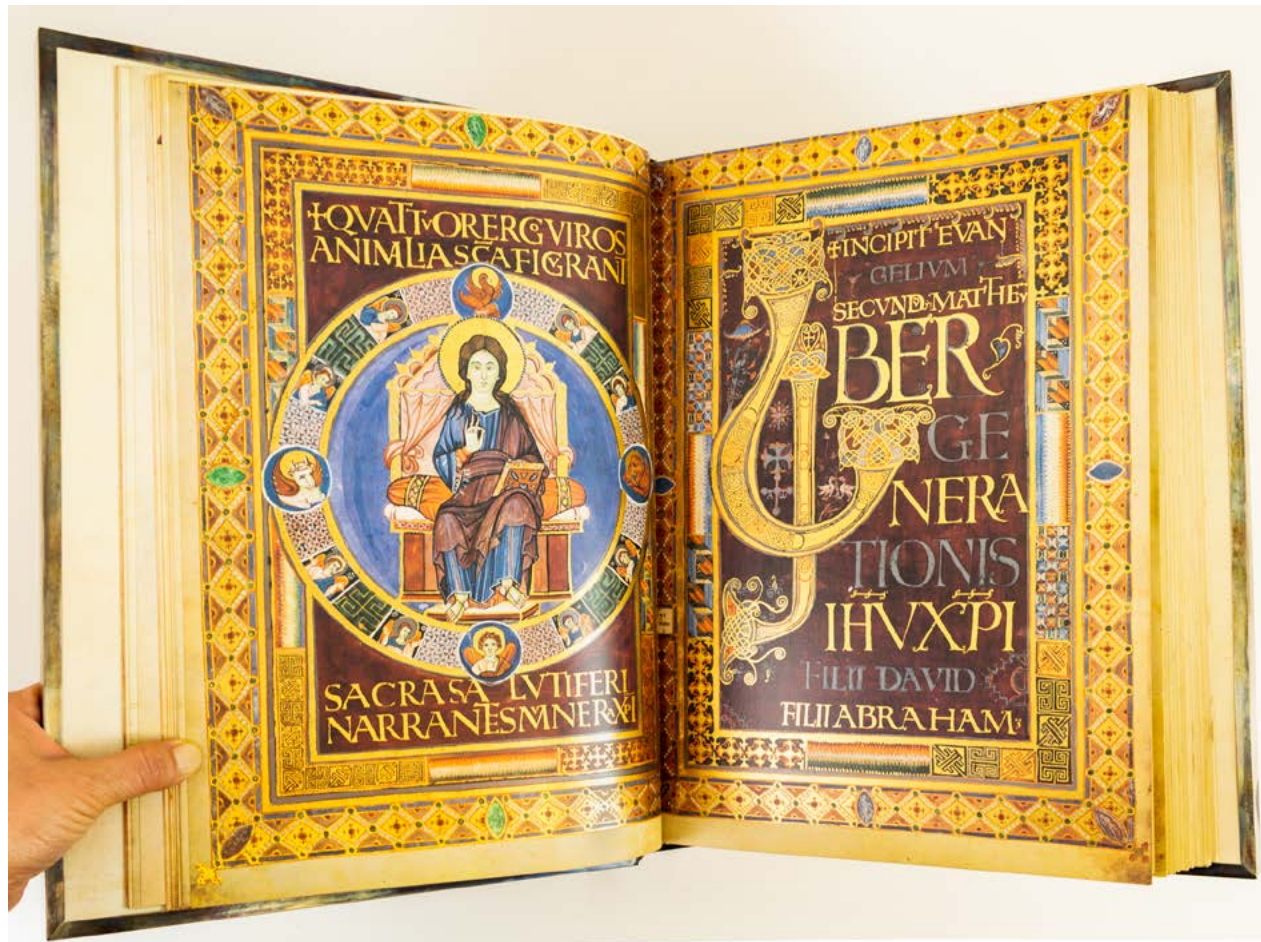


Netherlands, where she served as Regent for the future Charles V until his coronation in 1520. In 1517, she set about completing the Sforza Hours, hiring scribe Etienne de Lale to provide the missing text pages and illuminator Gerard Horenbout (ca. 1465-1541) to paint miniatures and two borders. Horenbout had produced the miniatures in the Breviary of Eleanor of Portugal and those in the Hours of James IV of Scotland. He also briefly worked as painter in the court of Henry VIII. Horenbout included a small portrait of Charles V in one of the borders here, leading art historians to believe that Margaret gave the book to the emperor to commemorate his coronation. The manuscript resurfaced in Madrid in 1871; it was purchased by an Englishman and was donated to the British Library by a later owner. As noted in the library's online exhibit of the work, "The manuscript is outstanding for its rich decorative scheme and an unusually high number of its text pages have minutely detailed borders, initials and vignettes in deep blues, greens and rich reds, to complement the many full-page miniatures." (ST12210)

***In an Intricate Replica Carved Ivory Binding,
One of the Most Beautiful Facsimiles Ever Produced***

12 (FACSIMILE PUBLICATION-ILLUMINATED MANUSCRIPTS, EARLY). DAS LORSCHER EVANGELIAR. [THE LORSCH GOSPELS]. (Lucerne: Faksimile Verlag, 2000) 387 x 279 mm. (15 1/4 x 11"). 111, [1], 124 leaves (in the facsimile). **Three volumes** (including a commentary volume in German and a prospectus). No. 208 OF 333 COPIES with the special replica binding. (There were also 60 copies without the reproduction binding.) IN AN ESPECIALLY FINE REPLICA OF THE ORIGINAL CARVED IVORY BINDING, upper cover with a headpiece showing two angels holding a medallion of Christ, tailpiece depicting the Nativity and Annunciation to the Shepherds, large triptych with the Virgin and Child at center flanked by a bearded saint on each side; lower cover with similar headpiece, but with the tailpiece depicting the visit of the Magi and central triptych with Christ triumphant, an angel on either side; both covers encased within metal frames; raised bands, black leather spine. In a padded black leather folding box with color medallion on upper cover. Text in gold, framed by decorative color columns bordered in silver and gold, three full pages of decorated text, and four full-page miniatures. ♦ In mint condition. ~~\$14,000~~ \$11,000





This facsimile is surely among the most magnificent examples of its type, being deemed sufficiently grand to be used by Pope Benedict XVI as a present to Queen Elizabeth during his visit to Britain in 2010. A monumental work of Carolingian art, known both as the Lorsch Gospels and the Codex Aureus, the original manuscript is one of the rare books of the early Middle Ages entirely written in gold ink. Described as an "evangelium pictum cum auro scriptum habens tabulas eburneas" ("illustrated Gospel Book, written in gold with ivory covers"), it was produced ca. 810 in the scriptorium of Charlemagne at Aachen. It first appeared in a book record of Lorsch Abbey dating back to around 860. Between the text and the decoration, the book could hardly be more golden or more luminous. Reflecting the height of creativity at the time, the covers consist of two ivory plates masterfully carved at the court of Charlemagne around 810. The binding was removed when the manuscript was stolen from the Bibliotheca Palatina in Heidelberg during the Thirty Years War. The front cover is now in the Victoria and Albert Museum, and the rear cover at the Vatican Library, which also holds the manuscript. (ST12208)

In a Gorgeous Replica Binding of Velvet and Jewels, Befitting the Magnificent Lorenzo's Daughter

13 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). **DAS FLORENTINER STUNDENBUCH DES LORENZO DE MEDICI. [THE FLORENTINE BOOK OF HOURS OF LORENZO DE MEDICI].** (Modena: Franco Cosimo Panini Editore/Faksimile Verlag Luzern, 2004) 162 x 105 mm. (6 3/8 x 4 1/8"). [472] pp. (in the facsimile). **Two volumes** (including commentary volume in German). No. 7 OF 980 COPIES. SUMPTUOUS REPLICIA ROYAL PURPLE VELVET, SET WITH LARGE JEWELS, covers adorned with gilded metal filigree lozenge centerpiece containing a large oval lapis lazuli, gilded cornerpieces set with cabochon rose quartz, two golden clasps featuring silver hearts with chain link fasteners incorporating a rectangular piece set with a blue stone, edges gilt and gauffered in a diapered pattern. In a padded, satin-lined blue velveteen jewel box with silver and enamel heraldic crest on the upper cover (the commentary volume concealed beneath the velveteen lining). Rubrics and Calendar text in blue and gold, Kalends and a handful of four- to five-line initials in gold on a blue and green background with foliate decoration, numerous two-line initials in colors and gold, 12 medallions depicting the labors of the month, seven six-line historiated initials in gold accompanied by a floral quarter panel border in pink, blue,



green, and yellow with many gold bezants, five large historiated initials in an elaborate full border teeming with flowers, putti, and gold bezants, with a small vignette in the tail-edge border, and MORE THAN 20 EXQUISITE MEDALLION PORTRAITS of various sizes, as well as FOUR LARGE ARCH-TOPPED MINIATURES in golden frames surrounded by an extremely ornate border full of fruit, flowers, garlands, birds, putti, bezants, and much gold, with similar vignette and medallions. ♦ In mint condition. ~~\$6,000~~ \$4,900

This is a splendid facsimile of the Book of Hours given by Lorenzo the Magnificent (1449-92) to his daughter Luisa (1477-88) in 1485. The text was written by the distinguished humanist scribe Antonio Sinibaldi, who did a great deal of work for the Medicis and who signed and dated the



manuscript. To provide the illumination, Lorenzo commissioned Francesco Rosselli (1445-ca. 1513), who had worked on the famed Bible of Federico da Montefeltro. The result was a jewel of Renaissance art, which was then wrapped in velvet and gems before being presented to the young recipient. The illumination was exceedingly elaborate, the borders representing a memorable wealth of decoration. After the death of Luisa and Lorenzo, the manuscript at some point ended up in the Netherlands—Ferdinand de Merode, Comte de Montfort, inscribed his name on the flyleaf in 1660. The book fell into the hands of infamous book thief Guglielmo Libri in the 19th century, and was subsequently purchased by the 4th earl of Ashburnham. After the earl's death, the Italian government acquired the work and returned it to Florence, where the original presently resides in the Medicean Laurentian Library. (ST12203)

The Facsimile of a Lovely Humanist Book of Hours In a Binding with Riotous Decoration

14 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). **IL LIBRO D'ORE DI BONAPARTE GHISLIERI. [THE HOURS OF BONAPARTE GHISLIERI].** (Modena: Franco Cosimo Panini, 2008) 216 x 152 mm. (8 1/2 x 6"). 136 leaves (in the facsimile). **Three volumes** (including two volumes of commentary, one in German and one in Italian). No. 201 OF 980 COPIES. SUMPTUOUS RED MOROCCO, central panel of each cover with thin open-work black leather in an ornate vine pattern laid over blue and gold silk, creating a stained glass effect, the leatherwork incorporating floral circles painted in red and gold, three large medallions arranged down the center of the panel, those at head and tail of red morocco painted in a black, gold, and blue pattern and with a large, round semi-precious stone at the middle, the central medallion comprising a miniature on silk, that on the upper cover of the Archangel Gabriel, that on the lower cover of the Virgin Mary; raised bands, spine diapered in blind, with a single gilt dot at the center of each lozenge; floral silver cornerpieces and two clasps, red morocco doublures framed in silver, doublure panels with intricate decoration in gilt and black, large central medallion of open-work black leather over blue silk with a molded leather profile of Julius Caesar at center, ivory watered silk endleaves,



all edges gilt and gauffered. In a padded, silk-lined cream-colored suede box with an enamel medallion on the upper cover. BEAUTIFULLY DECORATED THROUGHOUT: with many ornamental initials, elaborate floral extensions and partial borders, a tondo miniature at the foot of each calendar page, seven historiated initials with full borders, and five full-page miniatures, each by a different Italian master. ♦ In mint condition. ~~\$9,000~~ \$7,200

This sophisticated Book of Hours was produced in 1503 at the behest of Bonaparte Ghislieri, a member of an important Bolognese family. In commissioning it, Ghislieri wanted to bring together several of the most famous artists of the period, each of whom was called upon to create a full-page miniature. The intention was to offer a sort of miniature anthology of the best that the Bologna school of illumination could produce at the time. Consequently, we see a succession of works by: Amico Aspertini (Adoration of the Shepherds), Lorenzo Costa (King David and his

Lyre), Il Francia (Francesco Raibolini) (Saint Jerome), Matteo da Milano, (Annunciation), and Perugino, (St. Sebastian). This last is the only miniature ever painted by Raphael's teacher. Bologna was also the home of the scribe, Pierantonio Sallando, who taught grammar at the University of Bologna and was to become a famous professor of writing. The codex passed from the Ghislieris to the Albani family of Urbino, where it is documented in the 18th century; the following century it reached England, where it was purchased by Henry Yates Thompson in 1897. Since 1941 it has been kept in the British Library. (ST12207)



15 (EARLY PRINTING, INCUNABULAR LEAVES - AUGSBURG). ZAINER, GÜNTHER, JOHANNES BÄMLER, ANTON SORG, and others, Printers. A COLLECTION OF 37 PRINTED LEAVES FROM BOOKS PRINTED IN AUGSBURG, 33 FROM INCUNABULA. (Augsburg, 1470-1523) All leaves in archival mats, housed in a (slightly scuffed) linen clamshell box measuring 520 x 365 mm. (20 3/8 x 14 1/2"). 14 LEAVES WITH WOODCUTS, THE MAJORITY OF THESE COLORED BY A CONTEMPORARY HAND. ♦ A couple of leaves a little browned, two others trimmed a bit close, one with loss of headline, trivial marginal stains or smudges, but the leaves generally fine and fresh. ~~\$12,500~~ \$9,500 (ST15096)

The collection includes:

DURANTI, GUILLELMUS. RATIONALE DIVINORUM OFFICIORUM. (Augsburg: Günther Zainer, 22 January 1470) 395 x 290 mm. (15 1/2 x 11 1/2"). Rubricated in red, two two-line initials in red. Goff D-404; BMC II, 315; ISTC id00404000.

JACOBUS DE VORAGINE. LEGENDA AUREA: LEBEN DER HEILIGEN. (Augsburg: Günther Zainer, 1471-72) 325 x 240 mm. (12 7/8 x 9 1/2"). First Edition in German. Goff J-156; BMC II, 317; ISTC ij00156000.



NIDER, JOHANNES. DIE VIERUNDZWANZIG GOLDENEN HARFEN. (Augsburg: Johannes Bämle, 18 December 1472) 265 x 185 mm. (10 1/2 x 7 1/4"). Goff N-223; BMC II, 331; ISTC in00223000.

KÖNIGSHOVEN, JACOB VON. CHRONIK. (Augsburg: Johann Bämle, 1474) 310 x 215 mm. (12 1/4 x 8 1/2"). With two small hand-painted red initials. Not in Goff, BMC, or ISTC. Hain 9791; Proctor 1619.

LEONARDUS DE UTINO. SERMONES AUREI DE SANCTIS. (Augsburg: Monastery of St. Ulrich and St. Afra, 1474) 280 x 190 mm. (11 x 7 1/2"). Bifolium. Rubricated in red. Goff L-154; BMC II 339; ISTC il00154000.

SALOMON, CONSTANTIENSIS. GLOSSAE EX ILLUSTRISSIMIS AUCTORIBUS COLLECTAE. (Augsburg: Monastery of St. Ulrich and St. Afra, ca. 1474) 400 x 280 mm. (15 3/4 x 11"). Goff S-21; BMC II, 340; ISTC is00021000.

GREGORIUS I. EPISTOLAE. (Augsburg: Günther Zainer, ca. 1474-76 [not after 1476]) 365 x 255 mm. (14 3/8 x 10"). Goff G-415; BMC II, 322; ISTC ig00415000.

HENRICUS DE SEGUSIO. SUMMA SUPER TITULIS DECRETALIUM. (Augsburg: Ludwig Hohenwang, 1477) 290 x 215 mm. (11 3/8 x 8 1/2"). Rubricated in red. Goff H-43; BMC II, 359; ISTC ih00043000.

BIBLIA GERMANICA. (Augsburg: Günther Zainer, 1477) 370 x 250 mm. (14 1/2 x 9 7/8"). With a hand-painted red initial. Goff B-629; BMC II, 324; ISTC ib00629000.

BIBLIA GERMANICA. (Augsburg: Anton Sorg, 20 June 1477) 360 x 250 mm. (14 1/8 x 9 7/8"). Seventh German Bible. With two red initials. Goff B-630; BMC II, 344; ISTC ib00630000.

GRITSCH, JOHANNES. QUADRAGESIMALE. (Augsburg: Johann Wiener, 1477) 310 x 210 mm. (12 1/4 x 8 1/4"). Rubricated in red. Goff G-492; BMC II, 357; ISTC ig00492000.

EPISTOLAE ET EVANGELIA (PLENARIUM) [German]. (Augsburg: Anton Sorg, 7 May 1478) 300 x 210 mm. (11 7/8 x 8 1/4"). With a hand-colored woodcut. Goff E-76; BMC II, 346; ISTC ie00076000.

BRANDAN, S. DIE WUNDERBARE MEERFAHRT DES HL. BRANDAN. (BRANDANS MEERFAHRT). (Augsburg: Anton Sorg, 1479?) 270 x 195 mm. (10 5/8 x 7 5/8"). With two woodcut initials and two hand-colored woodcuts. Goff B-1073; BMC II, 345; ISTC ib01073000.

JACOBUS DE VORAGINE. LEGENDA AUREA: LEBEN DER HEILIGEN. (Augsburg: Johannes Bämmler, 1480) 215 x 150 mm. (8 1/2 x 6"). Goff J-158; ISTC ij00158000; not in BMC.

BIBLIA GERMANICA. (Augsburg: Anton Sorg, 3 January 1480) 360 x 260 mm. (14 1/8 x 10 1/4"). Eighth German Bible. With a large hand-colored initial. Goff B-631; BMC II, 347; ISTC ib00631000.

HISTORIATED HAND-COLORED WOODCUT INITIAL FROM BIBLIA GERMANICA. (Augsburg: Anton Sorg, 3 January 1480) 225 x 110 mm. (8 7/8 x 4 3/8").

SPIEGEL DES SÜNDERS. (Augsburg: Johann Schönsperger, 23 February 1482) 300 x 205 mm. (11 7/8 x 8"). With several woodcut initials. Goff S-677; BMC II, 364; ISTC is00677000.

HIERONYMUS. VITAE SANCTORUM PATRUM, SIVE VITAS PATRUM. LEBEN DER HEILIGEN ALTVÄTER. (Augsburg: Anton Sorg, 25 September 1482) 280 x 195 mm. (11 x 7 5/8"). With hand-colored woodcut on recto and an initial on verso. Goff H-217; BMC II, 350; ISTC ih00217000.

MEGENBERG, CONRAD VON. BUCH DER NATUR. (Augsburg: Anton Sorg, 24 July 1482) 250 x 180 mm. (9 7/8 x 7"). With large woodcut initial on recto and full-page woodcut on verso. Goff C-845; BMC II, 349; ISTC ic00845000.

SUSO, HENRICUS. DAS BUCH GENANNT SEUSE. (Augsburg: Anton Sorg, 19 April 1482) 255 x 180 mm. (10 x 7"). With four small and two large woodcut portraits, colored by a contemporary hand. Goff S871; BMC II, 349; ISTC is00871000.

RICHTENTAL, ULRICH VON. CONCILIUM ZU KONSTANZ. (Augsburg: Anton Sorg, 2 September 1483) 280 x 195 mm. (11 x 7 5/8"). With four coats of arms in contemporary coloring. Goff R-196; BMC II, 350; ISTC ir00196000.



AUSLEGUNG DER HEILIGEN MESSE. (Augsburg: [Johann Bämle], 10 December 1484) 260 x 180 mm. (10 1/4 x 7 5/8"). With initial. Goff A-1396; BMC II, 337; ISTC ia01396000.

JACOBUS DE VORAGINE. LEGENDA AUREA: LEBEN DER HEILIGEN. (Augsburg: [Johann Schönsperger], 8 June 1485) 280 x 190 mm. (11 x 7 1/2"). With initial on verso. Goff J-162; ISTC ij00162000; not in BMC.

BIBLIA GERMANICA. (Augsburg: Johann Schönsperger, 25 May 1487) 285 x 200 mm. (11 1/4 x 7 7/8"). 11th German Bible. With three hand-colored woodcut initials. Goff B-634; ISTC ib00634000; not in BMC.

EPISTOLAE ET EVANGELIA (PLENARIUM) [German]. (Augsburg: Johann Schönsperger, 12 February 1489) 260 x 190 mm. (10 1/4 x 7 1/2"). With three hand-colored woodcuts. BMC II, 367; ISTC ie00084700; not in Goff.

BIBLIA GERMANICA. (Augsburg: Johann Schönsperger, 9 November 1490) 245 x 165 mm. (9 5/8 x 6 1/2"). 12th German Bible. With a large hand-colored initial. Goff B-635; ISTC ib00635000; not in BMC.

BURLAEUS, GUALTHERUS [BURLEY, WALTER]. DE VITA ET MORIBUS PHILOSOPHORUM. BUCH VON DEM LEBEN UND SITTEN DER HEYDNISCHEN MAISTER. (Augsburg: Anton Sorg, 16 January or 31 August 1490) 190 x 125 mm. (7 1/2 x 5"). Translated into German by Anton Sorg. Two leaves mounted side-by-side in one mat, each with a woodcut. Goff B-1328; BMC II, 355; ISTC ib01328000.

DIE NEU EHE UND DAS PASSIONAL VON JESU. (Augsburg: Johann Bämle, ca. 1490) 235 x 165 mm. (9 1/4 x 6 1/2"). Two leaves, mounted side-by-side in one mat. Each with woodcut and one or two small initials. Not in Goff, BMC, or ISTC.

HIERONYMUS. VITAE SANCTORUM PATRUM, SIVE VITAS PATRUM / LEBEN DER HEILIGEN ALTVÄTER. (Augsburg: Johann Schobsser and Anton Sorg, 19 December 1492) 260 x 185 mm. (10 1/4 x 7 1/4"). One leaf with hand-colored woodcut, plus a 210 x 150 mm. fragment of another leaf. Goff H-220; BMC II, 378; ISTC ih00220000.

EIKE VON REPGOW. REMISSORIUM. (Augsburg: Johann Schönsperger, 8 April 1495) 300 x 210 mm. (11 7/8 x 8 1/4"). With woodcut initial. Goff E-19; BMC II, 368; ISTC ie00027300.

NIDER, JOHANNES. PRAECEPTORIUM DIVINAE LEGIS. (Augsburg: Johann Schönsperger, 1495) 280 x 205 mm. (11 x 8"). With red initial. Not in Goff, BMC, or ISTC.

BRANT, SEBASTIAN. KLAG, ANTWURT, AND URTEIL. (Augsburg: Johann Schönsperger, 1497) 275 x 190 mm. (10 7/8 x 7 1/2"). Not in Goff, BMC, or ISTC.

SCHEDL, HARTMANN. LIBER CHRONICARUM. (Augsburg: Johann Schönsperger, 1 February 1497) 290 x 205 mm. (11 3/8 x 8"). A pirated edition known as the "Small Nuremberg Chronicle." Two leaves matted together, one with full-page woodcut on recto and a small woodcut on verso, the other with several small woodcuts. Goff S-308; BMC II, 370; ISTC is00308000.

FACSIMILE OF A LEAF FROM "GEBETBUCH KAISER MAXIMILIAN" originally printed in Augsburg by Johann Schönsperger with border illustration by Dürer. Color lithographed in Munich by Lth. Nepomuck Strixner, 1808. 350 x 250 mm. (13 3/4 x 9 7/8").

MAXIMILIAN I, HOLY ROMAN EMPEROR. THEUERDANK. (Augsburg: Johann Schönsperger, 1519) 340 x 225 mm. (13 3/8 x 8 7/8"). Second Edition. Type cut by Jost von Dienecker, Antwerp. VD 16 M 1650; Brunet V, 767.

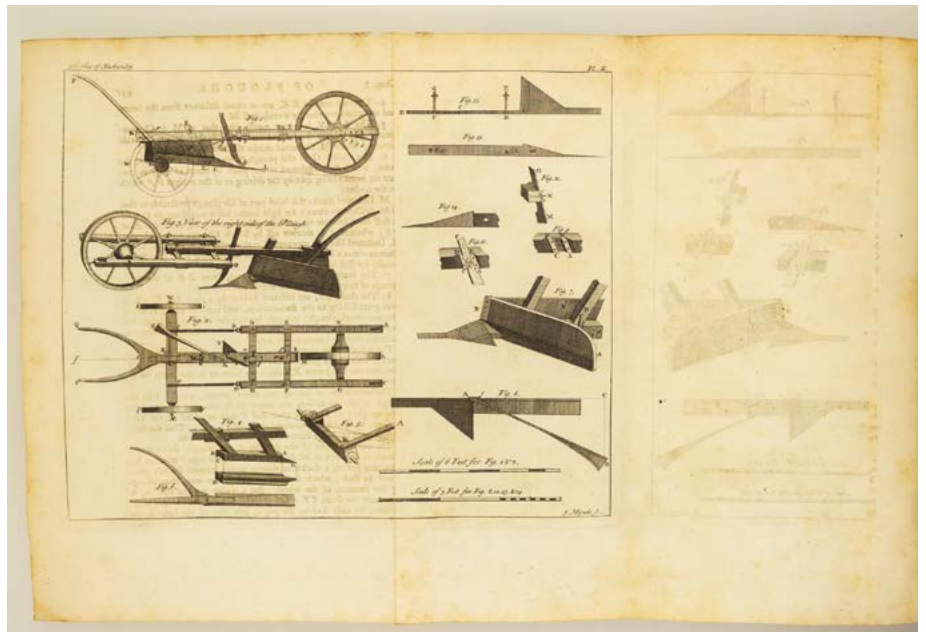
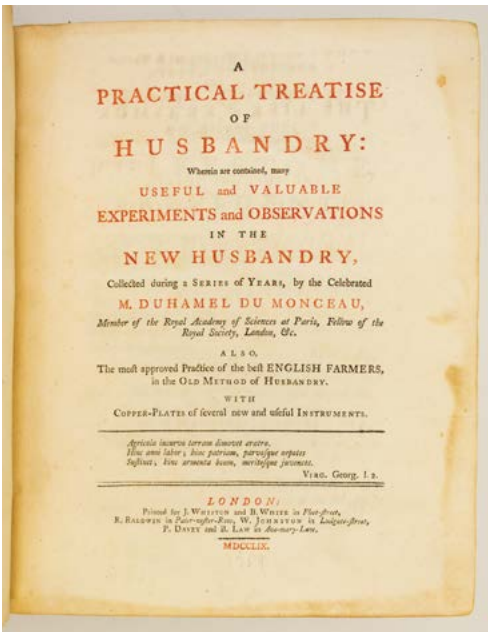
DER GILGENGART. (Augsburg: Johann Schönsperger, 1520) 145 x 100 mm. (5 3/4 x 4"). With hand-colored woodcut border by Hans Weiditz. Printed in "Theuerdank" type. VD 16 G 2035.

BIBLIA GERMANICA. DAS BUCH DES NEWEN TESTAMENTS. (Augsburg: Johann Schönsperger, 1523) 300 x 205 mm. (11 7/8 x 8"). Luther translation. With full-page woodcut by Hans Schäußelein. Printed in "Theuerdank" type. VD 16 B 4323.

SECTION II: 17TH & 18TH CENTURY BOOKS

The Hunt Copy of a Work that Fostered the Modern Idea of Seed Planting

16 (AGRICULTURE - 18TH CENTURY). **DUHAMEL DU MONCEAU, [HENRI-LOUIS]**. A PRACTICAL TREATISE OF HUSBANDRY. (London: Printed for J. Whiston and B. White, 1759) 268 x 210 mm. (10 1/2 x 8 1/4"). xxiv, 491, [9] pp. (the last ads). Translated and edited by John Mills. First Edition in English. Contemporary sprinkled calf, raised bands, rebacked with brown morocco, original tan morocco title label (restorations to corners). With a folding diagram for barley planting, and six copper engravings of farm equipment (ploughs, seed drills, etc.), four of them folding. Front pastedown with armorial bookplate of Sir George Shuckburgh, Bart., and ex-libris of Rachel McMasters Miller Hunt. Fussell II, 48-49; Hunt 564 (this copy). ♦Extremities a bit rubbed, corners bumped, but A FINE COPY INTERNALLY, quite clean, fresh, and wide margined, in a solid, serviceable binding. **\$1,900**
\$1,500



This is the Hunt copy of an influential work by the French polymath whom Raphael calls “one of the outstanding botanists of the 18th century” in the fields of plant physiology and agriculture. A physician, naval engineer, and botanist, Henri-Louis Duhamel du Monceau (1700-82) gave up on formal university training to take lodgings near the Botanical Gardens, where he pursued his own plan of learning from the director and from other distinguished persons who gathered there. After inheriting his father's estate, he set up a model farm on the property to test various theories and methods of agriculture. According to Fussell, Duhamel was a proponent of Jethro Tull's “drill husbandry” method of cultivating seeds planted in rows by machine, the technique that formed the basis of modern agricultural practice. “He carried out extensive and probably costly experiments and demonstrated the financial advantages and increased physical volume of yield the system provided. This book no doubt played a large part in stimulating interest in the drill husbandry.” Hunt notes that the present work was “apparently collected from several publications by Duhamel . . . with the addition of observations and experiments by other French and English writers” by translator and editor John Mills, (ca. 1717 - ca. 1794). The present item was once owned by one of the greatest botanical book collectors of modern times, Rachel McMasters Miller Hunt (1882-1963). According to the Hunt Institute website, “at the age of 15, Rachel received her first rare book, Leonard Meager's ‘The English Gardener’ (1670), from a family member. Given her interest in plants, gardens, books and history, this book planted the seed[!] for a lifelong appreciation of reading and collecting books about botany, gardens and other plant-related topics.” In addition to assembling an outstanding book collection, Hunt was a respected bookbinder who studied with Cobden-Sanderson's pupil Euphemia Bakewell and operated the Lehcarr (Rachel spelled backwards) Bindery out of her family home. She was a founding member of the Hroswitha Club for women bibliophiles, which has since merged with the formerly all-male Grolier Club. Another previous owner, Sir George Shuckburgh, sixth baronet (1751-1804), was a prominent mathematician who was awarded the Royal Society's Copley Medal for his work to establish the standard length of a yard. (ST15736e)

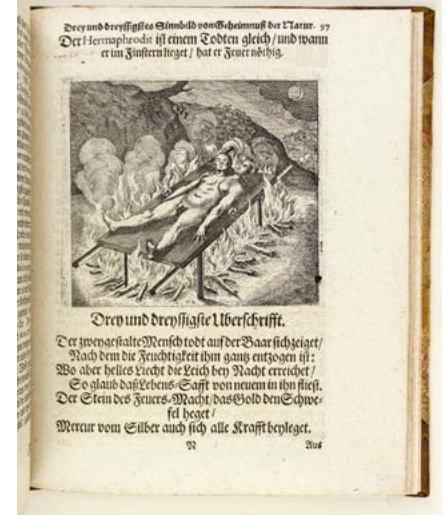
*“Indisputably the Most Beautiful, the Strangest,
And Most Inventive Work of 17th Century Esoteric Alchemy”*

17 (ALCHEMY - EMBLEM BOOK). MAIER, MICHAEL. CHYMISCHES CABINET DERER GOSSEN GEHEIMNUSSEN DER NATUR DURCH WOHL ERSONNENE SINNREICHE KUPFFERSTICHE UND EMBLEMATA. (Frankfurt: Georg Heinrich Oehrling, 1708) 202 x 160 mm. (8 x 6 1/4"). 2 p.l., 151, [2] (blank), 152-53 pp. First Edition in German. Original patterned paper boards and calf corners, expertly and sympathetically rebaked with unadorned calf, raised bands. WITH 50 FINE COPPER-ENGRAVED EMBLEMS BY MATTHÄUS MERIAN THE ELDER. Front pastedown with engraved “Mannington Hall” bookplate of English diplomat Horatio Walpole (1678-1757). Ferguson II, 63; Duveen 385; Landwehr, “German Emblem Books” 413; Kindlers Neues Literatur Lexikon X, 886; Nummedal, “How to Read the Alchemical Corpus” (introduction to the digital edition at the Max Planck Institute); Thorndike VII, 173. ♦ A little soiling to boards, but the binding solid and not without appeal, leaves lightly washed, one small rust spot to text, one ink stain obscuring a couple of letters, but AN EXCEPTIONALLY PLEASING COPY, the text especially clean, with excellent impressions of the engravings. ~~\$24,000~~ \$18,500



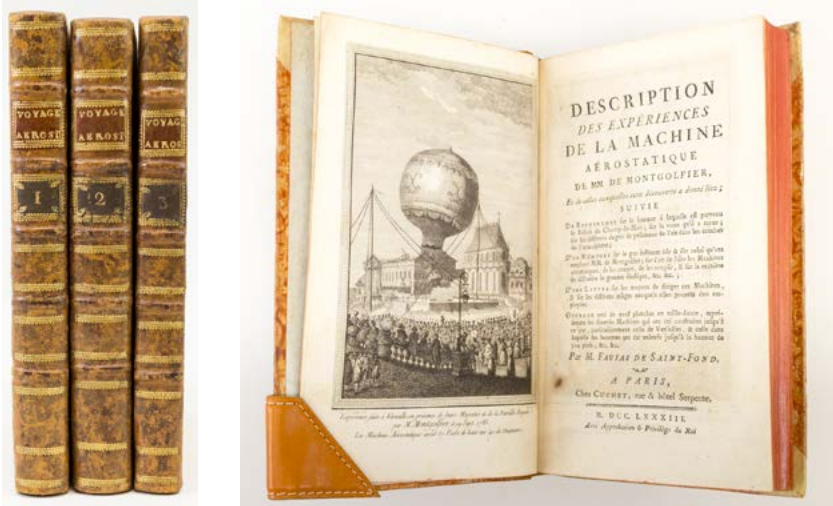
Using the same Merian engravings created for the 1617 original printing (entitled “Atalanta Fugiens”), this is the second edition and the first in German of a work described by Kindlers as “indisputably the most beautiful, the strangest and most inventive work of 17th century esoteric alchemy.” Maier begins with the myth of Atalanta told in Ovid’s “Metamorphoses” and then brings in poetry, music, alchemical symbols, and emblems. This “Chemical Cabinet” presents 50 emblems, “each containing a motto, a copper plate engraving by the renowned Matthäus Merian, an epigram (in German and Latin), an accompanying fugue (or canon) for three voices, and a discourse explicating the emblem’s alchemical meaning. The parts of each emblem and the book as a whole are meant to work together, with the music, image, and text as an interlocking guide to alchemical theory and to the production of the philosophers’ stone. The multimedia ‘Atalanta fugiens’ was meant not only to link sound, sight, and intellect, but

also to spark discussion and laboratory practice, making it an intriguing point of entry into an examination of the place of reading and writing—and their relationship to other bodily ways of knowing—in the production of early modern knowledge.” (Nummedal, introduction to “Project Atalanta,” the Max Planck Institute’s digital edition of “Atalanta Fugiens”) German physician, courtier, and alchemist Michael Maier (1568-1622) studied medicine at Padua and at the University of Basel, and he served as physician and counselor to Holy Roman Emperor Rudolf II. According to Thorndike, “Maier was a Rosicrucian and gained Robert Fludd for that fraternity”; DSB notes that he “helped to organize the publication of the works of Fludd in Frankfurt . . . [and] probably had a hand in the publication of the ‘Fama Fraternitatis’ (1616).” This is a scarce edition in commerce (and a good deal rarer than the dramatically more costly first edition): ABPC and RBH record seven other copies sold at auction in the past 50 years. This book (and books like it) almost never turn up in decent condition, let alone as pleasing as the present copy. (ST16190)



*The Beginning of the History of Manned Flight, a Very Fine Copy,
With a Uniformly Bound Very Rare Book on Creating Static Electricity*

18 (AVIATION - BALLOONS). FAUJAS DE SAINT-FOND, BARTHÉLÉMY. DESCRIPTION DES EXPÉRIENCES DE LA MACHINE AÉROSTATIQUE DE MM. DE MONTGOLFIER. [and] L’ART DE VOYAGER DANS LES AIRS, . . . [bound with] ROULAND. DESCRIPTION DES MACHINES ÉLECTRIQUES À TAFFETAS, DE LEURS EFFETS ET DES DIVERS AVANTAGES QUE PRÉSENTENT CES NOUVEAUX APPAREILS. (Paris: Cuchet, 1783-1784; 1784; Amsterdam and Paris: Gueffier, 1785) 223 x 127 mm. (8 x 5"). **Three separately published works bound as a three-volume set (the first work occupying the first two volumes).** FIRST EDITIONS. Second Issue of the first work, with the



four-page “Supplément” at the end. Uniform contemporary orange paste-paper boards backed with marbled sheepskin, corners tipped with vellum, raised bands flanked by decorative gilt rolls, one red and one green morocco label. First work with a folding table and 14 ENGRAVED PLATES (nine numbered plates in first volume, five in second, two of the latter folding); second with three engraved plates; third work with one folding plate. First work: Darmon 51; PMM 229; Norman I, 769; Maggs Bros., “The History of Flight” 65. ♦ A hint of rubbing to extremities, intermittent minor browning, small rust spots, or offsetting in the text bed (largely due to inferior paper stock), four leaves with one-inch brown stain

to text (nothing obscured), a couple of short marginal tears (from rough opening), but QUITE A FINE SET—the text clean, fresh, and well-margined, the plates with excellent impressions, and the binding remarkably well preserved, with few signs of wear. ~~\$5,500~~ \$4,400

This is the second issue, with the rare “Supplément” (in the second volume), of the earliest account of the first public experiments with hot air balloons, and it is considered to be the first authoritative technical and historical work on aerostation as well as the first serious discussion of balloon travel as a practical possibility. The experiments were conducted by the Montgolfier brothers, Joseph (1740-1810) and Etienne (1745-99), who had been intrigued by the experiments of Cavendish and Priestly with “inflammable air.” The eminent scientist Faujas (1741-1823), who was the promoter, financier, and chronicler of the Montgolfiers, quickly published this account after the brothers had launched a balloon at Annonay in June of 1783, then a balloon carrying some farm animals in September, and finally a balloon carrying Pilatre de Rozier and the Marquis d’Arlandes in November. This last flight—the first manned aerial voyage in history—covered five-and-one-half miles across Paris and lasted 25 minutes. Plate 8 here shows the two original aeronauts viewed from the terrace of Franklin’s home in Passy. The third volume begins with a discussion of the inflammable gas used to lift the balloons, and gives a summary of Montgolfier’s history of balloon flights. The final work sets forth another scientific innovation, an electrostatic machine that employed sheets of taffeta to create friction that produced static electricity. The Royal Academy of Sciences tested the machine and found it a great improvement—less expensive and less liable to accidents—than earlier machines that had used plates of glass. The work seems to be very rare: we could find no copy sold at auction in either RBH or ABPC. This is a most appealing set, its combination of works on inventions offering a glimpse of the popular fascination with emerging technologies, especially those related to flight, in the late 18th century. (ST15350)

***Bound in Glowing, Lavish Morocco by the Andreoli Brothers for
A Florentine Couple from the Prominent Machiavelli and Bacelli Families***

19 (BINDINGS - ANDREOLI/ROSPIGLIOSI BINDERY). FRANCESCO DI SALES. LE OPERE. (Venetia [Venice]: Bertani, 1667) 143 x 77 mm. (5 5/8 x 3”). **Five Volumes.** Translated from the French into Italian by Daniello de Nobili. With a life of the saint by Father Giuseppe Fozi, S. J. SUPERB CONTEMPORARY ROMAN BROWN MOROCCO, LAVISHLY GILT, BY THE ANDREOLI BINDERY, covers with decorative gilt roll frame enclosing central panel with elaborate cornerpieces of fleurons, scrolls, and small tools, the arms of the Machiavelli and Bacelli families at center surrounded by gilt filigree and flanked by two putti holding a crown above it, flat spine with repeating lozenges composed of floral tools, gilt titling at head, all edges gilt. Engraved publisher’s device, decorative initials, tailpieces. For the binding: “Legatura romana barocca” plate 66 (diamond stamp), and plate 68 (outer border). ♦ One leaf with short closed tear into text (no loss), occasional small stains, creases, or other trivial defects, but the text clean, fresh, and mostly rather bright; upper board of first volume with small patch of lost patina from insect activity, tiny wormhole to a couple of joints, a breath of rubbing to extremities, but AN EXTRAORDINARILY FINE SET OF BINDINGS, GLOWING WITH GILT and showing only negligible signs of wear. ~~\$7,500~~ \$5,900



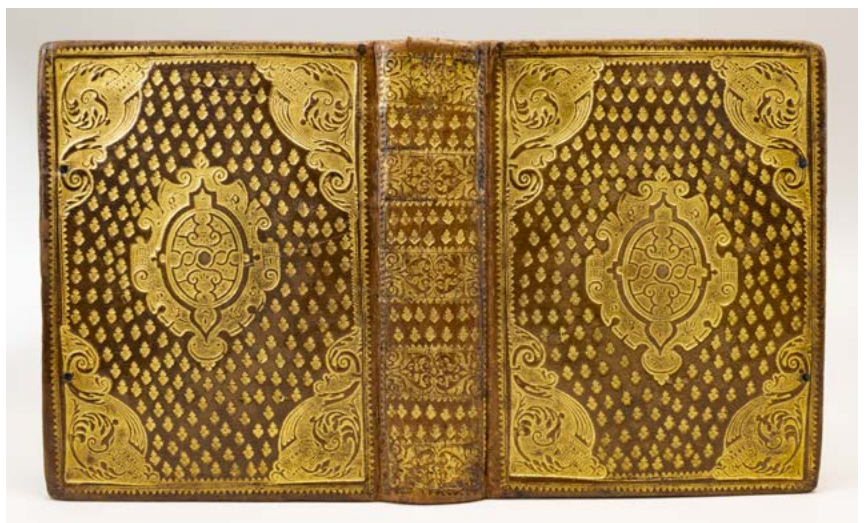
This is a lovely example of the celebrated work produced in the heyday of the bindery operated by Gregorio and Giovanni Andreoli, dubbed the "Rospigliosi Bindery" by Hobson because it was the favored atelier of Cardinal Giulio Rospigliosi (1600-69), later Pope Clement IX. In addition to work done for Rospigliosi and other princes of the Church, the Andreolis bound books for merchant princes like the Medici and Borghese, and for real royalty, notably Queen Christina of Sweden, who called on them to bind books for the library she created at her

Roman palazzo. Our volumes were bound for a couple from two prominent Florentine families: the Machiavelli, who gave us the great political philosopher Niccolò, and the Bacelli, a family of skilled stonemasons that achieved sufficient prosperity and social position to receive a coat of arms in the 16th century. Active from about 1630 until the early years of the 18th century, the bindery was at its zenith of production and design in the 1650s through the 1680s. Their symmetrically arranged, tasteful designs featured much ornate tooling and repetition of small stamps. Bindings done for a noble or ecclesiastical client would often have, as here, the patron's coat of arms at center. In 1665, Gregorio was given a lifetime appointment as binder to the Vatican Library. The text here contains the influential devotional works of the beloved Genevan bishop, saint, and doctor of the Church, Francis de Sales (1567-1622, canonized 1665), one of the most persuasive forces of the Counter-Reformation. Emphasizing the love of God rather than the prospect of eternal damnation, Francis wrote "Introduction to the Devout Life," "Treatise on the Love of God," "Spiritual Discourses," and "Spiritual Exercises" in vernacular language for a lay audience. It was through these works, all of them included in this set, that he had a great deal of success winning back Protestants to Mother Church. (ST15484a)

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

20 (BINDINGS - BATEMAN). HAYWARD, JOHN. THE SANCTUARIE OF A TROUBLED SOULE. [and] DAVID'S TEARES. (London: Printed by George Purslow, 1623) 195 x 145 mm. (7 3/4 x 5 3/4"). 20 p.l., 193, [17], 250, [4] pp. (including blank); 4 p.l., 344 pp. (second work without title page and frontispiece). Two works in one volume, the first work in two parts. SPLENDID 17TH CENTURY ENGLISH CALF, HEAVILY GILT, PROBABLY BY JOHN OR ABRAHAM BATEMAN, covers with a field of many florettes surrounding a large gilt arabesque centerpiece and enclosed by azured cornucopia cornerpieces; flat spine divided into nine panels featuring alternating floral bands and florette rows, marbled endpapers, edges gilt and elaborately gauffered and painted, traces of two pairs of ties. Elaborate allegorical title page engraved by John Payne. Verso of front flyleaf with bookplate of Maurice Burrus dated 1937; recto of rear flyleaf with small "Bibliotheca Heberiana" ink stamp of Richard Heber (see below for both). STC 13008, 12992. ♦ Joints and extremities a little rubbed, title page mounted, occasional minor soiling, stains, or light foxing, primarily affecting margins, but still a really excellent copy, the interior generally clean and crisp despite the occasional imperfection, and THE UNRESTORED BINDING ENTIRELY SOLID, SHOWING ONLY MINOR WEAR, AND BRIGHT WITH GILT. ~~\$19,500~~ \$15,000

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

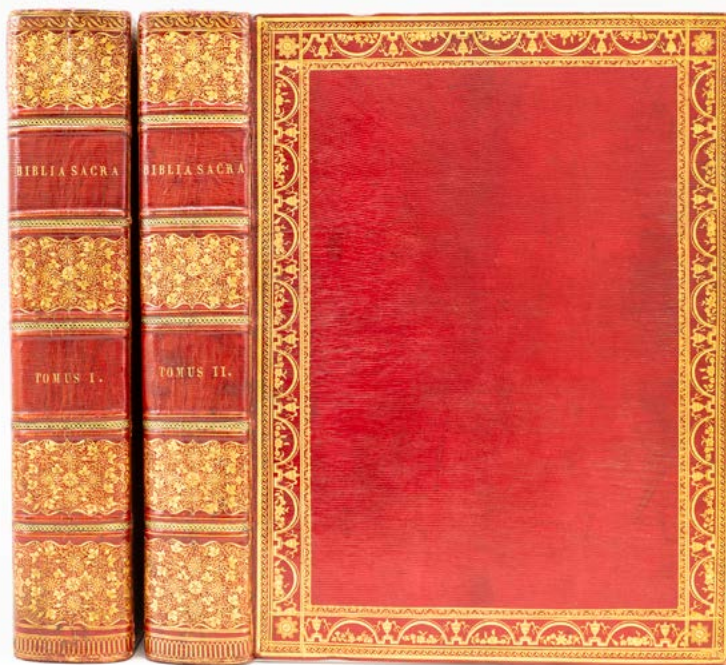


himself imprisoned after his first work, "The First Part of the Life and Raigne of King Henrie III" (1599), offended Queen Elizabeth, as it was dedicated to (and seemed to support) Robert Devereux, 2nd Earl Essex, executed for treason in 1601. While in prison until the queen died in 1603, Hayward seemed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



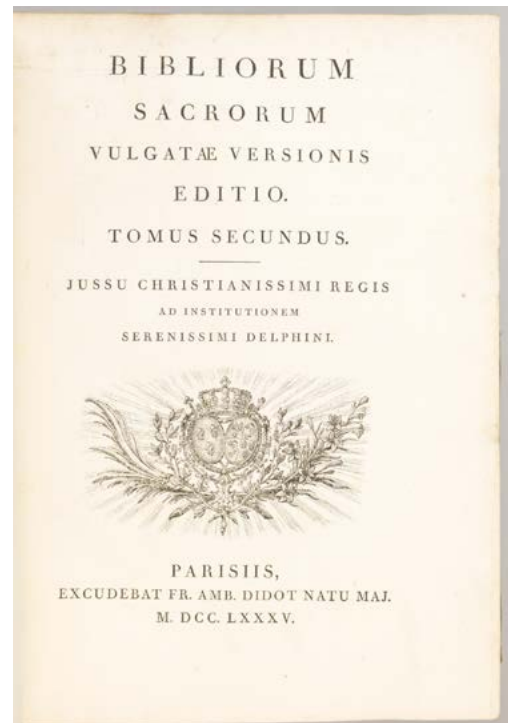
A Striking Didot Bible Formerly Owned by Printer and Forger Ellic Howe

21 (BINDINGS - BOZERIAN). BIBLE IN LATIN. BIBLIORUM SACRORUM VULGATAE VERSIONIS EDITIO. (Paris: Excudebat Fr. Amb. Didot, 1785) 318 x 235 mm. (12 1/2 x 9 1/4"). **Two volumes.** SUPERB CRIMSON STRAIGHT-GRAIN MOROCCO BY BOZERIAN, covers with distinctive wide frame incorporating arches, Grecian urns, and floral garlands (Culot roll #49), sunburst cornerpieces (Culot stamp #15), the outer and inner edges of the frame flanked by thick and thin gilt rules and cresting (Culot roll #12) and floral (Culot roll #29) rolls; double raised bands separated by a gilt-tooled inlaid strip of black morocco, spines densely gilt in "mille étoiles et points" compartments filled with much foliage and many flowers against a stippled background (Culot, plate IX), turn-ins with interlacing flame roll (Culot roll #16), light green glazed endpapers, all edges gilt. Front pastedowns with wood-engraved bookplate of Ellic Howe and with faint evidence of earlier bookplate removal; verso of rear flyleaf with small engraved heraldic book label. Bibelsammlung der Württembergischen Landesbibliothek I, D1639. Cf. Darlow & Moule 6263. For the binding: Culot, "Jean-Claude Bozerian." ♦Half a dozen or so faint scratches or small spots to boards, a little vague crinkling to spine, occasional mild browning or small marginal spots, a couple of gatherings in



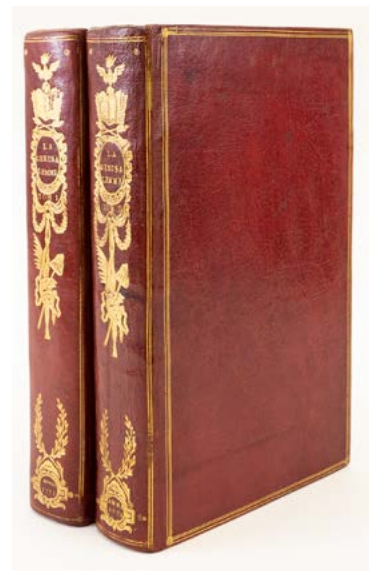
second volume with faint overall browning, otherwise an excellent copy internally, clean and smooth with generous margins, and THE ELEGANT BINDINGS IN FINE CONDITION, especially lustrous and with only insignificant wear. ~~\$5,500~~ \$4,400

Although unsigned, these handsome volumes are certainly Bozerian work; they not only typify the refined bindings executed by both the elder Bozerian and Bozerian le jeune during the last decade of the 18th and first two decades of the 19th century, but they also share tools identified by Paul Culot as belonging to Jean-Claude Bozerian. Particularly characteristic are the spine panels featuring intricate gilt elaboration spreading out from a center point (in this case a five-petaled flower), a design Culot calls "mille étoiles et points," or 1,000 stars and dots. The urn and garland roll used on the covers, designated roll #49 by Culot, is identical to that on a binding from the Charles Ramsden collection (British Library shelfmark c156k1) signed by Bozerian, and also appears on a signed red straight-grain morocco binding done for C. M. de Talleyrand-Périgord (De Ricci, Schiff Collection 170). The Schiff binding also uses the same flame roll tool for the turn-ins, and (like our volumes) items 161-63 by Bozerian senior in the Schiff collection all show the same distinctive strip of dark morocco inlaid between raised bands and decorated with a chain-pattern roll-tool. Our edition of the Vulgate was printed by François-Ambroise Didot (1730-1804), son of the founder of the prestigious Didot printing house. François-Ambroise introduced several innovations in type design (for example, making the contrast between thick and thin letters more noticeable); he improved punch cutting and mold making; and he introduced the practice of distinguishing types by their point size (12-point type, 36-point type, etc.). The present work was printed on the highly finished wove paper Didot introduced in 1780, a stock similar to that used by Baskerville. Former owner Ellic Howe (1910-91) was a professional printer who wrote a number of works on typography. In 1982, he revealed that he had been the director of Britain's forgery operations during World War II, charged with preparing false documents for agents being sent behind enemy lines. (ST12539)

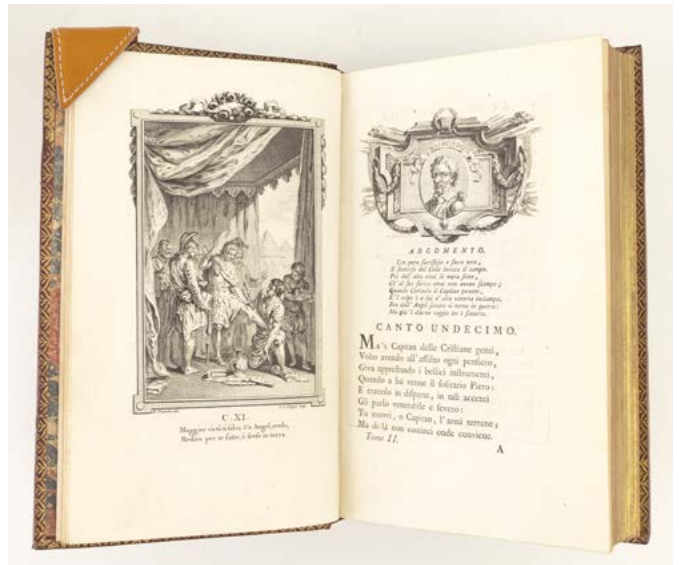


*A Fine Copy of one of the Century's Most Beautiful Books,
In the Rarely Seen "Reliure de Présent" by Derome le Jeune*

22 (BINDINGS - DEROME LE JEUNE). TASSO, TORQUATO. LA GERUSALEMME LIBERATA. (Parigi [Paris]: Appresso Agostino Delalain et al., 1771) 235 x 145 mm. (9 1/4 x 5 7/8"). **Two volumes.** LOVELY CONTEMPORARY RED MOROCCO "RELIURE DE PRÉSENT" DESIGNED BY GRAVELOT AND EXECUTED BY DEROME LE JEUNE, covers with French fillet frame, floral cornerpieces, flat spines bordered with double gilt rules and elaborately decorated in gilt: title within draped and foliate border surrounded by literary, warlike, and pastoral emblems, two leafy sprays extending from small cartouche at the lower end; attractively gilt turn-ins, marbled endpapers, all edges gilt. BEAUTIFULLY ILLUSTRATED THROUGHOUT: including two frontispiece portraits, two engraved titles with large vignettes, engraved dedication plate, 20 FINE ENGRAVED PLATES, 20 HAUT DE PAGE VIGNETTES (tondo portraits of characters), AND 23 ADDITIONAL PLATES (14 TAILPIECE VIGNETTES AND NINE VERY LARGE ENDPICES (normally referred to as "vignettes," but occupying most of otherwise blank pages), ALL AFTER DESIGNS BY GRAVELOT. Cohen-de Ricci 974-75; Ray 22a; Brunet V, 667. For the binding: Schäfer Catalogue, p. 127; Schiff Collection 35. ♦Rear board of volume II with small abrasion near tail (well masked with dye), minor soiling and variation in color of the morocco, a few insignificant spots internally, but A FINE, TALL COPY, with rich impressions of the engravings on fresh, clean, and bright "papier de hollande." ~~\$9,500~~ \$7,500



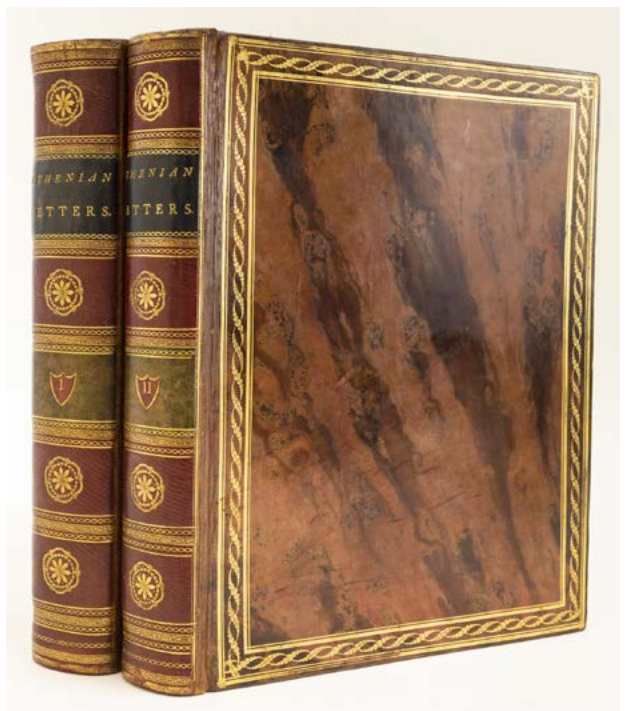
Called by Cohen-de Ricci a “trés belle édition . . . avec illustrations superbes,” this Parisian printing of Tasso’s celebrated epic “Jerusalem Delivered” in Italian is one of the most beautiful books of the 18th century; and our copy is in the rare presentation binding designed by the esteemed Rococo artist and designer Hubert-François Gravelot (1699-1773), who was also responsible for the fine engravings. Among the lush and delicate illustrations, the almost full-page endpieces that conclude each chapter are a very charming highlight, showing fleshy cherubs at war (often in comically inappropriate battle attire). In examining this “handsome and delightful book,” Ray says that “the plates tell the story of Tasso’s Christian heroes with fidelity and discrimination, even catching something of the poem’s ambiance of mystery and romance. But it is in the tailpieces that Gravelot triumphs.” Through them, the illustrator is able “to present a joyous running commentary not only on Tasso’s poem but sometimes on his own plates interpreting it. Without mocking



chivalry, he makes it a source of sympathetic amusement.” The binding here is a source of interest at least as considerable as that of the book’s illustrations. It was designed by Gravelot and was used, with only slightly varying ornamentation, for a small number of copies of this work intended to be presented as gifts from the publisher, who is identified as G. Conti on the dedication page. It is probably the most readily recognizable presentation binding of the period. The Schiff catalogue says that such a Gravelot binding “is occasionally met with, more or less altered, on other volumes,” and the Schiff collection contained examples of a book by La Fontaine and one by Racine in a binding of similar design. Except for these examples, our experience has not included any other books as early as the 18th century with both bindings and illustrations executed by the same artist. Most important, the design of the bindings is very pleasing, and our copy is especially well preserved, with leaves as fresh and engravings as rich as could be hoped for. (ST16007)

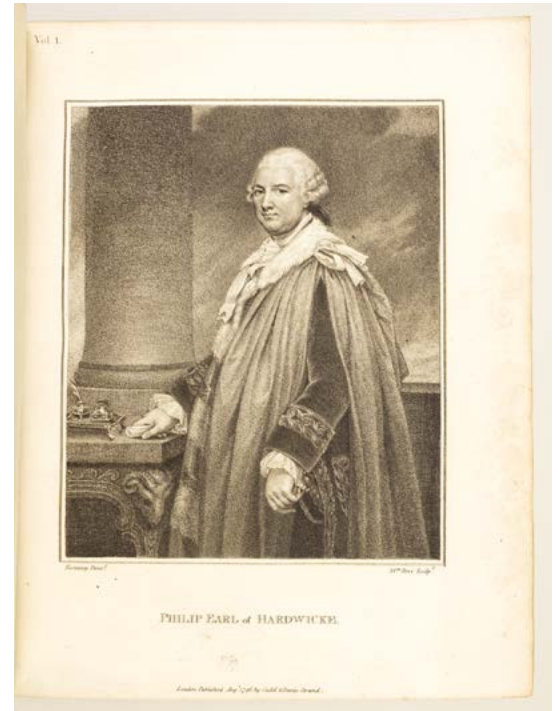
Large-Format Dutch Bindings of Considerable Beauty

23 (BINDINGS - FRÖDING OF AMSTERDAM). YORKE, PHILIP, EARL OF HARDWICKE, CHARLES YORKE, and others. ATHENIAN LETTERS: OR, THE EPISTOLARY CORRESPONDENCE OF AN AGENT OF THE KING OF PERSIA, RESIDING AT ATHENS DURING THE PELOPONNESIAN WAR. (London: T. Cadell jun. & W. Davies, 1798) 290 x 225 mm. (11 1/2 x 8 3/4”). **Two volumes.** Edited by Thomas Birch. First Illustrated Edition, to which is prefixed a geographical index. HANDSOME EARLY 19TH CENTURY MARBLED CALF BY J. FRÖDING OF AMSTERDAM (his ticket on front free endpaper), covers framed by thick and thin rules and bead-and-feather chain roll, smooth spine of dark red straight-grain morocco gilt in a Neoclassical style, with panels formed by chain and Greek key rolls containing sunburst centerpiece encircled by garlands, one green and one black morocco label, gilt-hatched turn-ins, marbled endpapers, all edges gilt. With frontispiece portraits of Philip and Charles Yorke, 11 engraved busts of famous Athenians, and a folding map of Greece. For the binder: Van Leeuwen, “Dutch Decorated Bookbinding in the 18th Century” I, 714. ♦Boards tending to splay slightly, joints faintly rubbed, the leaves immediately adjacent to the map a bit browned, occasional mild foxing or tiny



rust stains, but AN EXTREMELY ATTRACTIVE COPY—clean and fresh internally with generous margins, and in a stately, lustrous binding. ~~\$3,500~~ \$2,750

This is an especially pleasing copy of the definitive edition of an epistolary novel comprising a group of fictional letters purportedly written during the Peloponnesian War, and featuring a notably handsome binding by Amsterdam artisan Jonas Fröding. Begun as an academic exercise among friends headed by Philip Yorke, second Earl of Hardwicke (1720-90), and his brother Charles (1722-70), "Letters" was edited by the historian Thomas Birch (1705-66), with contributions from Henry Coventry, John Green, Samuel Salter, the bluestocking scholar Catherine Talbot (1721-70), Daniel Wray, George Henry Rooke, John Heaston, and John Lawry. After a private printing in 1741 of just 10 copies, a second edition of 100 copies appeared in 1781 after several of the original participants had died, and sparked what Britannica calls "a considerable vogue" for this and other works of historical fiction. A pirated Dublin edition was issued in 1792 to capitalize on this popularity, but it was suppressed by Hardwicke's heir and superseded by our very attractive large-format 1798 printing, done under the third Earl of Hardwicke's direction, with an added geographical index, engraved plates, and a map. Stockholm-born binder Jonas Fröding (ca. 1763-1808) was registered as a burgher in Amsterdam in 1794, at which time Jan Storm van Leeuwen believes he was working as an apprentice for the Crevenna Bindery, a prestigious workshop that produced high-quality bindings for bibliophiles on their old and valuable books. One such client was the Italian-Dutch merchant by whose name the bindery was known, Pieter Crevenna. In 1803, Fröding was received into the bookbinders' guild and set up his own workshop, where he continued to use several roll tools from the Crevenna stock. While none of our rolls matches Crevenna rolls exactly, two of them (bead-and-feather, Greek key) are very similar to Crevenna rolls IX and XXV (van Leeuwen I, 715-16), and the overall design is quite like van Leeuwen fig. 239, a 1795 binding of tree calf by the Crevenna bindery, with a gilt design in a Neoclassical style; that work would have been done during the time van Leeuwen believes Fröding was an apprentice there. Sadly, Fröding's career lasted just five years; he died in Amsterdam in 1808. Not surprisingly, given the brevity of his working life, bindings by Fröding are uncommon in the marketplace. This work is seen for sale from time to time, but our copy stands out because of its particularly attractive binding. (ST15948)



A Work Inveighing Against Nocturnal Diversions, Bound for Eccentric Philanthropist Jonas Hanway

24 (BINDINGS - THE SECOND HANWAY BINDER). [HANWAY, JONAS]. MIDNIGHT THE SIGNAL. (London: Sold by Dodsley, 1779) 165 x 102 mm. (6 1/2 x 4"). Complete, with usual jump in pagination in volume II. **Two volumes.** Pleasant contemporary crimson morocco BOUND FOR JONAS HANWAY BY HIS SECOND BINDER, covers gilt with twining border enclosing a frame of roses with sunburst cornerpieces, upper cover with



Greek cross at center, encircled by the motto "O save us from ourselves," lower cover with winged hourglass and the motto "Revere the appointment of Nature"; raised bands, spine compartments gilt in a checkerboard pattern punctuated by daisies, one olive and one black morocco label, gilt turn-ins, marbled endpapers, all edges gilt. Engraved title pages with emblem depicting Death hovering over socializing persons, with a lutist in the background. A Large Paper Copy. Verso of front free endpapers with armorial bookplate from which the name has been excised. ♦Spines a bit darkened, with muted gilt, leather on covers varying in color (from fading or soiling), but the bindings entirely solid and with only trivial wear to the joints. Leaves with a hint of offsetting and isolated soiling,

faint dampstain to lower fore edge of one gathering, otherwise extremely pleasing internally, the text clean, fresh, and bright, and with vast margins. ~~\$4,500~~ \$3,600



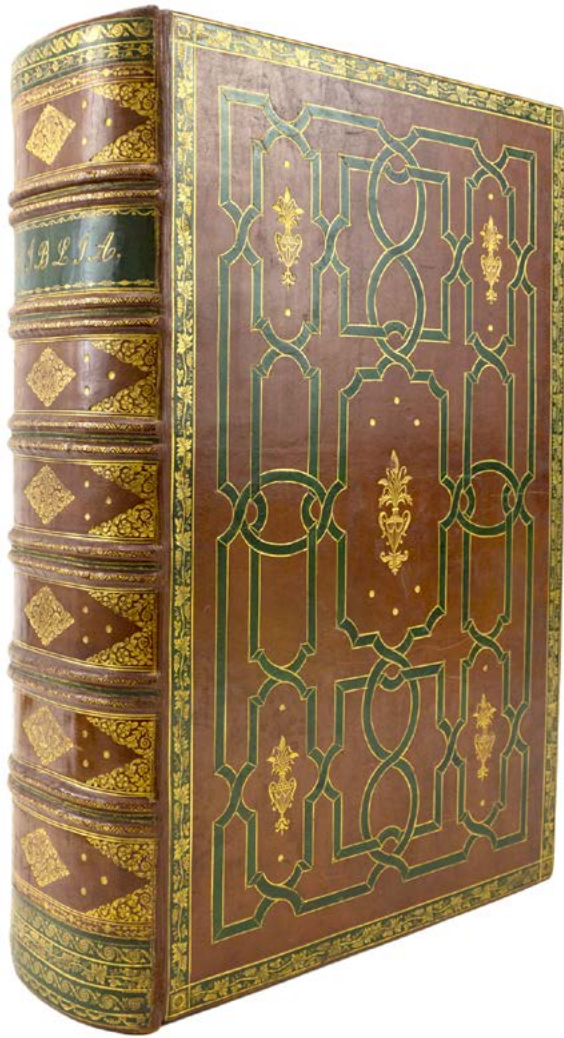
These bindings were specially crafted for Jonas Hanway (1712-86), an eccentric philanthropist and prolific pamphleteer who designed custom bindings for edifying works, usually his own, which he often presented to libraries, friends, and even the king; our binding was, in fact, probably intended for presentation, though the recipient is unknown.

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

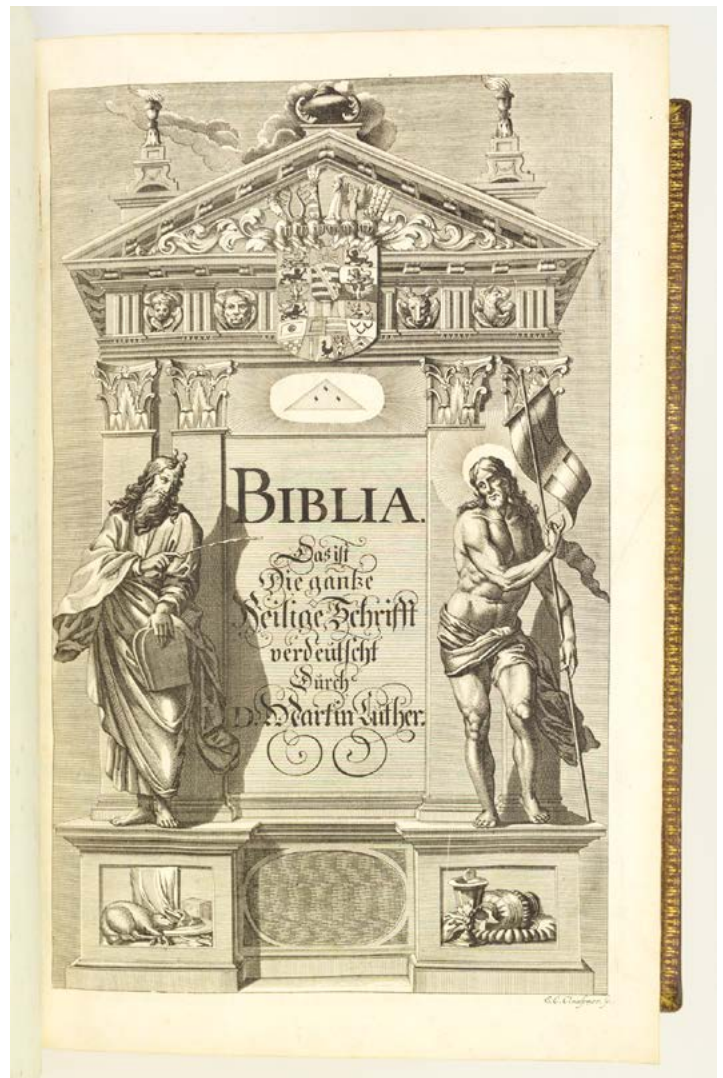
*A Very Fine Copy in Strapwork Morocco by a Royal Binder
Covering the Most Extensive Edition of a Sumptuously Illustrated Bible*

25 (BINDINGS, INLAID - J. H. STAFFEHL). BIBLE IN GERMAN. "KURFÜRSTENBIBEL" [WEIMAR ELECTORS' BIBLE]. BIBLIA. DAS IST: DIE GANTZE HEILIGE SCHRIFT, ALTES UND NEUES TESTAMENTS. VERDEUTSCHT VON . . . MARTIN LUTHER. (Nuremberg: J. A. Endter, 1768) 454 x 282 mm. (17 7/8 x 11 1/4"). 18 p.l., 11, [51] leaves, 3-8 pp., [4], 9-190, [4], 191-740, [6], 512, 480 pp., [8] leaves. **Three parts bound in one volume.** SUPERB 1822 CALF, GILT AND INLAID IN THE ENTRELAC STYLE, BY J. H. STAFFEHL, covers with inlaid frame of green calf with gilt grapevine roll, center panel with intricate interlacing strapwork of inlaid green calf, five of the compartments formed by the straps with gilt sprays of wheat emerging from urns, raised bands, spine with inlaid green calf dividers, compartments gilt with large lozenge centerpiece of floral tools, floral vine cornerpieces, green calf labels, wide turn-ins framed by three decorative gilt rolls, inlaid green cornerpieces with sunburst, endpapers marbled to resemble tree calf, reinforced hinges, all edges gilt (older repairs to ends of joints). With 47 engraved plates, comprised of: copperplate portraits of Luther and 11 Electors; 11 section titles, each with 11 vignettes; nine full-page engraved depictions of Moses, Prophets, and the Evangelists; seven full-page plates engraved with 12 vignettes, six double-page maps, and two double-page engravings. Printed exhibition(?) card in old glassine envelope laid in at front, the text reading: "Meisterstück / des Hof-Buchbindermeisters / J. H. STAFFEHL zu Hannover. Angefertigt 1822" ["Masterpiece / of the court bookbinder / J. H. STAFFEHL in Hanover. Made in 1822"]. Jahn, p. 91. ♦ A little rubbing to joints and extremities, tiny loss of gilt to centerpiece on upper cover, rear hinge with minor evidence of insect activity, the text with trivial imperfections, but A FINE COPY OF A STRIKINGLY BEAUTIFUL BOOK, the binding lustrous and solid, the contents clean and fresh. ~~\$25,000~~ \$19,500

In a splendid binding by a royal bookbinder, this is as good a copy as one could hope to find of the last and most extensive edition of the very popular and sumptuous illustrated German Bible, known as the "Kurfürstenbibel" because of its portraits of the Electoral Princes (called "Kurfürsten" in German). It was originally prepared for Ernst I, Duke of Saxe-Gotha and Altenburg, as a celebration of Martin Luther's Bible translation, and all editions were printed



by the Endters, one of the prominent German printing families, the first version appearing in 1641. In addition to portraits of Luther and the Protestant princes of Germany, it contains the maps, views, and illustrated half-titles by Jacob van Sandrart and others, first used in the edition of 1686, but the illustrated half-titles are here all signed by Johann Cristopher Claussner instead of the appropriate artists, and the views and other plates are lacking the signatures found in earlier states. The present copy contains four maps and views not found in other copies of this edition, showing the eastern Mediterranean and Palestine as well as both a map and a view of Jerusalem. Possibly from a 19th or early 20th century bindings or crafts exhibition, the card laid in here describes our binding as a "masterpiece," and that is in no way hyperbole. Remarkably elegant for such a massive tome, the delicately interlacing strapwork and the tasteful gilt tooling are expertly done, harking back to the lovely entrelac style of the 16th century.



The binding is a memorable achievement, made all the more noteworthy in that it must have been executed relatively early in our binder's career. "Mittheilungen des Gewerbevereins für das Königreich Hannover: 1848/51" ["Communications from the trade association for the Kingdom of Hanover: 1848-51"] and both the 1856 and 1861 "Hof- und Staatshandbuch für das Königreich Hannover" ["Court and State Manual for the Kingdom of Hanover"] list Staffehl as the court bookbinder. If he was still an active binder more than three decades after our binding was done, he can scarcely have been out of his twenties when he created this work. It would be an impressive achievement at any age, but is exceptional for one apparently so young. Such a large and impressively bound Bible would have been intended for use in a church—or perhaps a royal chapel, given Staffehl's association with the court. (ST16317)

26 (BINDINGS - JOLY FILS). (ELZEVIER IMPRINT). BALZAC, [JEAN-LOUIS GUEZ DE]. LETTRES CHOISIES DU SR. DE BALZAC. ([Leyden: Bonaventure and Abraham Elzevier] Suivant la copie imprimée à Paris, 1648) 133 x 73 mm. (5 1/4 x 2 7/8"). 12 p.l., 440 pp. First Elzevier Edition. ELEGANT 19TH CENTURY CHESTNUT BROWN MOROCCO, GILT, BY JOLY FILS (stamp-signed on front doublure), covers with French fillet border, center of each board with intricate lozenge formed by strapwork, fleurons, volutes, and many small tools, this within a

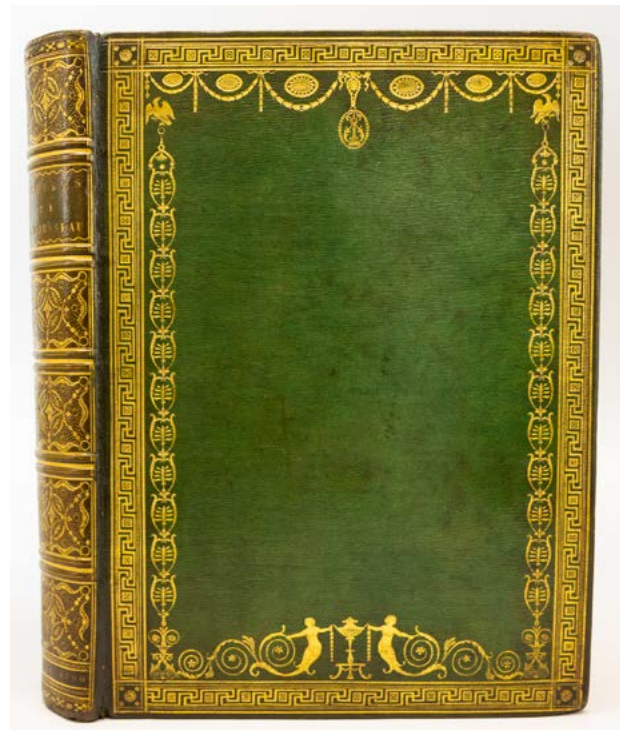
lobed triple-fillet frame with scrolling cornerpieces and with large fleurons projecting out from the corners; raised bands, spine richly gilt in compartments with central fleuron and scrolling cornerpieces, gilt titling, BLUE-GREEN MOROCCO DOUBLURES with wide gilt frame formed by plain and decorative rules and repeating small tulip tools, marbled flyleaves, all edges gilt. With engraved allegorical title page. Front flyleaf with bookplate of P. R. Méry. Willems 630; Rahir 625. ♦Spine uniformly sunned to a pleasing hazel brown, front joint just beginning to show rubbing, isolated tiny rust spots or faint foxing, but in nearly fine condition, the very pretty binding otherwise unworn and with bright gilt, and the text quite clean, bright, and fresh. ~~\$3,900~~ \$3,100



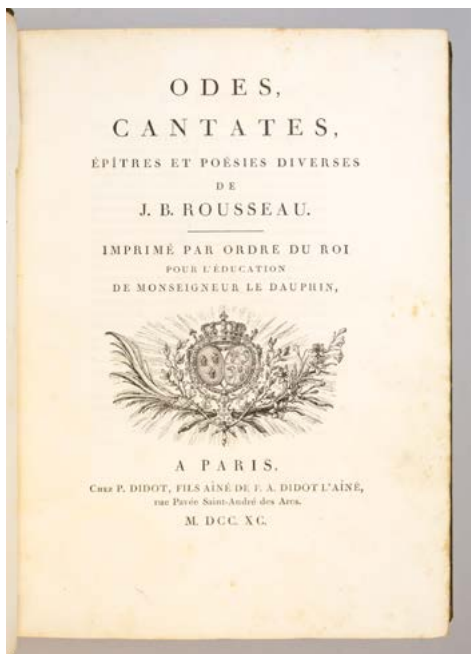
This is an attractively bound Elzevier edition of letters by Balzac (1597-1654), a writer whose prose had a major influence on French literature. Our volume contains letters to diverse persons, with the majority addressed to Valentin Conrart (1603-75), counsellor and secretary to the king, who hosted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

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

27 (BINDINGS - KALTHOEBER). ROUSSEAU, JEAN-BAPTISTE. ODES, CANTATES, EPITRES ET POESIES DIVERSES. (Paris: P. Didot, fils aîné de F. A. Didot l'aîné, 1790) 325 x 235 mm. (12 3/4 x 9 1/4"). xii, 560 pp. ONE OF 250 COPIES. A Large Paper Copy. HANDSOME GREEN MOROCCO, GILT IN THE NEOCLASSICAL STYLE, BY CHRISTIAN SAMUEL KALTHOEBER, covers with Greek key border enclosing central panel framed by a chain of palmettes at sides, each descending from the grip of an eagle, garlands and pateras across the top, and the foot with two mermaids flanking an urn, double raised bands separated by thick gilt rule, spine compartments densely stippled, with palmette at center surrounded by garlands and small tools, circlets at corners, gilt titling, turn-ins with Greek key roll, marbled endpapers, original leather hinges, all edges gilt. Engraved arms of the Dauphin on title page. Brunet IV, 1421. For the binding: Foot, Henry Davis Gift II, 189; Maggs 1075, no. 219 and 1212, no. 164; Oldaker Collection 21; British Library Database of Bookbindings, Shelfmark Davis194. ♦Spine uniformly sunned to olive brown, joints showing minor wear (front joint with tiny crack at head and foot), small tear to foot of spine, corners slightly bumped, a couple of dark spots and trivial indentations to boards, but the binding quite sound and still lustrous. Occasional mild marginal foxing, otherwise a fine copy, clean, smooth, and bright internally, with generous margins. ~~\$5,900~~ \$4,500



Printed by order of the king of France for the education of the Dauphin, this lovely large-format Didot edition of the poetry of Jean-Baptiste Rousseau is offered here in a wonderful Neoclassical binding. Dramatist and poet Rousseau (1671-1741) produced formal odes and sacred cantatas, but was best known for his biting and witty epigrams, which Britannica tells us "are considered his best work and are perhaps the best of their kind in the 18th century." The vicious digs

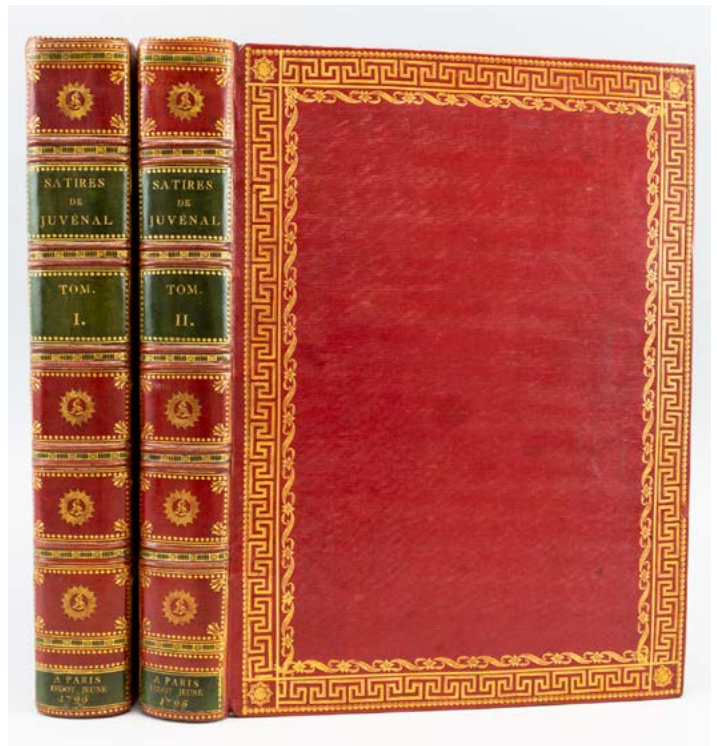


brought him fame, but also attracted suits for libel and defamation, which resulted in his being exiled from France for the last 29 years of his life. The present work contains 23 examples of these witticisms. Our master binder Kalthoeber (1775-1817) was "considered during his day to be the finest binder in the world," according to Maggs Catalogue 966. He came to London from Germany, along with several countrymen, in order to fill the need generated by the gentlemanly English fashion of forming large libraries filled with sumptuous bindings, working at first for the well-respected Baumgarten and then succeeding him in 1781. One of his bindings was priced at the unheard of sum of 30 guineas, and its reputation became such that George III insisted upon seeing it; his fame spread to the point where the Czarina made persistent (but fruitless) efforts to induce Kalthoeber to come to St. Petersburg. Although our binding is not signed, it shares tools and a nearly identical design with item no. 189 in volume II of "The Henry Davis Gift," where Foot observes that Kalthoeber had used these tools and design on at least six other bindings, and with items #164 in Maggs Catalogue 1212, where it is noted that Kalthoeber acquired the Eagle tool when he took over the Baumgarten workshop. The present combination of stately printing and regal binding is a superb example of the best kind of book production in the late 18th century. (ST14417)

***Unrestrained Luxury, Glorious Condition, Sumptuous Bindings
Done by the Best Continental Binder of the Day for Albrecht of Saxe-Teschen***

28 (BINDINGS - GEORG FRIEDRICH KRAUSS). JUVENAL, DECIMIUS JUNIUS. SATIRES DE JUVÉNAL. (Paris: Didot le jeune, 1796) 345 x 258 mm. (13 1/2 x 10 1/8"). **Two volumes.** Translated and annotated by Jean Dusaulx. Third Edition. Large Paper Copy. STATELY CONTEMPORARY RED MOROCCO, GILT AND INLAID IN THE NEOCLASSICAL STYLE, BY GEORG FRIEDRICH KRAUSS FOR DUKE ALBRECHT OF SAXE-TASCHEN, covers framed by bead, Greek key, and flower-and-ribbon rolls, sunbursts at corners, double raised bands separated by green morocco inlaid strip with metope-and-pentaglyph gilt roll, spines gilt in compartments with starburst centerpiece containing the initials of Duke Albrecht, green morocco labels, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Each volume with an engraving after Moreau le jeune, in first state before letters. Text of satires in Latin (verse) and French (prose) on facing pages. Front pastedowns with shelf labels from the ducal library. Cohen-de Ricci 524-5. ♦ Tiny abrasion to gilt border on one board, scattered very small dark spots to boards, extremities with a hint of rubbing, isolated faint marginal foxing or small smudges, but AN ESPECIALLY FINE COPY, quite clean, fresh, and bright internally, and THE LOVELY BINDINGS SCARCELY WORN AND VERY LUSTROUS. ~~\$14,000~~ \$11,000

This handsome edition of the 16 satires mocking Roman vices and corruption by the great poet Juvenal (ca. 60-ca. 130) was designed as a large quarto, so our folio printing—which Cohen-de Ricci mentions as bringing a premium price—is notable for the enormous margins that set off Didot's lovely type to great advantage. Moss, quoting "Cours de Litterature," calls this "beautiful edition" the best prose translation to date, with extensive annotations by Jean Dusaulx (1728-99); our translation originally appeared in 1770, and the annotations were first printed in 1782. The animated and intricately detailed engravings here are the work of Jean-Michel Moreau, known as Moreau le jeune (1741-1814), deemed by Gordon Ray to be "the greatest name among French illustrators of the 18th century." Adding markedly to

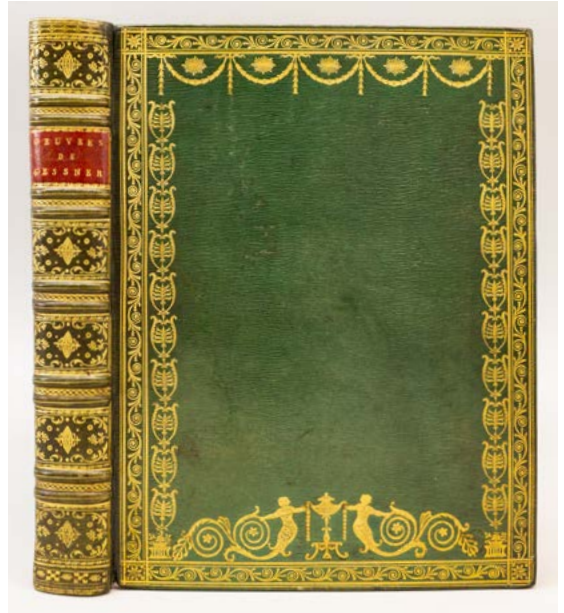




the desirability of this copy is the splendid binding. Georg Friedrich Krauss of Vienna was the most prominent Continental binder working in the Neoclassical style of the day, and Saxe-Teschen was perhaps his most important client. Products of the Krauss bindery have passed through some of the most distinguished collections over the years, particularly those of Fürstenberg and Schäfer, and his bindings have consistently brought remarkable sums of money at auction. The collector for whom these bindings were originally executed, Duke Albrecht of Saxe-Teschen (1738-1822), was the son of Friedrich August II of Saxony and the son-in-law of the empress Maria Theresa. After providing important military and civil service to the Habsburg empire, he retired to Vienna in 1795 and afterward devoted himself to the fine arts. He founded the Albertina, which now houses the greatest collection of prints in the world, and he put together a great library distinguished by the highest taste and most exacting standards. These are in every way luxurious volumes fit for a nobleman. (ST15221)

*An Especially Elegant Production, Inside and Out,
And a Very Good Imitation of a Kalthoeber Binding*

29 (BINDINGS - NEOCLASSICAL). GESSNER, SALOMON. OEUVRES. (Zurich: Chez l'auteur, 1777) 270 x 200 mm. (10 1/2 x 8"). 4 p.l., 184, [12] (subscribers) pp., [1] leaf (advice to binder), [1] leaf (blank), 190 pp., [1] leaf (advice to binder). **Two volumes bound in one.** Translated from the German by H. Huber. First French Quarto Edition. EXCEPTIONALLY ATTRACTIVE EARLY 19TH CENTURY GREEN STRAIGHT-GRAIN MOROCCO, GILT, IN A NEOCLASSICAL STYLE IMITATING THAT OF KALTHOEBER, covers with scrolling vine frame, central panel with sunbursts and swags across the top, palmette tools along the sides, and a variant of Kalthoeber's mermaids-and-urn tool at foot, raised bands, spine compartments with central patera surrounded by small tools, leaf frond and volute cornerpieces, red morocco label, marbled endpapers, all edges gilt. In a modern green morocco-lipped slipcase. With two engraved titles, 40 engraved vignettes, and 20 FINE ENGRAVED PLATES BY GESSNER. Front flyleaf with ink inscription to "Henry S. Pakenham / from his friend / Henry H. Evans" (see below). For the binding: Compare and contrast Foot, Henry Davis Gift II, 189; Maggs 1075, no. 219 and 1212, no. 164; Oldaker Collection 21; British Library Database of Bookbindings, Shelfmark Davis194. ♦Spine uniformly sunned to olive brown, joints and extremities very slightly rubbed, a half dozen small indentations to front board, occasional faint foxing to edge of margins, but an excellent copy of an extremely handsome book, clean, fresh, and bright, with ample margins and rich impressions of the engravings, and in a well-preserved binding glistening with gold. ~~\$5,500~~ \$4,400



edge of margins, but an excellent copy of an extremely handsome book, clean, fresh, and bright, with ample margins and rich impressions of the engravings, and in a well-preserved binding glistening with gold. ~~\$5,500~~ \$4,400

This is a desirable copy of an important late 18th century French illustrated book, a happy marriage of fashionable poetry and beautiful engravings, in a binding that carefully imitates the Neoclassical designs and tools of master binder Christian Kalthoeber. Gessner (1730-88) was a painter and poet from Zurich, who hoped to renew the ancient genre of the eclogue. According to Britannica, he was "the most successful and typical representative of a literary rococo movement. His pastorals were translated into 20 languages, including Welsh, Latin, and Hebrew." He was also an equally talented artist, and the preface to this book is quick to note that all the etchings are of his own imagination and executed by his own hand. Gessner's close attention to detail and liberal use of dense crosshatching give each plate an intensity that is almost tactile, with the pale figures in high relief against the deeply etched, dark

backgrounds. The binding is an excellent imitation of the work of German émigré binder Christian Kalthoeber (see item #27, above). One of Kalthoeber's most recognizable designs, used on at least seven bindings, employed a roll-tool border enclosing a central panel with garlands and pateras across the top, palmettes along the sides, and at the foot, two mermaids with curling tails flanking an urn. Examples of this can be seen in the sources cited above. Here, the mermaids are thicker and less refined in form, and the tool has been applied at a very slight angle, rather than with the precision characteristic of the master. The urn and palmettes, too, are less expertly engraved and applied, and the complex pateras of varying sizes are replaced with simpler, one-size starburst ornaments. Our binder was talented enough to produce an imitation that would stand up to all but the most careful scrutiny; until one sees the binding side-by-side with a genuine Kalthoeber, it is hard to register the differences. Perhaps our binder had apprenticed with Kalthoeber, for he had certainly had the opportunity to study the tools very closely, and he had been trained in a workshop that schooled its apprentices in fine workmanship—if not in professional ethics. The inscription notes that this copy once belonged to Henry H. Evans (1836-1917), a member of the Illinois House and Senate, who made a name for himself in the ice cream and restaurant business and eventually went on to found two railways following the Civil War. The present item is appealing for its internal and external aesthetics, and for the light it sheds on the binding industry and its practices at the turn of the 19th century. (ST14864)

In a Unique and Charming Binding once in the Collection of Léon Gruel

30 (BINDINGS - OPENWORK CALF). (LÉON GRUEL, His Copy). ALMANACH POISSARD, ÉTRENNES JOYEUSES. (Paris: Chez Cailleau, ca. 1781 [date of calendar]) 95 x 58 mm. (3 3/4 x 2 1/4"). 32, [16] (calendar), 33-64 pp. DELIGHTFUL CONTEMPORARY OPEN-WORK CALF over green textured paper, covers with blind-tooled frame and central scene stamped in relief, cut out, and laid over background paper, upper cover depicting a man and woman watching a child play with a squirrel, with the caption "It is very amusing"; lower cover showing a mother and baby watching two children dance, captioned "Let us always be gay, my Queen"; smooth spine tooled with scrollwork, patterned gilt endpapers, all edges gilt. Front pastedown with bookplate of Léon Gruel. ♦ Binding lightly rubbed, text block protruding slightly at fore edge, a couple of quires with faint dampstain to lower quadrant, other trivial imperfections, but an excellent specimen, clean and fresh internally, and the fragile binding sound, with all decorative elements well preserved. ~~\$7,500~~ \$5,500



From the library of renowned binder and bookbinding historian Léon Gruel, this charming little gift book boasts both an unusual exterior and unusual content. While most almanacs contain useful reference information on government, commerce, agriculture, or weather, in this case the calendar at the center of the work is the only practical element. The text preceding and following it contains

two "poissard" plays, a genre of comic romps made fashionable by writer Jean Vadé that is set among the fishwives ("poissardes"), boatmen, and market sellers of Paris. The first and longer work is "The Life and Soul of the Party of Oyster-shuckers and Orange-sellers," and the second is "Parties at the Boondocks." The binding here is an uncommon style, with the blind-stamped leather figures cut out and pasted onto paper boards, giving the effect of carved wood. Like the contents, the scenes on the covers are light-hearted, showing indulgent adults sitting in gardens, watching children at play. The binding on this ephemeral object was intriguing enough to attract the attention of one of the greatest of French binders, Léon Gruel (1841-1923), an expert on the history of his craft who wrote the important reference work "Manuel Historique et Bibliographique de l'Amateur de Reliures." In the course of his research, he amassed an impressive collection of historic bindings, the present one surely being one of the most uncommon and most charming. (ST15895)



31 (BINDINGS - PEASANT). BIBLE IN GERMAN. DAS GANZE NEUE TESTAMENT. DER PSALTER DAVIDS. DIE CL PSALMEN DAVID. (Zurich: David Gessner, 1768) 169 x 94 mm. (6 1/2 x 3 3/4"). 272, 64, 214 (of 215) pp. CONTEMPORARY PAINTED AND BLIND-TOOLED VELLUM, DECORATED IN AN ELABORATE AND QUIANT STYLE, covers with black and red starburst at center in a lobed red and green frame stamped with stars and tulips, yellow cornerpieces stamped with a floral design, smooth spine painted red and tooled in blind with flowers,

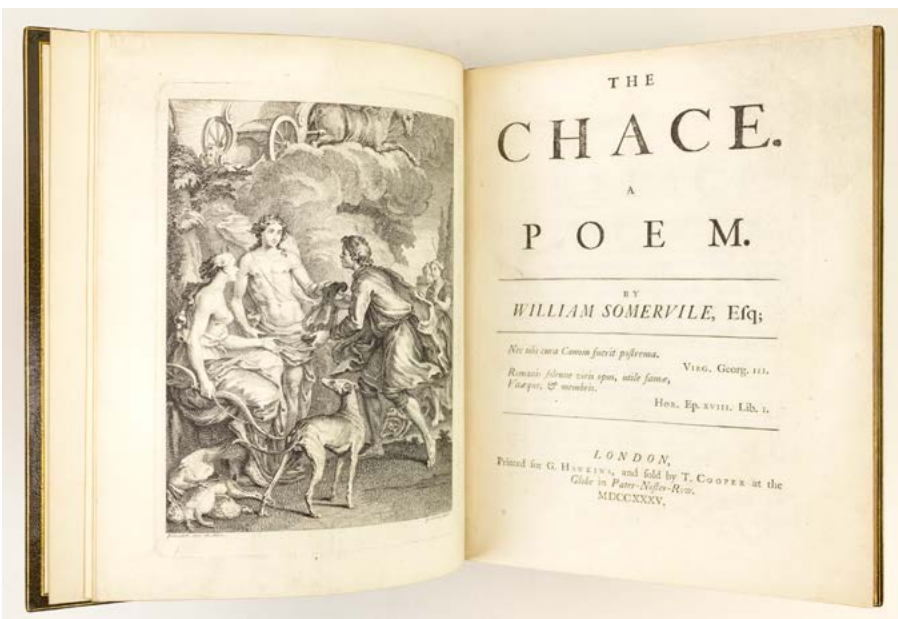
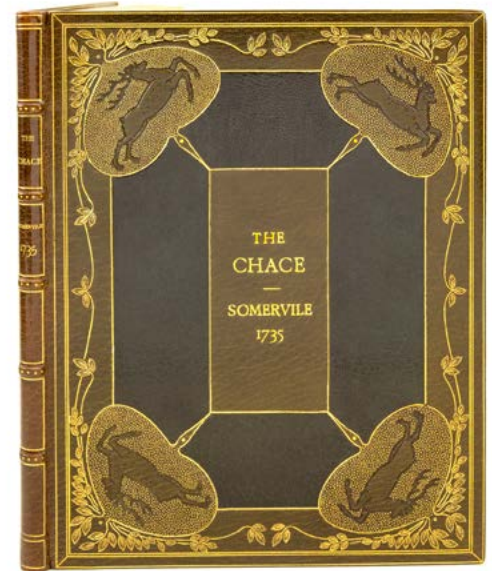


Dutch gilded endpapers, all edges gilt. ♦ Covers faintly soiled, extremities lightly rubbed, one leaf with two-inch portion torn away at fore margin (costing small parts of five closely spaced staves of music) occasional foxing of no great consequence; with some serious condition issues internally, but an extremely pleasing example of a binding representing German folk art of the period. ~~\$3,900~~ \$3,100

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

A Famous 18th Century Large-Format Hunting Poem, in an Animated and Delightful Binding

32 (BINDINGS - RIVIERE & SON). SOMERVILE, WILLIAM.
THE CHACE. (London: Printed for G. Hawkins, and sold by T. Cooper, 1735) 263 x 207 mm. (10 1/4 x 8 1/8"). 6 p.l., 106 pp., [1] leaf (errata). FIRST EDITION. ONE OF 750 COPIES. SUPERB OLIVE GREEN CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in), cover with lettered central panel surrounded by four onlaid sections of darker green morocco, outer frame of leafy vines emanating from the tips of the fan-palm-shaped cornerpieces, each of these compartments with a blind-stamped leaping stag on a stippled gold ground, raised bands, spine with gilt-ruled compartments, gilt titling, gilt-ruled turn-ins, all edges gilt. In a (somewhat worn) fleeced-lined burgundy buckram chemise and marbled paper slipcase. Engraved allegorical frontispiece featuring Diana and Apollo, by Scotin after Gravelot. Front pastedown with morocco ex-libris of Alfred Barmore Maclay. Foxon S-562; Hayward 158; Rothschild 1932; Schwerdt II, 166. ♦Leather on spine uniformly sunned to olive brown (as expected



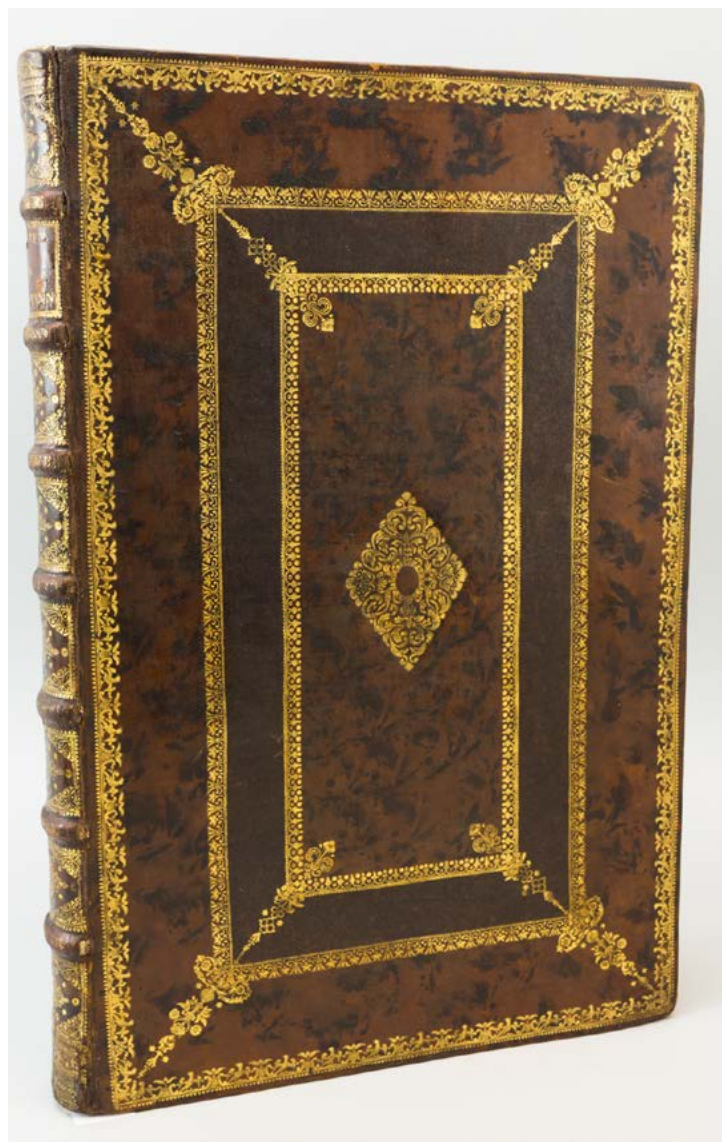
with green morocco), text perhaps lightly washed and pressed (in keeping with bibliophilic fashion at the time of binding), occasional faint marginal smudges, otherwise fine internally, and in a very lustrous binding with no signs of wear. ~~\$12,000~~ \$9,500

This is the first edition of the most popular work by Somervile (1675-1742), a mock-heroic poem about hunting, in an apt and very striking binding by a renowned English workshop. Divided into four books of Miltonic blank verse, "The

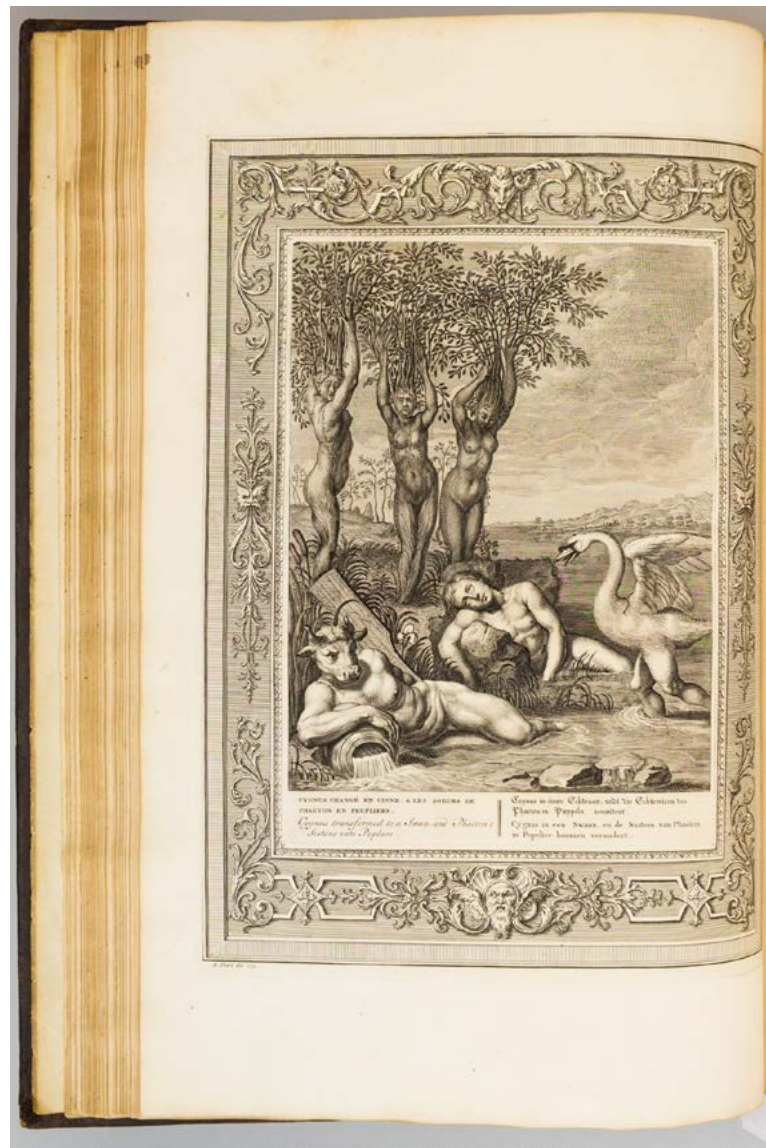
Chace” is considered to be one of the finest didactic poems of the first half of the 18th century. The text covers hounds and their kennels, along with the hunting of hare, fox, and otter, and there are digressions that bring in methods of the chase in exotic localities. Most of the hunts described are accompanied by dogs and set in England past or present, but the poet occasionally strays far afield to describe lion stalking or the hunting habits of Genghis Khan. According to Schwerdt, the book was “highly approved of by the first literary characters of his day.” The extraordinarily handsome binding by Riviere incorporates the hunting motif, with four stags appearing to chase one another around the covers. Riviere is one of the foremost names in English binding, partly because the firm did consistently fine work and partly because it was so long in business. Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son, and the bindery continued to do business until 1939. Our volume comes from the library of Alfred Barmore Mackay (1871-1944) who, after a very brief career at his family’s bank, devoted himself to collecting books, art, and antiques, engaging in equestrian sports, and designing a sumptuous garden at his Florida estate, now a state park. (ST15797)

***With Some of the Century’s Most Striking Illustrations,
In a Beautiful Binding by the Rosette Roll Bindery and Suenonius Mandelgreen***

33 (BINDINGS - ROSETTE ROLL BINDERY AND MANDELGREEN). PICART, BERNARD, *Illustrator* TAFEREEL, OF BESCHRYVING VAN DEN PRACHTIGEN TEMPEL DEN ZANG-GODINNEN. (Amsterdam: Zacharias Chatelain, 1733) 472 x 302 mm. (18 1/2 x 11 3/4”). 4 p.l., XXVI, [2], 158, [4] pp. FIRST EDITION IN



DUTCH. HANDSOME CONTEMPORARY DUTCH MOTTLED PANELLED CALF, GILT, BY THE ROSETTE ROLL BINDERY AND SUENONIUS MANDELGREEN, covers with gilt roll frames and large oblique fleurons at corners, central lozenge, raised bands, spine gilt in compartments with central star medallion enclosed by drawer handles and other ornaments, curling cornerpieces, maroon morocco label (short portions of joints apparently—and, if so, very expertly—repaired at top and bottom). Engraved title within architectural border, engraved vignette on letterpress title, and 60 FINE ENGRAVED PLATES BY PICART illustrating tales from classical mythology, each plate with captions in French, English, German, and Dutch. Front pastedown with bookplate of Swedish collector Victor von Stedingk; verso of half title with engraved armorial bookplate of Phs. Van Ypersele. Cohen-de Ricci 531; Brunet V, 696. For the binding: J. Storm van Leeuwen IIB, Rosette Roll Bindery and S. Mandelgreen (Middelburg): p. 597, roll II and p. 623, roll X. ♦ Joints a bit flaked and with short, thin cracks at top and bottom (not affecting firmness), tiny chip to tail of spine and small chip out of label, corners somewhat rubbed, but the impressive binding nevertheless in extremely agreeable condition, the covers virtually unblemished, and the gilt still very bright. Expert paper restoration adding a new two-inch strip across the top, well away from any letterpress, text leaves with occasional minor foxing and frequently a little browned, otherwise fine internally with wide margins, THE PLATES (ON SUPERIOR PAPER STOCK) CLEAN AND BRIGHT, WITH RICH IMPRESSIONS. ~~\$5,500~~ \$4,400



This Dutch retelling of classical myths from Ovid and other Roman authors is beautifully illustrated by the man Ray calls “the outstanding professional illustrator of the first third of the eighteenth century”; it is offered in a very pleasing binding incorporating tools from two Middelburg binders who apparently had a close working relationship. Jan Storm van Leeuwen suggests that Mandelgreen, who was not Dutch by birth, began his career in Middelburg with the Rosette Roll Bindery before going on to create bindings that were “among the most beautiful made in the Netherlands during the eighteenth century.” Mandelgreen (d. 1758) was originally from Sweden, and Storm van Leeuwen believes he may have come to Holland via England, as his bindings show a definite English influence. The binding here is similar to those by the Rosette Roll Bindery pictured in Storm van Leeuwen L884 and fig. 237, large folio bindings that are “most elaborate, with varied marbling, three wide frames, corner tooling, and a large central block.” Storm van Leeuwen notes that the bindery and Mandelgreen had a number of tools in common, and



rolls associated with both workshops appear on our covers. Taught by his father, Etienne, our artist Picart (1673-1733) distinguished himself both as designer and engraver, executing a variety of different kinds of plates, mostly for books, in Paris and then Amsterdam. For this “Temple of the Muses” Picart was inspired by a “Temple des Muses” of 1655 with designs by Diepenbecke. The 60 plates illustrate ancient myths, the twisting figures framed by often-stormy landscapes, the scenes enclosed by lovely Rococo borders that are superb examples of the style. This was one of Picart’s final projects, and in it he combines the baroque style in which he was trained with elements from the emerging Rococo school. Former owner Victor von Stedingk was apparently the distinguished military figure by that name (born in Stockholm in 1751 and died there in 1823) who was also a bibliophile with a library featuring fine bindings. (ST13826)

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

34 (BINDINGS - ERNST RÜCKERT). BIBLE IN GERMAN. LUTHER, MARTIN with WELLERI, JACOBI
VORREDE. BIBLIA, DAS IST: DIE GANTZE HEILIGE SCHRIFT, ALTES UND NEUES TESTAMENTS,
 VERTEUTSCHET DURCH D. MARTIN LUTHER. [with] DIE AUGSBURGISCHE CONFESSION. (Lüneburg: Sternischen



Buchdruderen, 1750) 380 x 240 mm. (15 x 9 1/2"). 6 p.l., 266, 185, 130, [25] leaves. IMPOSING 20TH CENTURY MODELLED AND INCISED CALF over bevelled wooden boards BY ERNST RÜCKERT (signed with his monogram), upper cover with floral frame surrounding a naïvely rendered scene of a hunter on horseback blowing a horn, a shield with the binder's initials in the foreground, and brass corner guards; lower cover with brass central boss and corner guards, raised bands, blind-tooled titling, two brass clasps, handmade endpapers. In a sturdy yellow drop-front archival box. With copper-engraved allegorical illustrated title page and 145 woodcuts in the text after designs by Jakob Mores. Not in Darlow & Moule. ♦Text washed and pressed, evenly (and inoffensively) browned throughout, isolated trivial imperfections, but a clean and pleasing copy in a binding that looks brand new. ~~\$2,800~~ \$2,200

The last of six editions of the Lutheran Bible produced between 1711 and 1750 by Luneburg publisher Cornelius Johann Stern, this impressive tome features woodcuts designed for a 16th century Bible and a modern German binding with a distinctly Medieval feel. In addition to the Bible, the text here includes the Augsburg Confession, which sets out the basic doctrines of the Lutheran Church. The woodcuts were created by artist and goldsmith Jakob Mores of Hamburg (ca. 1540-1612), and were originally used in the Wolder Bible of 1596. The binding is the work of Ernst Rückert of Hanau, Hesse, Germany, of whom very little is known. The scene on our cover—depicting a man in vaguely Medieval dress on horseback, blowing a hunting horn, with fir trees in the background and



a large sun emanating rays from the upper right corner—is executed by a technique that combines blind tooling or incising with the raised, modelled leather bindings of the late 19th and early 20th centuries. The decoration is charming, and the overall effect is of a folkloric style. We have only been able to locate one other binding by Rückert in sales records, on an incunabular edition of Rolewinck's "Fasciculus Temporum." (ST14860)



35 (BINDINGS - SCHOOLROOM BURLAP, 18TH CENTURY). (EDUCATION). GREENWOOD, JAMES. THE LONDON VOCABULARY, ENGLISH AND LATIN: PUT INTO A NEW METHOD, PROPER TO ACQUAINT THE LEARNER WITH THINGS AS WELL AS PURE LATIN WORDS. ADORNED WITH TWENTY-SIX PICTURES. FOR THE USE OF SCHOOLS. (London: Printed for T. Longman, B. Law, F. & C. Rivington, R. Baldwin, G. & T. Wilkie, and J. Walker, 1797) 150 x 93 mm. (5 7/8 x 3 5/8"). viii, 123, [1] (ads) pp. 21st Edition. Contemporary brown burlap, flat spine. With allegorical vignette on title page and 25 half-page woodcuts illustrating items from the vocabulary lists. Pastedowns with traces of book label removal. ♦Spine slightly cocked, short split to cloth on rear joint, a little fraying at ends of spine, but the insubstantial binding surprisingly solid. Two small stains to each pastedown (where labels removed), title page lightly browned, leaves a shade less than bright (due to paper quality), other minor imperfections, but an excellent copy internally, clean and fresh with comfortable margins. All in all, remarkably well preserved. ~~\$1,350~~ \$950

First issued around 1711, this is the best-selling work of James Greenwood (1683?-1737), an influential grammarian and a proponent of women's education. Arranged into 33 chapters, the book divides vocabulary lists by topic, beginning with "things" and proceeding through minerals, plants, animals, humans, and diseases, to everyday items, affairs of church and state, the law, the military, and finally to the various parts of speech, from verbs to conjunctions. Widely used, the work was revised and reprinted until at least 1828. At about the time this work was originally issued, Greenwood had founded a school in Essex where he accepted girls as well as boys as pupils; he was later recruited to serve as assistant headmaster at St. Paul's School in London. This volume is of particular interest because of its rarely seen utilitarian period binding. We would have expected it to have been worn to shreds long ago, but, against the odds, it has withstood hard use by young pupils remarkably well, and it gives us a glimpse of an important element of the English schoolroom at the turn of the 19th century. (ST15599)

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

36 (BINDINGS - SILVER). KLEINKNECHT, CONRAD DANIEL. DES HIMMLISCHEN SALOMONS ERQUICKLICHES LIEBES-MAHL; ODER: HEILIGE VORBEREITUNG ZUM TISCHE DES HERRN. ["HOLY PREPARATION FOR THE LORD'S TABLE"]. (Ulm: Daniel Bartholomäi, 1754) 162 x 80 mm. (6 1/2 x 3"). 18 p.l., 407, [9] pp. A LOVELY CONTEMPORARY GERMAN SILVER BINDING OVER BLACK SHARKSKIN, covers with ornate frame in the Rococo style, with engraved vignettes of the Virtues (three to each side) nestled among a tangle of floral vines and flourishes, silver spine elements (with simpler floral decoration) at top and bottom above the unadorned sharkskin spine (these elements perhaps slightly later), two clasps at fore edge, each featuring a cherub surrounded by floral sprays, patterned pastedowns, all edges gilt. In a (slightly worn) russet buckram clamshell box, with the green morocco label of John Roland Abbey on upper cover, matching title label on spine, and yellow paper library label marked "JA 7343" on tail edge. With five engraved plates of biblical scenes. Front free endpaper with printed label of the National Exhibition of Works of Art, Leeds, 1868, signed in ink by C. Butler, Esq. Sotheby's "Silver and Enamel Bindings" 10 May 1985, lot 27. ♦Four tiny holes to sharkskin covers, hinge open at)(3 and)(12, half a dozen gatherings a little proud, occasional faint marginal stains, otherwise an excellent copy, the silver unmarred and glistening, the text clean and fresh, and the binding entirely solid. ~~\$6,800~~ \$5,400

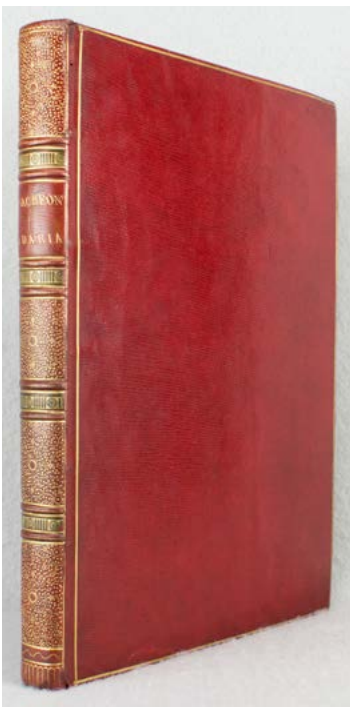




Intended to prepare the worshipper to receive Holy Communion, this little book of devotions is presented in a very attractive silver binding from one of the most distinguished collections of books ever assembled. The flourishes and flowers on lovely frames here are engraved in such deep relief that they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

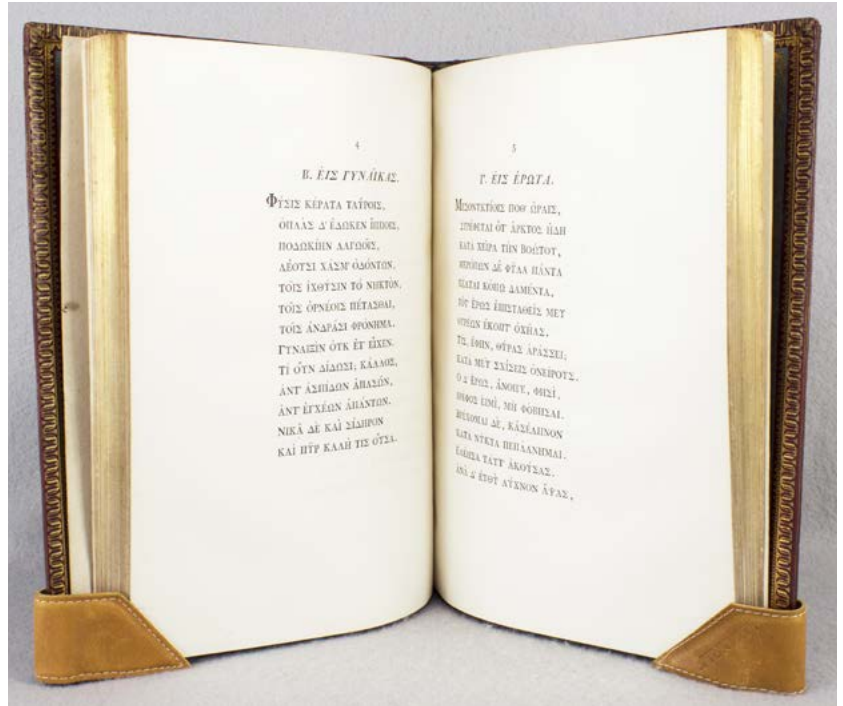
***Bound In Contemporary Red Straight-Grain Morocco
Refined and Luxurious in Every Way, and with Fine Provenance***

37 (BODONI IMPRINT). ANACREON. [In Greek:] ANAKREONTOS TÊIOU MELÊ [then:] ANACREONTIS TEII ODARIA. [i.e., THE ODES]. (Parmae: Ex Regio Typographeio, [1785]) 308 x 216 mm. (12 1/8 x 8 1/2"). 2 p.l., xciv, 100 pp., [1] leaf. ONE OF 50 COPIES ON FINE PAPER (of a total of 310 copies). VERY ATTRACTIVE CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO, spine beautifully gilt in compartments between green stylized pentaglyph and metope strips flanked by double raised bands, the plain-ruled compartments densely stippled with gold dots surrounding a small central medallion from which emanate a number of wavy vines bearing flowers and small leaves, anular dot cornerpieces, elaborately gilt turn-ins, blue watered silk endpapers, the pastedowns framed with elegant gilt garlands and bead-and-lozenge roll, free endleaves with cresting gilt frame, leather hinges (these expertly renewed at top and bottom), all edges gilt. In a modern brown cloth chemise and morocco-backed slipcase. Small author portrait tondo on title page, large and elaborate armorial vignette on dedication page engraved by Cagnoni. Text of poems in Greek, commentary in Latin, both printed entirely in majuscules. Front pastedown with morocco monogram bookplate of Charles C. Kalbfleisch, engraved bookplate of Hugh Morrison Davies, and book label of Charles Whibley (see below). Brooks 287; Dibdin I, 265; Schweiger 25; Brunet I, 252; Graesse I, 111. ♦ Spine probably a bit sunned (though difficult to tell, with so much gilt), four tiny wormholes to joints, extremities with a hint of rubbing, but the binding solid, lustrous, and attractive; A SPECTACULAR COPY INTERNALLY, entirely clean, fresh, and bright, and with enormous margins. ~~\$9,500~~ \$7,500



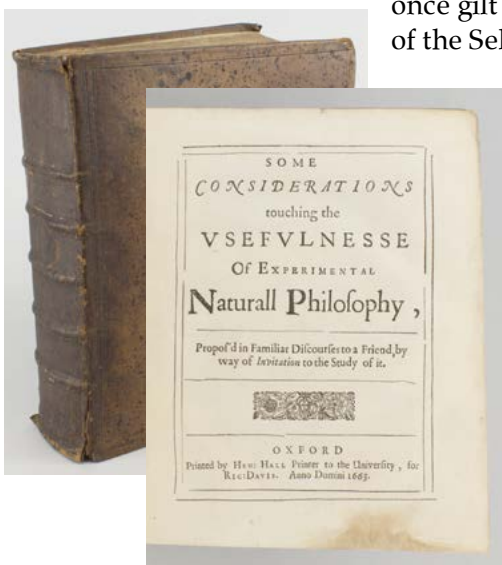
This is a superb copy of the luxury paper Bodoni printing of the works of the sixth century B.C. lyric poet Anacreon. Imbued with delicacy and grace, these works come down to us only in fragments quoted by other authors or in the derived form of imitators, and they did

not find their way into print until after the middle of the 16th century. Produced by Giambattista Bodoni (1740-1813), the most celebrated European printer of his era, this remarkable piece of work is called "magnificent" by Brooks, and Dibdin says that a "more elegant and exquisitely finished production . . . cannot be conceived." The appearance of the page, printed only with capitals and offered here in a copy with vast margins, is simply as stately and powerful as one could ever hope for. Bodoni was not only a great printer, but also the most important type designer and punchcutter in Italy during his day. He was responsible for some of the most graceful and immaculate books to be printed during the end of the 18th and beginning of the 19th century, and the present item is certainly to be counted among his most beautiful productions. The present copy has a distinguished provenance. Charles C. Kalbfleisch was a discriminating American collector whose library featured a great many beautiful bindings and who was known for choosing only the finest copies available. Parke-Bernet sold much of his collection in January of 1944 in a sale entitled "The Arts of the Book . . . The Splendid Library Formed by the Late Charles C. Kalbfleisch, New York." Hugh Morrison Davies (1879-1965) was a pioneering surgeon (known as "The Doyen of Thoracic Surgery") who collected fine bindings, especially those of the 18th century. Charles Whibley (1859-1930) authored important books and wrote popular periodical columns of literary interest, edited a number of works in the substantial and distinguished "Tudor Translations" series, was at the center of a British literary circle with links to the Symbolist poets of France, and made an enormous contribution to literature by recommending T. S. Eliot to Faber & Faber. (ST11935)



**Boyle's Most Important Medical Book, Bound with the Work
Propounding his "Corpuscular Hypothesis," Describing the Formation of All Matter**

38 **BOYLE, ROBERT.** SOME CONSIDERATIONS TOUCHING THE USEFULNESSE OF EXPERIMENTAL NATURALL PHILOSOPHY. [bound with] CERTAIN PHYSIOLOGICAL ESSAYS. (Oxford: Printed by Hen. Hall, 1663; London: Printed for Henry Herringman, 1661) 195 x 160 mm. (7 3/4 x 6 1/4"). [20], 127, [9], 48, 57-417, [19]; [4], 36, [2], 37-105, [13], 107-249, [1] (blank) pp. (with several mis-paginations but complete). **Two works in one volume.** FIRST EDITIONS of both works. Contemporary speckled calf, raised bands, spine with lettering that was once gilt (but now rubbed away). Verso of title and recto of H2 with small ink stamp of the Selbourne Library. First work: Fulton 50; Wing B-4029; Second work: Fulton 25; Heirs of Hippocrates 264; Garrison-Morton 665.1; Wing B-3929. ♦Front joint cracked about an inch at head and foot, extremities a little bumped and rubbed, calf torn at the tail edge of front cover showing a bit of the board underneath; pastedowns lifted, revealing binding structure, two-inch light brown stain (from a chemical?) affecting the tail margin and lower edge of the text in the first part of the first work, first few leaves of second work a bit browned, occasional mild marginal stains or rust spots, but still a very good copy with no fatal defects, the text mostly clean and fresh, and the binding solid. ~~\$11,500~~ \$8,900



The two works in this volume are greatly important scientific publications individually, and together they demonstrate the author's virtuosity as a natural philosopher and experimentalist, as they cover an impressive array of subject matter including medicine, physiology, zoology, philosophy,

and chemistry. Although Boyle is chiefly remembered for his contributions to chemistry (see later in this discussion), "Some Considerations" was among his most important in the field of medicine. According to the DNB, the text here "was to prove his most extensive medical work and . . . was widely cited in the debates on medical practice of the time." In it he describes a great many experiments, cures, observations, and case histories, with topics as diverse as limb regeneration in certain animals, using fright to cure ailments, and the preparations of tinctures, cordials, and other remedies. The second work here is of monumental importance to the history of chemistry because it is considered the precursor to Boyle's classic essay, "The Sceptical Chymist," which he published less than six months after the appearance of "Essays." These complementary works both promoted chemistry as a separate discipline from alchemy, but it is in Boyle's "Essays" that he first sets out his "corpuscular hypothesis," describing the basic formation of all matter. This theory would drive his subsequent experimentation and also influenced some of the era's finest thinkers, including Isaac Newton and, perhaps to an even greater degree, John Locke. In discussing corpuscularianism, Boyle also touches on an important physiological discovery when he describes digestion as observed in a dog, "thus giving recognition to the existence of the agents now designated the 'enzymes.'" (Fulton) (ST12903)

With 50 Color Plates of Classical Stage Costumes, by a Victim of the French Revolution, in Contemporary Marbled Calf with Neo-Classical Decoration



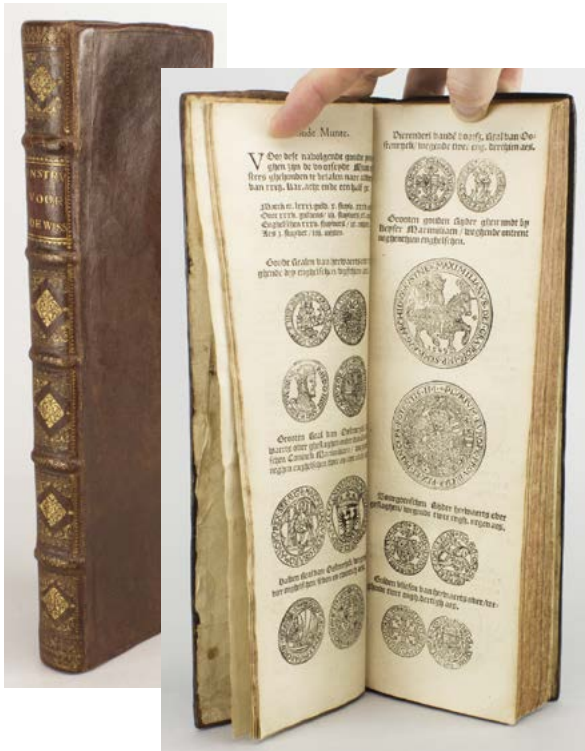
39 (COLOR PRINTING, EARLY). (COSTUMES). LE VACHER DE CHARNOIS, JEAN CHARLES. RECHERCHES SUR LES COSTUMES ET SUR LES THÉÂTRES DE TOUTES LES NATIONS, TANT ANCIENNES QUE MODERNES. (Paris: Drouhin, 1790) 265 x 205 mm. (10 3/8 x 8"). Two volumes. FIRST EDITION. VERY ATTRACTIVE CONTEMPORARY MARBLED CALF, GILT IN A NEOCLASSICAL DESIGN, covers with a cresting palmette frame featuring ornate urn ornaments at corners, flat spine divided into compartments by Greek key roll, floral spray centerpieces, one green and one black label, marbled endpapers. With 55 PLATES OF COSTUMES designed by Philippe Chéry and engraved by Pierre-Michel Alix, 50 of these PRINTED IN COLOR, five in black and white (a couple of these with color highlights applied by hand), and with a color portrait of the author (from the 1802 edition) tipped in at front. Colas 717; Hiler, p. 542; Lipperheide 3203; Cohen-de Ricci 227; Brunet IV, 1135. ♦One corner worn to board, joints and extremities lightly rubbed, but the bindings lustrous and generally very attractive. First volume slightly browned throughout, second volume occasionally so, volume II with two-inch

marginal stain to upper gutter, affecting four quires and six plates (but not touching text or images), two plates with pen marks in margins, touching lettering but not image, other trivial defects, but still an excellent copy internally, the colors especially clear and pleasing. ~~\$4,800~~ \$3,750

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

were at the opposite end of the political spectrum. Painter Philippe Chéry (1759-1838) studied with Jacques-Louis David, and adopted his master's passionate support for the Revolution as well as his Neoclassical style. Engraver Pierre-Michel Alix (1762-1817) was a specialist in color printing best known for his portraits of leaders of the French Revolution, and later of Napoleon and First Empire dignitaries. While the handsome binding here is unsigned, the palmette roll on the covers is very similar (but not identical) to one used by Bozerian (see Culot, "Jean-Claude Bozerian," roll #44 and plate #XXIV). Perhaps our binder had trained in that atelier, as the design and workmanship are certainly of that level. (ST14261)

A Very Fine Copy of a Scarce, Oddly-Shaped Book with More than 3,000 Woodcuts of Coins, for the 17th Century Dutch Merchant



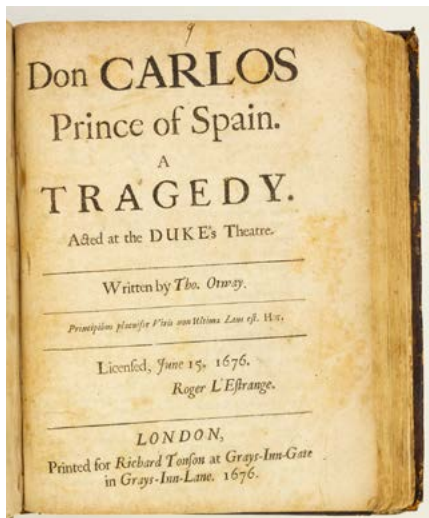
40 (COMMERCIAL TRADING - CURRENCY). *ORDONNANCIE ENDE INSTRUCTIE NAER DE WELCKE VOORT-AEN HEN MOETEN REGULEREN DIE GHESWOREN WISSELAERS OFTE COLLECTEURS VANDE GOUDE ENDE SILVEREN PENNINGEN WESENDE VERBODEN, GHESCHROYT, TE LICHT OFTE SEER VERSLETEN.* (Antwerp: Hieronymus Verdussen, 1633) 308 x 98 mm. (12 1/8 x 3 7/8"). [126] leaves. Contemporary sprinkled sheep, raised bands, spine attractively gilt in compartments with floral lozenge centerpiece and volute cornerpieces, maroon morocco label. WITH 3,370 WOODCUTS depicting both sides of 1,685 coins in their actual size. ♦Minor rubbing to joints and extremities, faint stains to pastedowns (from glue?), other trivial defects internally, but AN UNUSUALLY FINE COPY, the binding with only negligible wear, and the text quite clean and fresh. ~~\$4,800~~ \$3,750

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

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

A Bound Collection of 10 Plays by Dryden, Crowne, Lee, Otway, Mountfort, and Settle

41 DRYDEN, JOHN, and others. A SAMMELBAND OF 10 RESTORATION PLAYS. (1673-88) 218 x 165 mm. (8 1/2 x 6 1/2"). Complete, including all blanks, advertisements, etc., unless otherwise noted below. **10 separately published works in one volume.** Contemporary mottled calf, raised bands ruled in gilt. ♦Front joint cracked but the cover still firmly attached, corners worn to boards, light flaking to spine and a little loss to head and tail (headbands partially attached), but the binding secure and the covers still in very good shape; paper lightly toned, light scattered foxing to most plays (as is so often the case with these works); "Jerusalem" trimmed a little



close (isolated cases of loss to final line of text) and with about half its leaves frayed at fore edge (occasionally costing a couple words on a group of lines), other minor imperfections, but the majority of these condition issues confined to the one named play, with the other nine being quite clean and in very good condition overall. ~~\$4,500~~ \$2,900

This collection of dramatic works by Dryden and his contemporaries contains the following editions, all of which appear infrequently in auction records:

1) **CROWNE, [JOHN].** THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN. IN TWO PARTS. (London: Printed for James Magnes and Richard Bentley, 1677). FIRST EDITION. The second part of the work with a separate title page and pagination. Wing C-7385.

2) **DRYDEN, JOHN.** AURENG-ZEBE. (London: J. M. for Henry Herringman, 1685). Second Edition. Macdonald 80b; Wing D-2246.

3) **DRYDEN, JOHN.** THE CONQUEST OF GRANADA BY THE SPANIARDS. IN TWO PARTS. (London: T. N. for Henry Herringman, 1673). Lacking final blank, else complete. Second Edition. Macdonald 76b; Wing D-2257. Second part with separate title page, but continuous pagination.

4) **DRYDEN, JOHN.** THE INDIAN EMPEROUR; OR, THE CONQUEST OF MEXICO. (London: Printed for H. Herringman, 1686). Fifth Edition. Macdonald 69f; Wing D-2293.

5) **DRYDEN, JOHN.** TYRANNICK LOVE; OR, THE ROYAL MARTYR. (London: Printed for H. Herringman, 1686). Fourth Edition. Macdonald 74d; Wing D-2396.

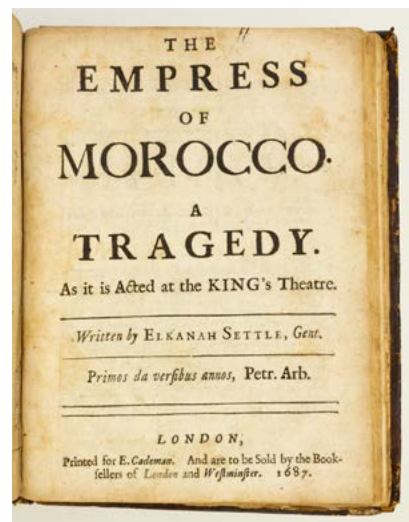
6) **[LEE, NATHANIEL].** [THE RIVAL QUEENS]. ([London: n. p., 1684 or after]). Lacking first two leaves (title and first leaf of Epistle Dedicatory). Most likely a Second or Third Edition, based on collation.

7) **LEE, NATHANIEL.** SOPHONISBA, OR, HANNIBAL'S OVERTHROW. (London: Printed for J. Magnes and R. Bentley, 1676). FIRST EDITION. Wing L-870.

8) **MOUNTFORT, W[ILLIAM].** THE INJUR'D LOVERS: OR, THE AMBITIOUS FATHER. (London: Printed for Sam. Manship, 1688). FIRST EDITION. Wing M-2974.

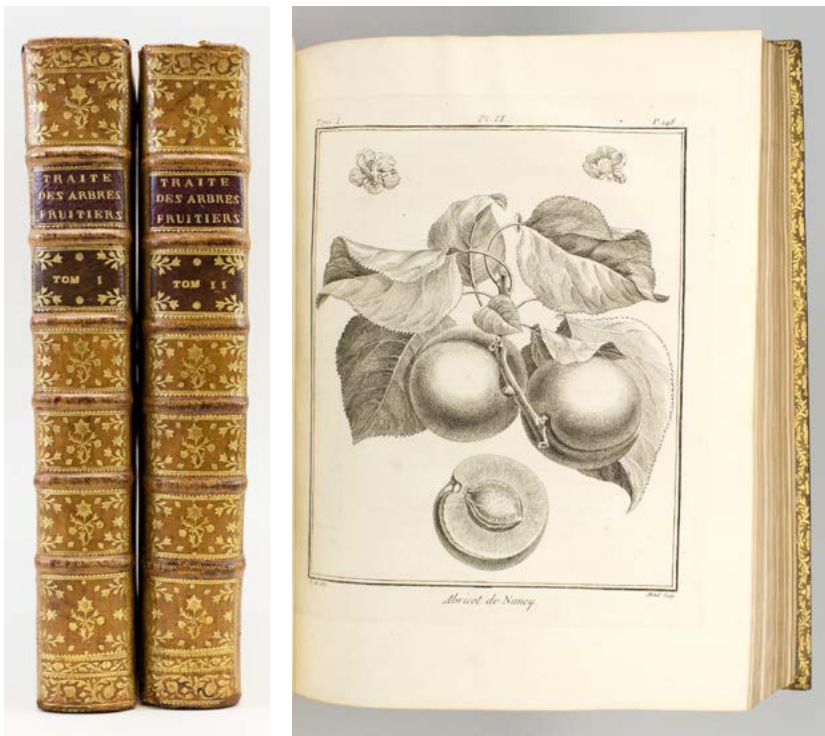
9) **OTWAY, THOMAS.** DON CARLOS PRINCE OF SPAIN. (London: Printed for Richard Tonson, 1676). FIRST EDITION. Wing O-542.

10) **SETTLE, ELKANAH.** THE EMPRESS OF MOROCCO. (London: Printed for E. Cademan, 1687). Third Edition. Wing S-2679. (ST15503)



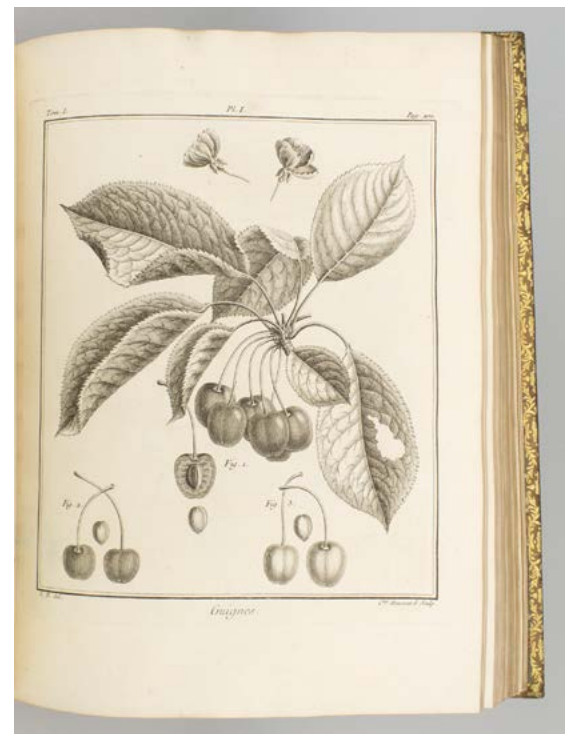
**Classical Botanical Work in Original Decorative Calf,
With More than 180 Finely Engraved Plates**

42 **DUHAMEL DU MONCEAU, HENRI-LOUIS.** TRAITÉ DES ARBRES FRUITIERS. (Paris: Saillant, Desaint, 1768) 343 x 267 mm. (13 1/2 x 10 1/2"). **Two volumes.** FIRST EDITION. VERY PLEASING CONTEMPORARY SMOOTH CALF, ATTRACTIVELY GILT, covers with French fillet border, raised bands, spine gilt in pretty floral compartments with tulip cornerpieces and a large floral spray at center surrounded by small tools, one burgundy and one brown morocco label, turn-ins with gilt foliate roll, marbled endpapers, all edges gilt. WITH 181 VERY FINE ENGRAVED BOTANICAL PLATES (including an engraved frontispiece depicting a man and woman picking pears) as called for, illustrating the seeds, blooms, and edible products of fruit-bearing trees. Title pages with small early



circular monogram stamp. Nissen BBI 550; Dunthorne 100; Pritzel 2466; Raphael "Pomona" 28; Brunet II, 871. ♦ One cover of volume II with a (well-masked) six-inch abrasion, joints of first volume beginning to crack along first compartment at head and tail on front and at tail on back, a few tiny wormholes and small patches of lost patina from insect activity, but the handsome original bindings entirely solid, quite lustrous, and generally well preserved. A dozen gatherings with faint overall browning because of paper stock (though the plates almost entirely unaffected), isolated rust spots and other trivial imperfections, otherwise a fine copy internally, the text especially fresh and clean, the plates richly impressed, and the margins remarkably ample. AN EXTREMELY ATTRACTIVE COPY. ~~\$15,000~~ \$12,000

With a fine contemporary binding, this is an extremely large as well as quite pleasing copy of a beautifully illustrated book by the man Raphael calls "one of the outstanding botanists of the 18th century" in the fields of plant physiology and agriculture. Henri Duhamel du Monceau (1700-82) was a justifiably celebrated Parisian polymath who gave up on formal university training to take lodgings near the Botanical Gardens, where he pursued his own plan of learning from the director and from other distinguished persons who gathered there. He cultivated trees on his own estates, authored a number of important books on topics as diverse as agronomy, marine architecture, and ichthyology, and was a member of all the important scientific academies. This treatise on fruit culture proved to be of considerable importance, and the plates (designed by Magdeleine-Francoise Basseporte, Aubriet, and others and engraved by Catherine Haussard, P. L. Cor, Henriquez Herisset fils, Menil, Charles Milsan, Poletnich, and others) were among the most beautiful botanical engravings of the period. The text begins by describing the appropriate methods for pruning and grafting fruit trees, and goes on to discuss the different varieties of individual fruits, including 58(!) types of pears. The engravings show uncommon consistency from beginning to end in how substantial and skillfully executed they are. The images are faithful to nature, thoughtfully designed, and so finely wrought as to appear luscious. The work is uncommonly seen in an attractive contemporary binding, and is rarer still in the kind of tall copy offered here. (ST11764)



***A Remarkable Survival: a Dozen 18th Century Sheets
Featuring Amusing Monthly Scenes with Caricatured Lilliputian Figures***

43 (DWARFS). BOWLES, JOHN. THE TWELVE MONTHS OF THE YEAR REPRESENTED BY LILLIPUTIAN FIGURES. ([London: John Bowles, 1770?]) 285 x 186 mm. (11 1/4 x 7 1/2"). 12 plates, printed on recto only. Unbound and laid into a wrapper of handmade paper from the period. In a new green folding cloth box. Each engraving with one central scene surrounded by a decorative border featuring additional figures and emblems. Sheila O'Connell, "The Popular Print in England 1550-1850," pp. 159-161. ♦ Leaves for January and December a little



browned and soiled, the latter with two one-inch tears in the margins with early repairs, other leaves in very fine condition. ~~\$6,500~~ \$4,800

A remarkable survival, this delightful set of prints features an amusing array of dwarf-like characters portraying various societal types in contemporary garb engaged in activities appropriate to each month. The month of May, for example, features "Miss Nightengale Quaver" and her probable suitor "Sr. Tweedle-dum Tickle" making (literal) music together, the gentleman strumming a lute and the lady singing along. Though fashionably dressed, both figures are caricatured, rendering the accompanying six lines of verse praising the beauty of the month—and how it "inspires new flames, revives extinguished Loves"—more than a little humorous. Other characters like "Don Diego Surly-Phyz and his boy Dumplin," and "Beau Noodle and Mistress Simper ye Bar-keeper," give an idea of the range of types, trades, and human flaws on display here, all of which are depicted in a similarly whimsical manner. This particular genre of imagery owes much to the work of Jacques Callot (1592-1635), whose engravings of dwarfs appeared in "Varie Figure Gobbi" (1616). In the 18th century the "Gobbi" figures were further popularized by German and Dutch artists, most notably in a work called "Il Callotto

Resuscitatio" (ca. 1715), which features images that are extremely reminiscent of the present work. The anonymous artist who designed our suite of plates undoubtedly drew on this tradition while also borrowing from the work of Jonathan Swift, applying the word "Lilliputian" to these clearly dwarf-like characters. The original plates were probably published in the 1730s or '40s, and certainly by 1753, when the group appeared in John Bowles' catalogue alongside a number of other Lilliputian-themed prints. The presence of wove paper in this set—a material available from the 1760s but not in wide use until later in the century—suggests that this particular copy was printed closer to 1770. Due to the ease with which they may be broken up and damaged, it is extremely rare to find a complete set of these plates on the market, and even rarer to find them in such fine condition. (ST12946)



44 (ENGRAVED BOOKS). HORACE. PINE, JOHN, Engraver. OPERA. (London: John Pine, 1733-37) 228x146 mm. (9x5 3/4"). **Two volumes.** Edited by John Pine. Second Issue (with "potest" error on p. 108 of volume II). FINE CONTEMPORARY FRENCH CRIMSON CRUSHED MOROCCO, GILT, covers with triple-fillet border, smooth spines in compartments with central floral sprig surrounded by small tools, volute cornerpieces, two dark green morocco labels, marbled endpapers, all edges gilt. ENGRAVED THROUGHOUT, THE TEXT EMBELLISHED WITH LAVISH ROCOCO DECORATION including headpieces and tailpieces, initials, and numerous vignettes and large illustrations, 10 of them full-page. A Large Paper Copy. With the subscriber list. Cohen-de Ricci 497; Rothschild 1548; Schweiger II, 408; Dibdin II, 108; Brueggemann, p. 585; Graesse III, 354; Brunet III, 320. ♦ Faint soiling and spotting to covers, otherwise A SUPERB SET, clean, bright, and fresh internally, and in virtually unworn bindings. ~~\$4,500~~ \$3,600

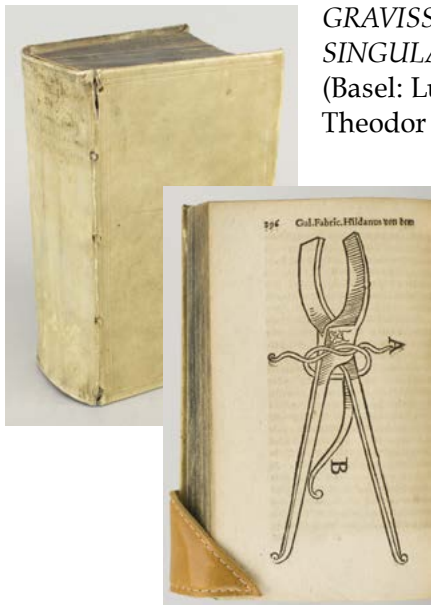


This is an engraved book of celebrated beauty, offered here in most attractive decorative

morocco and in a state of preservation that far exceeds even the most sanguine expectations. Ray says that the book “marks a high point of Augustan taste” and adds that “Pine’s complete command of his craft makes this the most elegant” of 18th century English books in which text and illustrations are entirely engraved. Brunet says that the book is remarkable for the elegance of its decoration and insists that it is more textually correct than generally recognized. The elegant binding is unsigned, but is clearly the work of a first-rate French workshop, executed with finesse using beautiful materials and considerable taste. The condition of our two volumes can only be described as exceptional, with gilt nearly as bright as the day it was applied. Pine’s Horace is not especially rare, but copies like the present one, with its wide margins and wonderful contemporary binding, are more and more difficult to obtain. (ST13815)

A Sammelband of Early 17th Century Works of Great Interest to the Military Field Surgeon, All Written by the Doctor who Helped Transform Early Modern Medicine in Germany

45 **FABRICIUS HILDANUS, GUILHELMUS.** NEW FELDT ARTZNY BUCH VON KRANCKHEITEN UND SCHÄDEN, SO IN KRIEGEN DEN WUNDARTZTEN GEMEINLICH FÜR FALLEN. [with] DE COMBUSTIONIBUS, QUAE OLEO ET AQUA FERVIDA, FERRO CANDENTE, PULVERE TORMENTARIO, FULMINE, & QUAVIS ALIA MATERIA IGNITA FIUNT LIBELLUS. [with] DE VULNERE QUODAM GRAVISSIMO & PERICULOSO, ICTU SCLOPETI INFLICTO, OBSERVATIO ET CURATIO SINGULARIS. [with] DE DYSENTERIA, HOC EST, CRUENTO ALVI FLUORE, LIBER UNUS. (Basel: Ludwig König, 1615; 1607; Oppenheim: Hieronymus Galler for the Heirs of Johann Theodor de Bry, 1614; 1616) 165 x 102 mm. (6 1/2 x 4”). 16 p.l., 674 (i.e. 676), [8] pp., [2]



leaves (blank) (**lacking three preliminary leaves of text**); 8 p.l., 107, [1] pp., [2] leaves (blank); 77, [1] pp., [1] leaf (blank); 22, [2], 157, [11] pp. **Four works bound in one volume.** Second Edition of the first work, FIRST EDITION of the second and third works; First Latin Edition of the fourth work. 18th century stiff vellum with blind-tooled fillets on covers, flat spine with faded ink title (older repairs to hinges). With a total of 25 full-page and 16 smaller illustrations within text; first work: 18 full-page, three in text; second work: three full-page, three in text; third work: two full-page, eight in text; fourth work: two full-page, two in text. Title page of first work printed in red and black. Front pastedown with bookplate of Dr. Kohlrausch; verso of title page with two ink stamps; third work with occasional ink annotations in a contemporary hand. First work: Garrison-Morton 2142; NLM/Krivatsy 3857; VD17 23:239593U; Second work: Garrison-Morton 2245; Krivatsy 3850; VD17 23:279196H; Third work: Norman 753; Krivatsy 3858; VD17 12:193224F; Fourth work: Krivatsy 3852; VD17 23:293027V.

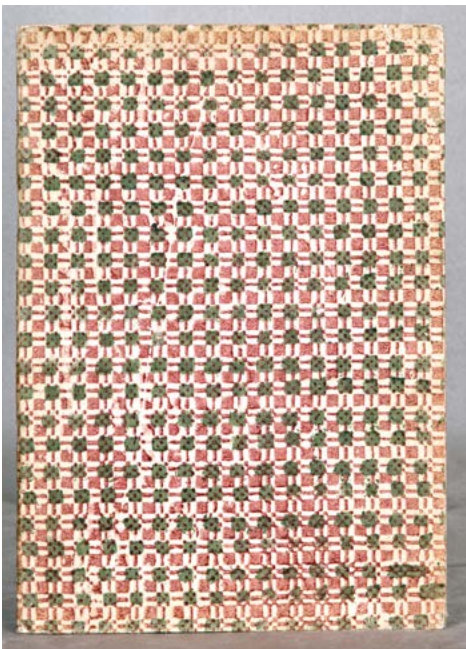
◆ Joints starting to crack at head and tail, but still strong, vellum lightly soiled, front cover with single wormhole, rear with two wormholes, creases to spine and a tiny closed tear at tail, but the binding entirely sound and not without appeal. Five leaves of first work with small tears at outside margin (no text affected), occasional light browning or foxing throughout (due to poor paper quality), but a pleasing copy of a book often found in rough shape. ~~\$19,500~~ \$15,000

This is an important and fascinating collection of works from the man sometimes called the father of German surgery, Wilhelm Fabry von Hilden (1560-1634). Fabry was the first well-educated German surgeon and a prolific author, whose applied research (like that of his contemporary, Antoine Paré) transformed early modern medicine. Norman notes that “although he did not reject traditional humoral doctrine, Fabry was ahead of his time in his attempts to explain disease and injury in terms of localized physical causes.” This volume begins with the second edition of the first published description of the contents (and their applications) of a medical field chest for military use. Although he never served in a military campaign, Fabry made numerous innovations in battlefield surgery, notably in amputation. He was the first to successfully amputate at the thigh as well as the first to recommend amputation significantly above the line of gangrene. The second item is the first work devoted to the study of burns; Fabry was the first to classify burn severity into three degrees, and to describe how different heat sources resulted in different types of burns. He also set forth the first reasonable treatments for burns that specified the regular cleaning and



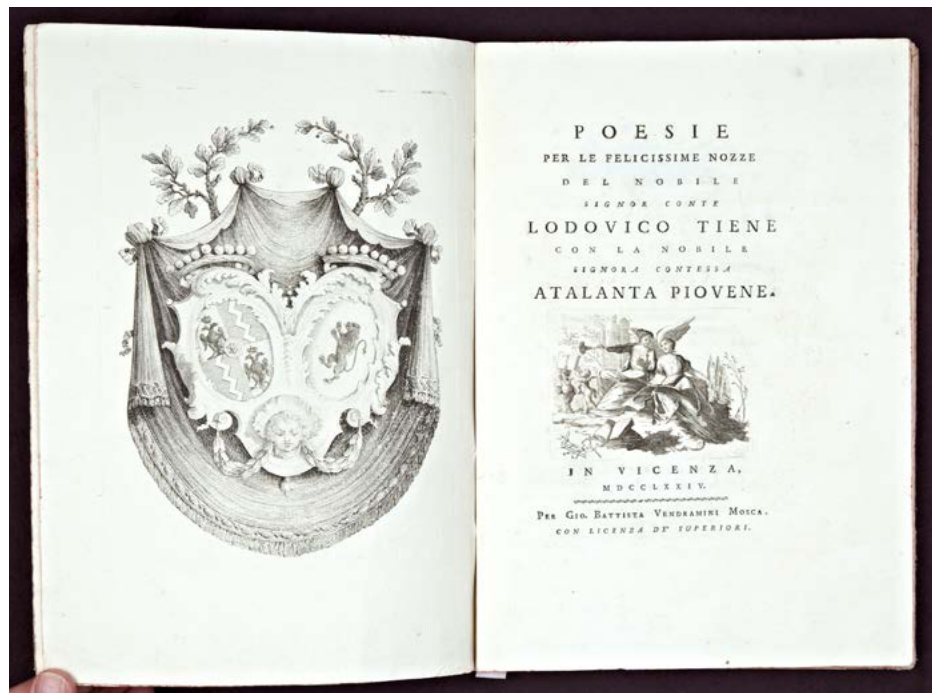
treating of blisters, loose bandaging, and how to deal with conglutination (a particular problem with severe burns to fingers). The third item, while not the first published work on gunshot wounds, sets out Fabry's revolutionary approach to treating such wounds. Unlike his contemporaries, Fabry correctly understood that the greatest threat from a bullet was severe bleeding and tissue trauma. The second priority was removal of foreign objects from the body (including bone splinters) without causing undue additional damage to the patient (many other surgeons advocated digging around until the bullet could be extracted). Fabry designed minimally invasive (and easily portable) tools to extract bullets and other objects as well as devices to allow wounds to heal from the inside out, so as not to trap infection deep inside the body. Finally, the fourth item is Fabry's important work on dysentery. A plague survivor himself, Fabry was a keen epidemiologist who witnessed several plague and dysentery outbreaks in Germany and Switzerland. Through observation and patient interviews, he realized that dysentery could have a variety of causes, requiring different treatments. He also recognized that many dysentery cases were transmittable and emphasized the need to keep patients isolated until symptoms abated. Considering the contents—medical chest, burns, gunshot wounds, dysentery—this collection could well have been assembled by or for a military field surgeon; it clearly anticipated the numerous editions of Fabry's collected works that started appearing in the mid-17th century and were reprinted and used as medical manuals until the end of the 18th century. The present works are all of considerable rarity in these first and early editions. (ST12768)

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

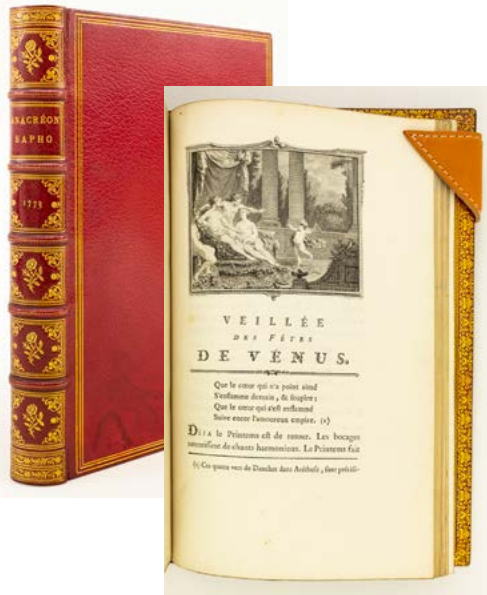


46 **FÊTE BOOK FOR AN 18TH CENTURY ITALIAN WEDDING.** POESIE PER LE FELICISSIME NOZZE DEL NOBILE SIGNOR CONTE LODOVICO TIENE CON LA NOBILE SIGNORA CONTESSA ATALANTA PIOVENE. (Vicenza: per Gio. Battista Vendramini Mosca, 1774) 305 x 216 mm. (12 x 8 1/2"). lxxvi pp. FIRST EDITION. Original paste paper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

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



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



47 (FRENCH ILLUSTRATED BOOKS). ANACREON, SAPHO, BION AND MOSCHUS. [OEUVRES]. TRADUCTION NOUVELLE EN PROSE, SUIVIE DE LA VEILLE DES FÊTES DE VÉNUS, ET D'UN CHOIX DE PIÈCES DE DIFFÉRENS AUTEURS. (Paris: Chez Le Boucher, 1773) 214 x 136 mm. (8 3/4 x 5 1/2"). 2 p.l., iv, 280 pp. (without "Héro et Léandre," as usual). Translated by Julien Jacques Moutonnet de Clairfons. First Edition with these Illustrations. LOVELY RED MOROCCO, GILT, BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with French fillet border, raised bands, spine gilt in compartments with rose sprig at center, curling floral cornerpieces, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. Engraved frontispiece and 25 charming and delicate engraved illustrations by Jean Massard after Charles Eisen. Cohen-de Ricci 79; Brunet I, 254; Graesse I, 113. For the binding: Flety 40. ♦Lower half-inch of joints just starting to show wear, three minor stains and one short scratch to upper board, but a fine and pretty copy, the text fresh and smooth, with deep impressions of the type, with rich impressions of the engravings, with ample margins, and with a lustrous binding. ~~\$1,400~~ \$1,100

This is a very attractive copy of the first printing of an anthology of French versions of classical poetry, described by Cohen-de Ricci as "one of the most elegantly illustrated books of the 18th century." Charles Eisen (1720-78) was Louis XV's court painter as well as drawing master to Madame de Pompadour. Bryan says that "almost all the important books published in France in his time contain his exquisite plates," which "he engraved with a light point and with striking originality." He "took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher." The text contains biographies of and works by four important Greek poets: Anacreon (sixth century B.C.), Sappho (b. ca. 612 B.C.), Bion (third century B.C.), and Moschus (second century B.C.). The binding here is a perfect example of the kind of handsomely done French classical work produced for an extended period under the name of Chambolle. A rough contemporary of, and certainly the equal in technique to, binders like Trautz, Marius Michel père, Lortic, and Cuzin, the elder Chambolle served his apprenticeship under Hippolyte Duru and later formed a partnership with him, as is clear from the stamped signature on our volume. Chambolle's son continued the business when his father retired in 1898, and in her "Modern Bookbindings," Sarah Prideaux says of her contemporary, "Chambolle most worthily continues the traditions associated with the name of his father. . . . To him are confided the classics of former times, which he clothes in the styles appropriate to them, keeping to a simplicity of ornamentation which reveals great taste and feeling for composition." For another Chambolle-Duru binding, see item #75, below. (ST16314)



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

48 (FRENCH ILLUSTRATED BOOKS). (COLOR PRINTING). MONTESQUIEU, [CHARLES DE SECONDAT]. LE TEMPLE DE GNIDE, SUIVI D'ARSACE ET ISMÉNIE. (Paris: P. Didot l'aîné, 1796) 330 x 235 mm. (13 x 9 1/4"). 2 p.l., 165, [1] pp. ONE OF 100 COPIES. (Original?) gray boards, flat spine, dark gray paper title label, two-thirds of the leaves UNOPENED. Engraved printer's device on title page and SEVEN FINE



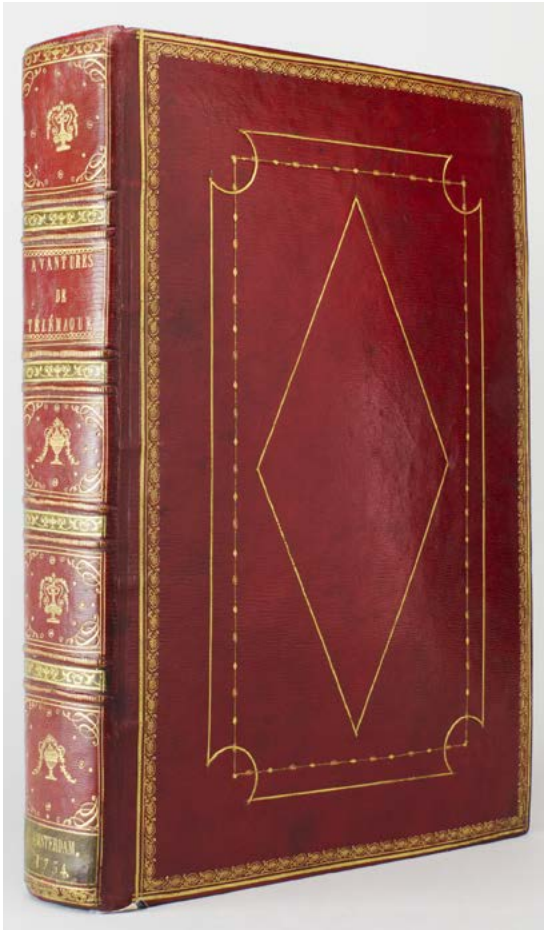
COLOR-PRINTED ENGRAVINGS AFTER PEYRON BY CHAPUY AND LAVALLÉE, SOME FINISHED BY HAND. Cohen-de Ricci 730; Brunet III, 1860. ♦ A couple of very small brown spots and just a hint of soiling as well as minor abrasions to covers, corners somewhat mashed (as expected), isolated trivial foxing to text, but A VERY FINE COPY, clean and bright internally, with vividly colored plates, and in a surprisingly sturdy and generally well-preserved original temporary publisher's binding. ~~\$6,500~~ \$4,900

This is the fine Levy copy of a strictly limited Large Paper edition of a handsomely illustrated work, offered here in what seem to be the publisher's temporary boards, mostly unopened and virtually untouched internally. Attractively printed with enormous margins, the text of the first (and by far the most important) work here is a prose poem on love (supposedly translated from the Greek) by one of the great political philosophers of the Enlightenment, Charles de Secondat, Baron de Montesquieu (1689-1755). In its own day, the work was popular largely because of its racy content; today, it is considered as a more

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

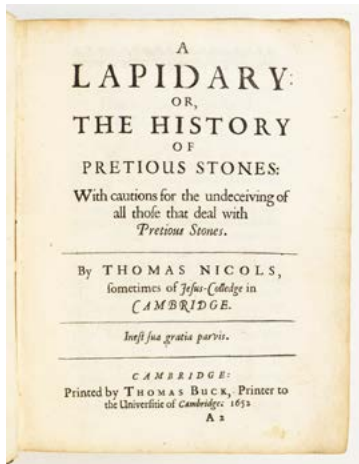
A Large Paper Copy of One of the Most Impressive French Illustrated Books of the 18th Century

49 (FRENCH ILLUSTRATED BOOKS). FÉNELON, FRANÇOIS DE SALIGNAC. LES AVENTURES DE TÉLÉMAQUE, FILS D'ULYSSE. (Amsterdam: Wetstein & G. Smith; Rotterdam: Jean Hofhout, 1734) 375 x 265 mm. (14 3/4 x 10 1/2"). 4 p.l. including portrait and frontispiece, x, xxvi (i.e. xvi), 395, [1] pp. Like most copies, ours lacks the suppressed material designed to follow page 395. First Printing of this Edition. ONE OF 150 COPIES IN FOLIO FORMAT. FINE CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, covers with palmette roll border, central panel with gilt-ruled frame and lozenge accented with bead and lozenge roll, spine gilt and inlaid with olive morocco bands tooled with gilt chalice and leaves between the double raised bands, spine compartments with central urn ornament surrounded by small tools, calligraphic flourishes at corners, gilt titling, turn-ins with elaborate gilt roll featuring leaves and moths, blue watered silk endleaves, all edges gilt (lower board with three older repaired patches). In a modern marbled paper slipcase. Ornamental headpieces and tailpieces, title page decorated with vignette, author portrait by Drevet after Vivien, and 25 more plates illustrating the tale engraved by Folkéma and others, predominantly in classical style, three (including the frontispiece) designed by Picart, 16 by Dubourg, and six by Debrie, with original tissue guards; 45 vignettes serving as headpieces (24) and tailpieces (21), designed by Dubourg and Shenk, one engraved folding map, and extra-illustrated with a portrait of Fenelon by Jean Coraboeuf dated 1920. Text with ornamental border throughout. Front pastedown with the bookplate of Arthur Meyer. Cohen-de Ricci 381-82; Ray 1; Brunet II, 1214; Graesse II, 564. ♦ A few darkened patches on boards, small chip to olive band at tail of spine, corners gently bumped, occasional minor foxing or light browning, otherwise QUITE AN EXCELLENT COPY, the binding altogether pleasing with only insignificant wear, the text clean and fresh, with rich impressions of the plates. ~~\$8,500~~ \$6,600



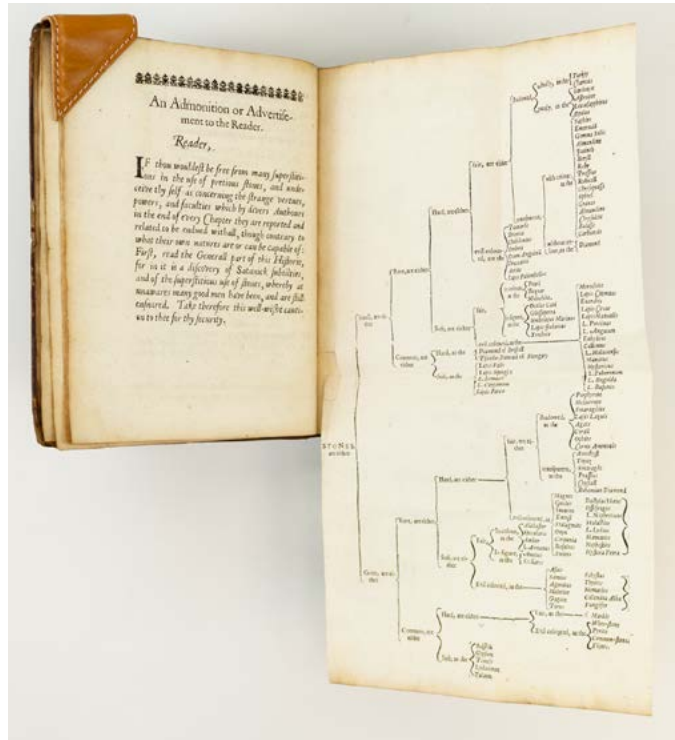
This is a very well-preserved copy of the luxury version of one of the most impressive French illustrated books of the 18th century, offered in a Neoclassical binding appropriate for its contents. Ray says that in our volume "all the formal elements of the mid-18th century French masterpieces are present."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

50 (GEMOLOGY). NICOLS, THOMAS. A LAPIDARY OR, THE HISTORY OF PRECIOUS STONES: WITH CAUTIONS FOR THE UNDECEIVING OF ALL THOSE THAT DEAL WITH PRECIOUS STONES. (Cambridge: Thomas Buck, Printer to the Universitie of Cambridge, 1652) 185 x 145 mm. (7 1/4 x 5 5/8"). 6 p.l., 239, [1] pp. FIRST EDITION. Inoffensive contemporary calf, neatly rebacked, covers with simple blind-ruled frame with thistle cornerpieces, smooth spine with blind-stamped floral sprig at head and tail. With one folding leaf containing a table of gems and their attributes. Wing N-1145; ESTC R483403. ♦ Corners somewhat bumped, extremities a little rubbed, one-inch loss of leather to tail edge of front board, boards with a half dozen small scratches and minor chafing, but the restored binding entirely sound. A few corners with a faint dampstain, occasional very small stains (mostly marginal, but a few touching the text) or smudges, but these imperfections very minor, and on the whole a very good copy, clean, fresh, and rather bright throughout. ~~\$5,500~~ \$4,400



This is the first printing of the first book written in English on gemstones. Nicols (fl. 1652) prefaces his work with a warning to the reader against attempting to use gems for supernatural purposes, lest one be ensnared by the devil, and then provides a table classifying stones by size, rarity, hardness, color, and clarity. The first section of the text is devoted to a general history of origins of gems, relying on material from the works of Boethius de Boot and Pliny. Nicols then discusses ways to polish, refine, and present stones, and warns of tricks the unscrupulous may use to fool the unwary buyer. The section ends with an examination of the supernatural

effects of stones, and how to tell if this is divinely or diabolically inspired. The second part of the work details the properties, uses, and value of various stones, beginning with transparent gems like diamonds, sapphires, and emeralds, and proceeding through opaque specimens like lapis lazuli and marble, then ending with common but useful stones, including flints and whetstones. There were two further English editions of the work, in 1653 and 1659, and German editions in 1675 and 1734. This is the only work by Nicols, of whom little is known apart from his association with Jesus College, Cambridge, proclaimed on the title page here. This is not an excessively rare work, but copies with contents this fine are hard to find. (ST15639)

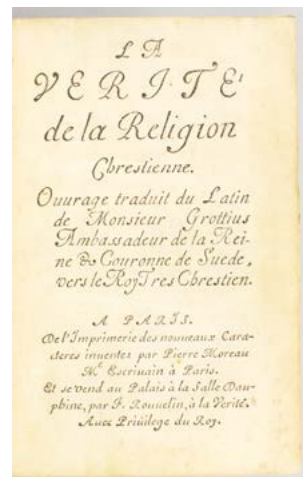


*Printed in a Most Appealing Cursive Typeface,
"A Careful and Lively Copy of the Agreeable Calligraphy of the Period"*



51 **GROTIUS, HUGO.** LA VERITE DE LA RELIGION CHRESTIENNE. (Paris: De l'Imprimerie de nouveaux caracteres . . . par Pierre Moreau, [8 Juin, 1644]) 175 x 113 mm. (6 7/8 x 4 1/2"). 8 p.l., 541 pp., [1] leaf (privilege). Translated by François Eudes de Mezeray. First Edition of this Translation. Attractive contemporary burgundy morocco, gilt, covers with three French fillet frames, the two inner frames with oblique fleurons at corners, raised bands, spine gilt in compartments with central fleurons, curling cornerpieces, gilt titling, marbled pastedowns, all edges gilt. Updike I, 207-08. ♦Boards a little spotted, leather a bit crackled, light wear to joints, minor offsetting on endpapers from glue used for turn-ins, leaves a shade less than bright with occasional small rust spots, but an excellent copy nevertheless, the text clean and fresh, and the solid, very pleasing binding with nothing approaching a condition issue. ~~\$6,500~~ \$5,200

This edition of Grotius' famous treatise on the validity of Christianity features a lovely period binding and a charming cursive type invented by printer, engraver, and master calligrapher Pierre Moreau. According to Updike, the type is unusual in that it "really appears to be writing—a careful and lively copy of the agreeable calligraphy of the period. The ornaments used with it are reproductions of writing-masters' scrolls and whimsical figures, and here and there heavy flourishes are added to produce a further illusion of penmanship." Moreau (ca. 1599-1648) produced three very pretty engraved devotional books before developing a moveable type that could produce a calligraphic effect. He debuted his new fonts in 1643, calling his printing house the "Printer of new characters," and produced 30 books with them in the five years before his death. The binding here is also finely



wrought, being made with high quality materials and adroitly decorated. In many ways a latter-day Erasmus, the renowned jurist and man of letters Hugo Grotius (1583-1645) was one of the most learned men of his time, and his landmark publication "De Jure Bellis et Pacis" earned him the title of the founder of the modern science of the law of nature and nations. First printed, in Latin, in 1627, the present book, far and away the most popular of Grotius' works, is a treatise maintaining the truth of the Christian religion, as opposed to other religions, rather than a polemic in support of a particular variety of Christianity at the expense of another Christian sect. The piece reflects the author's attitude toward the great schism: he dedicated himself to reconciling Catholic and Protestant by emphasizing a common piety, an approach for which he was obviously made to suffer greatly. Works printed in Moreau's cursive type are uncommonly seen in the marketplace, and they are especially rare in fine contemporary bindings like the present one. (ST13028)

***A Very Rare Book Featuring "Electrical Arts," "Mechanical Arts," and "Colorful Magic,"
And Including Folding Color Plates in Amazing Condition***

52 **GÜTLE, JOHANN CONRAD.** *VERSUCHE UNTERHALTUNGEN UND BELUSTIGUNGEN AUS DER NATÜRLICHEN MAGIE.* (Leipzig und Jena: bei Adam Gottlieb Schneider, 1791) 197 x 127 mm. (7 3/4 x 5"). 9 p.l., 358. FIRST EDITION. Attractive contemporary half calf over pink paper boards, raised bands, spine densely gilt in compartments with tulip centerpiece, fleuron sidepieces, and scrolling floral cornerpieces, two tan morocco labels, marbled pastedowns. With hand-colored title page vignette and 11 FINE ENGRAVED FOLDING PLATES, ALL COLORED BY HAND. ♦ Insignificant fading to covers, minor foxing confined to short portions of the text, other trivial imperfections, but AN OUTSTANDING COPY, the binding with virtually no wear, the text unusually clean and fresh, and the intriguing colored plates in a remarkable state of preservation. ~~\$7,500~~ \$5,500



If there had been infomercials in 1800, the Nuremberg polymath Johann Gütle (1747-1827) would have been actively involved in this kind of promotion. Self taught in physics and mathematics, Gütle was an active entrepreneur who fabricated and sold everything from etched glass to cleaning and beautifying products (among them hair restorer and coloring) to lightning rods—including the first one in his home town. He wrote more than two dozen books dealing with, among other things, mechanics, electricity, surveying, and magic. He ran an active distribution center for his books and products, and he was a travelling showman

whose efforts to succeed in retailing had a component of entertainment—a significant fraction of his writings dealing with the diverting amusement of magic tricks. Despite evidence that he could justifiably be labeled a huckster, he was also a talented and versatile handworker mentioned by contemporaries as an important artisan and author (the poet Jean Paul, for example, alludes, with pleasure, to the use of his hair dye), and he made serious efforts to contribute to the scientific betterment of daily life. Chief among his accomplishments was the construction of the original Nuremberg lightning rod, which brought him considerable acclaim. At the same time, Gütle was decried in Heilbronn as a fraud for his unsuccessful medical applications of electricity, which had to have been viewed at the time as macabre. The present work contains sections on "Electrical Arts," "Mechanical Arts," and "Colorful Magic," with the plates at the end of the book depicting the various devices and experiments explained in the text (these plates, in addition to being very detailed and attractively colored, are in almost unbelievably fine condition for a work of this sort). All of Gütle's early publication are quite rare, including the present one: OCLC locates only a dozen copies of our book, while ABPC and RBH record just one copy at auction, in 1979. (ST11830)

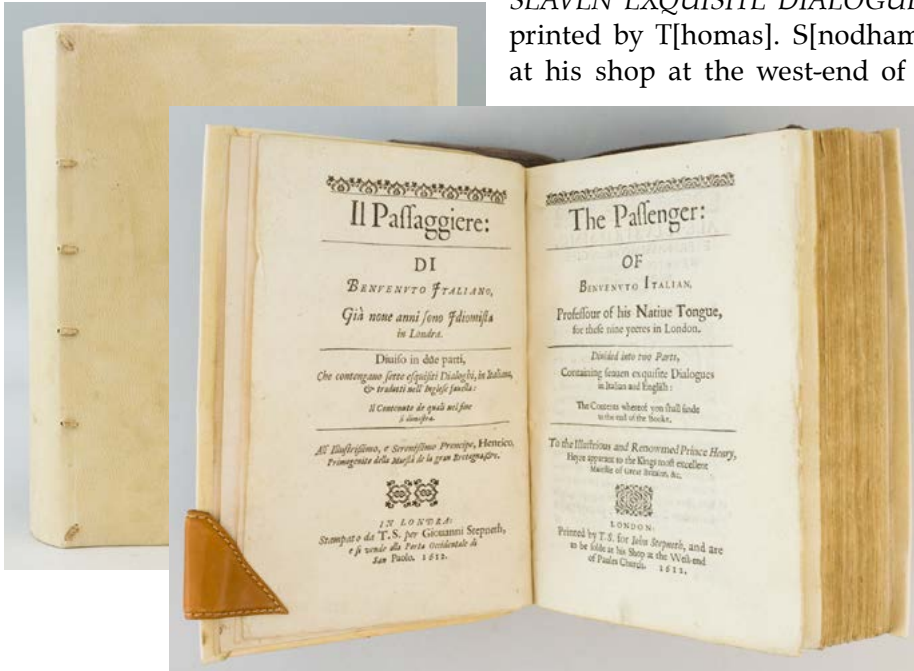
Click on any item number or photograph to go to that item on our website, where there are more images and a link to purchase.

*A Very Rare Work of Cultural History, with Advice on Health
For Elizabethans and Jacobeans Learning Italian*

53 (HEALTH AND CULTURAL HISTORY - INSTRUCTION IN ITALIAN FOR ENGLISH READERS). **BENVENUTO, ITALIAN. IL PASSAGGIERE. THE PASSENGER: OF BENVENUTO ITALIAN, PROFESSOUR OF HIS NATIVE TONGUE FOR THESE NINE YEERES IN LONDON : DIVIDED INTO TWO PARTS, CONTAINING SEAVEN EXQUISITE DIALOGUES IN ITALIAN AND ENGLISH.** (London:

printed by T[homas]. S[nodham]. for Iohn Stepneth, and are to be sold at his shop at the west-end of Paules Church, 1612) 205 x 155 mm. (8

x 6"). 18 p.l., 611, [1] pp. (601-08 misnumbered 561-68), [8] leaves. FIRST EDITION. New unlettered limp vellum by Courtland Benson in imitation of the original binding. STC 1896; ESTC S124314. ♦Half a dozen gatherings a little browned, occasional mild foxing or small rust spots, additional trivial imperfections, otherwise an excellent copy, clean and very fresh, in a pleasing new binding. ~~\$7,500~~ \$6,000

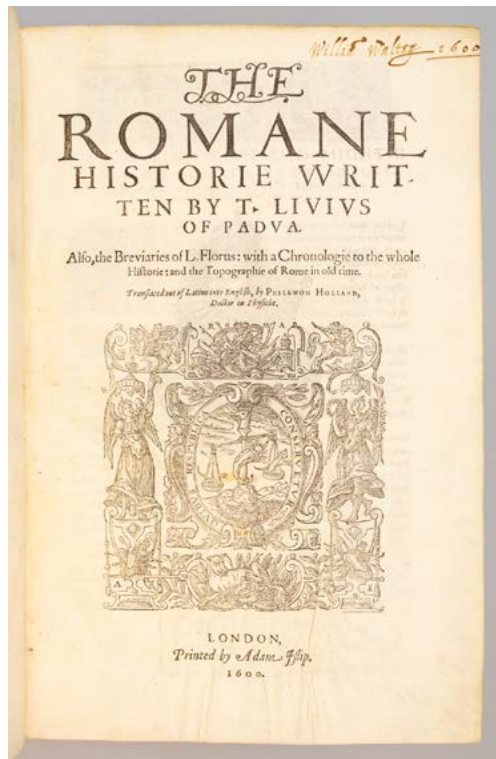


This conversation manual by an Italian teacher based in London offers an intriguing glimpse into the lives and concerns of the wealthier classes in 17th century Europe. An early effort to teach language through dialogue, the book is part

cultural history, part guide to better health, and it is clear evidence of the importance of the study of Italian in Elizabethan and Jacobean England. The seven dialogues cover subjects from health to travel to servants, with Italian and English text on facing pages. Many of the dialogues begin with phrases that will be familiar to all beginning language students: greeting others, selecting items of clothing, asking prices or directions, ordering food. As the conversations progress, they explore various topics that one might expect to encounter in polite society. An early morning exchange between master and servant evolves into a discussion of the importance of sleep, the optimal amount of sleep for good health, and the significance of dreams. A dialogue that begins with ordering meals leads to an involved colloquy about the benefits and disadvantages of fasting and abstinence; the virtues and defects of bread, butter, meat, dairy, and eggs; diet recommendations for the healthy and the sick; the best diet for each season; and the importance of a walk after dinner. Other dialogues include advice for travellers, observations on the political situation and life at court, and finally a discussion of that most eternally fascinating topic: love. This work is of continuing interest and value to linguists, as it documents the Benevento Italian dialect, which is in need of preservation. It's an extraordinarily rare book, probably because it was the sort of volume subjected to hard use: in addition to ours, we could trace only two copies in ABPC and RBH since 1948. (ST13801)

A Very Appealing Copy, with Distinguished Provenance, of the First Livy in English

54 **HOLLAND, PHILEMON, Translator. LIVIUS, TITUS. [LIVY]. THE ROMANE HISTORIE . . . ALSO, THE BREVIARIES OF L. FLORUS . . . AND THE TOPOGRAPHIES OF ROME IN OLD TIME.** (London: Adam Islip, 1600) 330 x 220 mm. (13 x 8 3/4"). 6 p.l., 1403, [1] pp., [21] leaves (first and last leaves blank). Translated from the Latin by Philemon Holland. FIRST COMPLETE EDITION IN ENGLISH. Early 18th century mottled calf, raised bands, spine gilt in compartments with large central fleuron and complex scrolling cornerpieces, one compartment with gilt lettering "G / 2 * II," another with small inlaid red morocco label of the Earl of Essex, with gilt "SX" and a coronet, red morocco title label, edges marbled (expertly—almost invisibly—rebacked and recornered). Title page with printer's elaborate device (McKerrow 324), verso of title with woodcut portrait of Queen Elizabeth I, dedication to the queen with woodcut headpiece and armorial initial, verso of fourth leaf with portrait of Livy within a laurel wreath, verso of sixth leaf with epitaph of Livy within a laurel wreath. Front pastedown with 18th(?) century ink



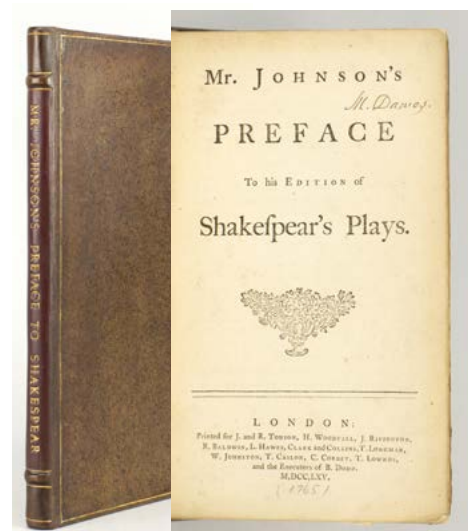
notation "D : 2. / 9."; also with engraved armorial bookplate of James Heron Watson dated 1930 and bookplate of the Fox Pointe Collection Library of Dr. & Mrs. H. R. Knohl; title page with ink signature of William Walter dated 1600 and with the initials "W W" inked into the printer's device; verso of title page with engraved armorial bookplate of Algernon Capell, Earl of Essex, dated 1701. Pforzheimer 495; STC 16613. ♦ A little wear to extremities, gilt on spine a bit rubbed, isolated small rust spots and minor marginal smudges or stains, other trivial imperfections in the text, but A FINE COPY INTERNALLY, quite clean and crisp, in a pleasant, sturdy, carefully restored binding. ~~\$17,500~~ \$13,000

This edition of Livy's history of Rome is, in Pforzheimer's words, "the first of that stately array of folio translations of the classics which issued from the pens of the 'translator general in his age.'" It is described by DNB as "a work of great importance" that "set out to be lucid and unpretentious, and achieved its aim with marked success," all the while being "accurate, and often lively." Throughout the Renaissance, Livy (first

century B.C.) was revered as the premier source for Roman history, and his account of the rise of Rome from humble beginnings and its triumphs in the Punic Wars was central to historical and political thought. Although the British had access to English excerpts of Livy, they could not read his complete text in their own language until the present edition was published. Holland (1552-1637) was a physician whose love of the classics prompted a devotion to rendering ancient authors (including Pliny, Plutarch, and others) into the language of Shakespeare. Besides the complete text of Livy's history, our volume contains an essay on the topography of Rome by J. Bartholomew Marlian of Milan, as well as the "Breviaries" of Florus, a useful chronology that summarizes the lost books of Livy, also appearing here for the first time in English. This copy has graced the libraries of important collectors, including that of Algernon Capell, 2nd Earl of Essex (1670-1710), and Dr. H. R. Knohl. A colonel in the 4th Dragoons, Capell was Gentleman of the Bedchamber to King William III between 1691 and 1702 and on the Privy Council to Queen Anne. Knohl assembled an outstanding collection of early English imprints. The William Walter who originally owned the volume may have been Sir William Walter of Wimbledon, MP (1574-1632). (ST14948)

55 JOHNSON, SAMUEL. MR. JOHNSON'S PREFACE TO HIS EDITION OF SHAKESPEAR'S PLAYS. (London: Printed for J. and R. Tonson et al., 1765) 218 x 130 mm. (8 1/4 x 5"). 2 p.l., v-lxxii pp. FIRST SEPARATE EDITION. 20th century speckled calf with a simple gilt border by Sangorski & Sutcliffe (with their stamp-signature on the front turn-in), raised bands on spine, red morocco spine title label with gilt lettering, and gilt edges (joints expertly repaired). Flower vase ornament on the title page. Ownership signature of "M. Dawes" on the title page. Courtney & Smith, p. 107; Fleeman 65.10SP/2b; ESTC T-6255. ♦ Corners and edges somewhat rubbed, but covers very well preserved, marginal loss to the upper corner of leaf a2, lightly toned throughout, but otherwise a very clean and appealing copy. ~~\$4,000~~ \$3,200

This is a well-preserved copy of the separate edition of Samuel Johnson's lauded "Preface" to "The Plays of William Shakespeare," complete with the half title. The "Preface" originally accompanied Johnson's eight-volume edition of Shakespeare (also published in 1765), a project that took the good doctor 20 years to complete, partly because of the scope of the undertaking and partly because of his



own procrastination. Courtney & Smith notes that "Adam Smith is said to have called it 'the most manly piece of criticism that was ever published in any country.'" Indeed, the "Preface" seems to have been the most highly regarded and influential section of Johnson's entire corpus of work and gave "great impetus to Shakespearian study." It is quite likely that the "Preface" was one of the last sections Johnson delivered to the printer, as suggested by the presence of bracketed signatures in the original printing. That the editors saw fit to publish a separate edition of the "Preface" so close on the heels of "The Plays" speaks to the immediate popularity and acclaim it generated when first appearing as part of the larger work. The half title is not infrequently missing, a fact that in the present case is more than usually significant since it contains the price (one shilling), showing that the work was separately published. It is more than conceivable that the "M. Dawes" who signed the title page was the miscellaneous writer Manasseh Dawes (d. 1829), known in particular for his "Essay on Intellectual Liberty," published in 1780. (ST12849i)

A Rarely Seen Copy in Opulent Contemporary Color



56 (JUDAICA). CUNAEUS, PETRUS. DE REPUBLYK DER HEBREEN OF GEMEENEBEST DER JODEN. (Amsterdam: W. Goeree, 1682-83) 162 x 100 mm. (6 3/8 x 4"). **Three volumes.** Inoffensive 18th century brown speckled calf, raised bands, brown morocco labels, compartments with gilt tooling and lettering, all edges gilt (first volume expertly rebacked, preserving the original backstrip, heads and tails of spines also repaired). With three frontispieces and 45 ENGRAVED PLATES, ALL BUT ONE HAND-COLORED AND MOST HEIGHTENED WITH GOLD, QUITE POSSIBLY BY VAN SANTEN, more than half the plates folding and/or double page, and one plate with a moveable flap. See: Truusje Goedings, "Master Colourist' Dirk Jansz van Santen" (Amsterdam, 1992). ♦ Joints of second and third volumes a touch tender but quite secure, corners and extremities a little rubbed, tail of one spine with a bit of loss,

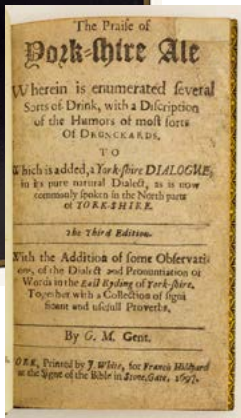
general mild wear externally, but INTERNALLY FINE with just the occasional small, light stain or kiss of foxing, the coloring extremely bright and well-preserved. ~~\$8,500~~ \$6,500

This is an extraordinarily fine copy of a popular account of "The Hebrew Republic," complete, extensively illustrated, and with splendid contemporary hand coloring, probably executed by the renowned "master colourist" Dirk Jansz Van Santen. Originally published in 1617 in Latin by Dutch historian of Christianity Petrus Cunaeus (i.e., Peter van der Kun, 1586-1638), the work forms a vision of a highly organized society with an idealized infrastructure and political system. Though Cunaeus' idea of the Hebrew state was in part embellished and imagined, it nonetheless described an important model of republican governance for the federation of provinces that formed the Dutch Republic of the 17th century. The present Dutch edition contains numerous maps of ancient Hebrew lands, as



well as plates depicting rituals, architecture, military organization, and religious dress, all of which are brought to life with hand coloring of the highest quality. Though the plates are unsigned by the colorist (as was almost always the case during this period), the style and technique conform very closely to the work of Van Santen (1637/38-1708), one of the most famous and sought-after colorists of the Dutch Golden Age. Although he was especially known for his extensive and delicate use of gold, Van Santen's work can also be recognized by his bold use of saturated color alongside lighter washes (adding depth and variety to the image), his use of patterning on buildings and garments, and the characteristic multi-colored lines used to illuminate borderlines in maps. Furthermore, scholars have noted a connection between Van Santen and Willem Goeree (the publisher of the present work), with whom the colorist seems to have had an ongoing working relationship. The exquisite coloring present in this copy is an especially nice feature rarely found in any edition of this book, and as such must have been executed for an owner who both deeply valued this work and could afford such luxury. Although this book is not uncommon on the market in its various editions and translations, it is almost always found with plates lacking and in unpleasant condition. The present copy is a rare exception, being clean, bright, and with all plates present, not to mention in opulent contemporary color. (ST14407)

“Of the Utmost Value to our Knowledge of Phonology” (and of Yorkshire Ales)



57 (LINGUISTICS - YORKSHIRE DIALECT). (BINDINGS - CHARLES LEWIS). MERITON, GEORGE. *THE PRAISE OF YORK-SHIRE ALE, WHEREIN IS ENUMERATED SEVERAL SORTS OF DRINK, WITH A DISCRIPTION OF THE HUMORS OF MOST SORTS OF DRUNCKARDS. TO WHICH IS ADDED, A YORK-SHIRE DIALOGUE . . . WITH THE ADDITION OF SOME OBSERVATIONS, OF THE DIALECT . . . IN THE EAST RYDING.* (York: J. White for Francis Hildyard, 1697) 157 x 92 mm. (6 1/4 x 3 5/8"). 2 p.l., 124 pp. Third Edition. ELEGANT DARK BLUE CRUSHED MOROCCO BY CHARLES LEWIS (owner's ink notation, dated 1831, on rear flyleaf), covers bordered by three gilt rules, raised bands, spine compartments with rows of gilt flowers, tan morocco label, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Front pastedown with engraved armorial bookplate of William Gott; 1906 article reporting on Gott's sale at Sotheby's, mentioning this volume specifically, laid in at front; rear flyleaf with ink note: "Hibberts sale. 1839 / binding by C. Lewis 1831." Wing M-1810; ESTC R19511. ♦Very slight signs of wear to leather, but the attractive binding extremely well preserved and very pleasing. Leaves apparently lightly pressed, minor soiling to title page and last four leaves, small repairs to worming on upper corner and head edge of A2, but a clean and fresh copy internally. ~~\$3,250~~ \$2,500

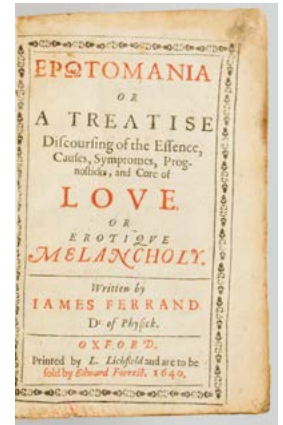
First printed in 1685, this is a book with two very different parts, the first being a rowdy and amusing poem on Yorkshire ales, and the second a much more serious and important linguistic work on the Yorkshire dialect—both offered here in a binding by a prominent English craftsman. Scion of a landed county family and author of well-regarded legal treatises, attorney George Meriton (1634-1711) began to create a record of the Yorkshire dialect in 1683, when he published "A York-shire Dialogue in its Pure Natural Dialect." A second edition was printed in 1685, prefaced by the poem "The Praise of York-shire Ale" and with the addition of a pioneering dialect glossary. Our third edition includes more dialogues in the York dialect. According to linguist Martyn Wakelin, Meriton's work is still "of the utmost value to our knowledge of late 17th century northern phonology." In addition, the work was influential in encouraging others to document regional dialects in Britain. This is an uncommonly seen item. The son of a Hanoverian immigrant, Charles Lewis (1786-1836) was apprenticed to Henry Walther at 14, and obtained his freedom in 1807. He set up a shop in Scotland Yard, had other addresses in the Strand, before establishing himself in Duke Street, St. James, in 1817. By 1823 he was employing 21 journeymen, a number of whom are illustrated in a watercolor of the bindery reproduced in Middleton's "A History of English Craft Bookbinding Technique" (p. 349). Lewis was patronized by the great collectors of the day, including William Beckford, who favored him above all others. In a letter to the bookseller George Clarke written in 1831—the year our binding was done—Beckford declared: "Lewis was, and is, and I hope will continue to be, the first artist in this line that Europe can boast of." Our tasteful binding is a fine and well-preserved example of his work. (ST15929a)

A Discussion of Erotic Melancholy that Enraged the Inquisition and Inspired Robert Burton



58 (LOVESICKNESS). FERRAND, JAMES [JACQUES]. *EROTOMANIA, OR A TREATISE DISCOURSING OF THE ESSENCE, CAUSES, SYMPTOMES, PROGNOSTICKS, AND CURE OF LOVE, OR EROTIQUE MELANCHOLY.* (Oxford: Printed by L. Lichfield, 1640) 145 x 95 mm. (5 3/4 x 3 5/8"). 20 p.l., 363 pp. Translated from the French by Edmund Chilmead. First Edition in English. Contemporary sprinkled sheep, flat spine divided into panels by double blind rules. Front free endpaper with neat early ink inscription in Latin. STC 10829; ESTC S102065; Madan I, 219. ♦Shallow chip across top of spine, front joint with one-inch crack at head, minor rubbing to joints, other trivial defects, but the unrestored contemporaneous binding sound and not at all displeasing. Light dampstain to head margin throughout, other minor imperfections, but still a very good copy internally, generally clean and fresh, with no significant defects. ~~\$8,000~~ \$5,900

*First published in Toulouse in 1610, then revised and reissued in Paris in 1623, this discussion of erotic melancholy enraged the Inquisition and inspired Robert Burton. Toulouse-trained physician Jacques Ferrand (b. ca. 1575) defines the symptoms, especially the mood swings from jocundity to deep melancholy, that accompany unreasonable passions, and recommends treatments to control them, from diet and rigorous exercise to bloodletting. The Inquisition took issue with Ferrand even mentioning astrology, chiromancy, and magic—even though he disparaged their claims—and with his frank discussion of sexual health. Perhaps his biggest offense, in their eyes, was presenting erotomania as a physical disorder to be treated by medical means when the Church considered it a sickness of the soul curable only by God and his ministers. Madan notes that “If Robert Burton was acquainted with the first edition of this book, as he may well have been, there can be little doubt that he has taken or imitated the general method and treatment of the subject, in his ‘Anatomy of Melancholy.’” Burton certainly owned a copy of the Paris 1623 edition (N. K. Kiessling, *The Library of Robert Burton*, Oxford, 1988, no. 566). The translation here is by Edmund Chilmead (1610-54), a serious scholar of music and a cleric at Christ Church, Oxford, who supplemented his meager income by transcribing music, translating books, and cataloguing the collection of Greek manuscripts at the Bodleian Library. (ST13572)*



***The Exceedingly Rare Complete Set of Six Mezzotints
Representing the First Three-Color Printing of Anatomical Subjects***

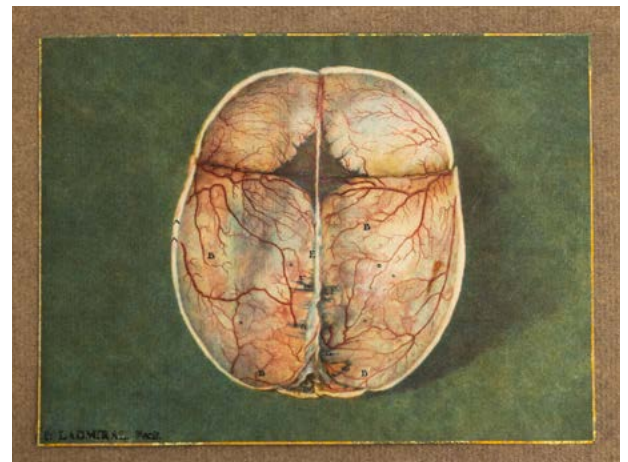
59 (MEDICINE - EARLY COLOR ILLUSTRATION). LADMIRAL, JAN, Illustrator. ALBINUS, BERNHARD SIEGFRIED. DISSERTATIO DE ARTERIIS ET VENIS INTESTINORUM HOMINIS. [and] DISSERTATIO SECUNDA DE SEDE ET CAUSSA COLORIS AETHIOPUM ET CAETERORUM HOMINUM. [with] RUYSCH, FREDERICK. ICON DURAE MATRIS IN CONCAVÂ SUPERFICIE VISAE, EX CAPITE FOETUS HUMANI. [and] ICON DURAE MATRIS IN CONVEXÂ SUPERFICIE VISAE, EX CAPITE FOETUS HUMANI. [and] ICON MEMBRANAE VASCULOSAE AD INFIMA ACETABULI OSSIUM INNOMINATORUM POSITAE. [and] EFFIGIES PENIS HUMANI. (Amsterdam: Jacob Graal & Hendrik de Leth; Leyden: Dirk, Theodorus, or Cornelius Haak, 1736-41) 294 x 238 mm. (11 1/2 x 9 1/4"). 1 p.l. (blank), 10 pp.; 1 p.l. (blank), 16 pp., [1] blank leaf; [4] pp.; [4] pp.; [4] pp.; 1 p.l. (blank), [6] pp. **Six separately published but related works.** FIRST EDITIONS. Leaves stitched into six early (original?) brown paper folders (three with expert repair to fold; three with remnants of paper labels along fold). With printer's device or vignette on title pages and SIX FINE COLOR MEZZOTINTS BY LADMIRAL. Choulant-Frank, pp. 267-69; Franklin, "Early Colour Printing," pp. 40-42; Gascoigne, "Milestones in Colour Printing 1457-1859," p. 10; Garrison-Morton





7507; Heirs of Hippocrates 530-35. ♦ Wrappers with minor soiling, first work with a little worming to fore edge of wrapper and leaves, four of the works with minor foxing and browning to letterpress leaves (a bit darker on the two "Durae Matris" texts), last work with small repair (done by backing on obverse) where signature was effaced from title page (no loss), additional minor imperfections, but the texts otherwise basically clean and fresh; the penis mezzotint with a very small closed tear at upper right, otherwise THE PLATES IN FINE CONDITION, their colors undimmed by time. ~~\$45,000~~ \$36,000

Following the first medical book with illustrations printed in color by any method (Aselli's 1627 "De Lactibus," containing four chiaroscuro woodcuts), this is the exceedingly rare complete series of six mezzotints that represent the first use of the three-color printing process in any medical or scientific book. And apart from their preeminent place in anatomical literature, these illustrations are also among the earliest appearances of full color printing of any kind. Jan Ladmira (1698-1773) was a pupil and assistant to the great anatomical illustrator Jacob Christoph Le Blon (1670-1741), who taught his protege the secret process for coloring mezzotint engravings, using three different impressions, one each of blue, yellow, and red. Although one of his illustrations made in this way appeared in 1721 before his pupil's (see below), Le Blon was never able to capitalize on this breakthrough invention. That was left to Ladmira, who, armed with the innovative process, approached the celebrated Dutch anatomist Albinus (1697-1770) to suggest its use for his medical illustrations. Our Albinus work on the human intestine, published in 1736, is the first result of their collaboration. Albinus was mightily impressed, writing, "Words fail me to express the incredible variety of twisting of these branches [of veins and arteries], as the artist has rendered it in the plate." Choulant-Frank notes that "the picture [measuring 125 x 165 mm.] represents a piece of the muscularis mucosae of the intestine in which the arteries are injected red, but the veins blue. The representations . . . are very faithful and true to nature, even to the smallest detail." Convinced by Ladmira's "matchless skill," Albinus retained the artist to produce additional color illustrations. For Albinus' 1737 essay on racial variation in the pigmentation of human skin, Ladmira created a 117 x 161 mm. plate depicting the tip of an African woman's thumb, including the nail, and skin samples from her breast and heel. Ladmira next turned to creating color illustrations of specimens created by Frederick Ruysch (1638-1731), described by Garrison-Morton as "probably the most original artist in the history of anatomical preparations." Ruysch "enjoyed making up elaborate three-dimensional emblems of mortality from his specimens," creating "fantastic, dream-like concoctions constructed of human anatomical parts." He assembled a collection of more than 2,000 anatomical, pathological, zoological, and botanical specimens, known to us now primarily through the illustrations of others, none more vivid than the saturated color mezzotints by Ladmira. (The charming vignette of a putto displaying scientific specimens to a shocked skeleton on the title page of the four Ruysch works, also by Ladmira, is perhaps a nod to this collection.) The first two Ruysch-Ladmira illustrations (measuring 125-128 x 169 mm. and published in 1737 and 1738) showed convex and concave views of the dura mater in an eight-month fetus. Also in 1738 came a 129 x 169 mm. depiction of the head of the femur and tissue lining the acetabulum in the hip joint of a small boy. Finally, in 1741, Ladmira produced the second earliest color illustration of male genitalia (following a print made ca. 1721 by Le Blon). The 205 x 252 mm. image shows a dissected penis and testicles prepared by Ruysch. To prepare his specimens for sketching, Ruysch would drain them of blood and then fill them with wax, and the title page here notes that the dissected specimen was "injecta cera praeeparati." (The red area depicted in the present mezzotint is not, in fact, blood, but wax.) "Milestones in Colour Printing" notes that Ladmira achieved this effect "by means of deeply etched grooves in his red plate, the last of the three to print." According to "Milestones," the six engravings in our series were "far more accurately printed than anything achieved by Le Blon." The process used by Ladmira produced prints that have weathered the centuries remarkably well, and the colors on our engravings are as pleasing today as they were in the mid-18th century. Complete collections of these ground-breaking illustrations are very rare: "Heirs of Hippocrates" notes that Harvey Cushing had three of the six, Eric Waller had one, and Sir William Osler none. While ABPC and RBH list (infrequent appearances of) single works or partial sets, we could trace no complete series at auction since 1934 (in 2012, five of the six works were offered together, fetching €9,803). (ST16009)



Tubercular Swelling Vanquished by the Monarch's Touch

60 (MEDICINE - KING'S EVIL). CLOWES, WILLIAM. A RIGHT FRUTEFUL AND APPROVED TREATISE, FOR THE ARTIFICIALL CURE OF THAT MALADY CALLED IN LATIN STRUMA, AND IN ENGLISH, THE EVILL, CURED BY KINGES AND QUEENES OF ENGLAND. (London: Edward Allde, 1602) 181 x 123 mm. (7 1/8 x 4 3/4"). 4 p.l., 68 pp., [2] leaves (last blank). FIRST EDITION. Early 20th century quarter calf over marbled paper boards, raised bands, red morocco label. Front pastedown with North Library shelf label of the Earls of Macclesfield; final blank with a series of Latin and French epigrams in a contemporary hand, and the name "Thomas." Wellcome I, 1508; STC 5446; ESTC S105025. ♦Paper boards lightly soiled and chafed, first and last leaves a little browned and soiled, occasional printer's smudges or small marginal stains, but an excellent copy, generally clean and fresh, in a binding with few signs of wear. ~~\$12,500~~ \$9,500



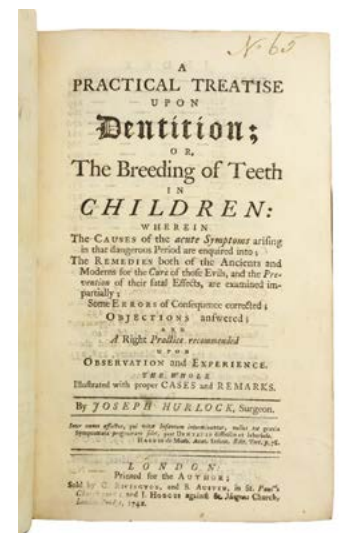
The last, and the rarest, work by an outstanding Elizabethan surgeon, this short treatise discusses possible cures for the disease now known as scrofula (a tubercular infection of the neck's lymph nodes). A distinguished naval surgeon and author of two earlier influential works (on syphilis and gunshot wounds), Clowes (1543/4-1604) begins here by offering three "Intentions Phisicall," or internal remedies: adjustments to diet, pills for purging, or powders and syrups. He moves on

to six "Intentions Chyrurgical," or direct treatment of the neck swellings, beginning with plasters to be applied, and moving on to lancing or outright extraction of the tumors. Finally, he offers "a most miraculous Cure"—the touch of Queen Elizabeth—and recounts the tale of a Dutchman who was cured after Her Majesty laid hands on his lesions. Unusually for his time, and for a man who was able to write in Latin, Clowes chose to compose all of his books in English. He wrote for the edification of young surgeons just setting out in the profession, and as DNB observes, he "believed that surgery was too exclusive, concealing its mystery in the Latin in which most of the literature was written and which few could read. Clowes's importance perhaps lies in his vigorous attempts to impose higher professional standards and open up the profession to a broader spectrum of the public by the use of plain English." This is quite a rare work: a search of ABPC and RBH locates just one other copy at auction, selling for more than \$2,000 in 1966. (ST15635)

The Beginning of Dental Literature in English, a Very Fresh, Clean Copy

61 (MEDICINE - PEDIATRIC DENTISTRY). HURLOCK, JOSEPH. A PRACTICAL TREATISE UPON DENTITION; OR, THE BREEDING OF TEETH IN CHILDREN. (London: Printed for the author, 1742) 205 x 130 mm. (8 x 5"). xxiv, 285, [1] pp., [3] leaves (index). FIRST EDITION. Contemporary sprinkled calf, covers with double gilt-ruled borders, raised bands flanked by gilt rules (neatly rebacked preserving original backstrip, one corner restored). Front flyleaf with ink inscription of Wm. Barber dated 1790. Weinberger, "Introduction to the History of Dentistry," p. 330; Garrison-Morton 3672; Wellcome II, 320; ESTC T63467. ♦Joints lightly rubbed, corners a little bumped and worn, but the binding solid and perfectly satisfactory; a handful of creased corners and a couple of trivial blemishes, but the contents in very fine condition, the paper clean and bright, and obviously read very little. ~~\$7,500~~ \$5,900

This is a fresh, appealing copy of the first modern book on teething and the second book on dentistry in English. Weinberger says that "as far as English dental literature is concerned, it began with Joseph Hurlock in 1742. Hurlock was a strong advocate of lancing the gums of infants to permit teeth to erupt more readily and thus prevent convulsions. His treatise was a plea for parents and nurses to allow him to carry out this procedure." The book documents symptoms of dentition difficulties, and reports on cases in which our author lanced the gums of children whose health problems he attributed to teething trouble—not always with happy outcomes. The book does contain advice that was more beneficial. Weinberger notes, "Hurlock apparently was a keen observer of dental conditions then found in children, noticing that the



havoc wrought by caries in the deciduous teeth was undoubtedly due to diet, and recommended that such youngsters be sent to the country where fresh air and better food could be obtained." Little is known of the author, who has no other works recorded in libraries or bibliographies. It has been suggested that he was related to the Joseph Hurlock (1715-93) who was a director of the East India Company. We are fortunate that Mr. Hurlock did not stint when it came to the quality of paper on which his treatise was printed; the text here has come down to us crisp and bright as a result. (ST16000)

The Earliest Natural History of New England

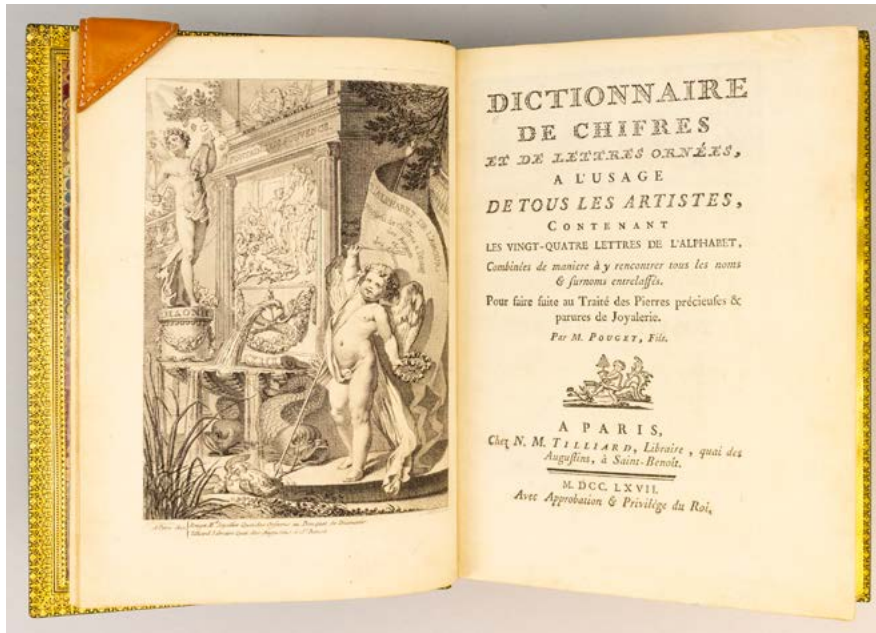
62 (NATURAL HISTORY - EARLY AMERICAN). JOSSELYN, JOHN. NEW-ENGLANDS RARITIES DISCOVERED: IN BIRDS, BEASTS, FISHES, SERPENTS, AND PLANTS OF THAT COUNTRY. TOGETHER WITH THE PHYSICAL AND CHYRURGICAL REMEDIES WHEREWITH THE NATIVES CONSTANTLY USE TO CURE THEIR DISTEMPERS, WOUNDS, AND SORES. (London: Printed for G[iles]. Widdowes at the Green-Dragon in St. Paul's Church-yard, 1672) 145 x 90 mm. (5 3/4 x 3 1/2"). 3 p.l. (first blank), 114 pp., [2] leaves (pp. 109-114 and final two leaves [ads and printer's mark] supplied in facsimile). FIRST EDITION. Modern calf, the original cover of contemporary sheep laid down on front board, raised bands. With 11 woodcuts in the text, five of these full-page, and one woodcut plate, all depicting New England flora; printer's device on final (facsimile) leaf. Front flyleaf with early owner inscriptions of William Maning, William Millward (dated 1688), and Thomas Millward (dated 1720), and with early notes on days in the month of July (perhaps a timekeeping log?). Church 618; Howes J-255; Hunt 322; Sabin 36674; Vail, "Frontier" 160; Wing J-1093. ♦ A couple of trivial creases to sheepskin panel, first 14 leaves with short worm trail to head edge, touching headline, intermittent minor (never significant) stains consistent with frequent use, but still a very good, surprisingly fresh copy internally, in a new, sympathetic binding. **\$9,500 \$7,500**



This is an affordable copy of the much sought-after first edition of the earliest natural history of New England, with descriptions of native flora and fauna, illustrations of plants unfamiliar to Europeans, and details on the medicinal uses of various animals, vegetables, and minerals. Josselyn (ca. 1608-1700?) visited Boston in 1663 and from there set out to explore the surrounding region, devoting the next eight years to discovering and recording the birds, beasts, reptiles, fishes, plants, stones, and metals found there. In the text, after physical descriptions of the various animals, Josselyn notes any ailments that may be treated with their fat, skins, horns, or other parts. Goose fat is recommended for bloody flux, bear grease for aches and pains ("the Indians anoint themselves therewith from top to toe" to protect against the cold), and dogfish for toothache. Plants are divided into those that are also common in England, those "proper" to New England, native New England plants that have no name in English, plants brought to the New World by settlers, and English herbs that thrive or don't thrive in the colony. Most of the text is given to the discussion of useful plants, with an emphasis on their remedial properties, and the illustrations depict those previously unknown in the British Isles. Josselyn concludes his discussion with a description of the appearance and character of Native American women, including a poem (cringeworthy from the modern perspective) favorably comparing the charms of dark-skinned women to those of white women. The last section (here in facsimile) is a chronology of the history of New England. Complete copies of our first edition in desirable condition are uncommonly seen and bring very substantial sums in the marketplace. We purchased the present copy because it is an affordable example of an important early book on America, and we offer it with the same thought in mind. (ST15913)



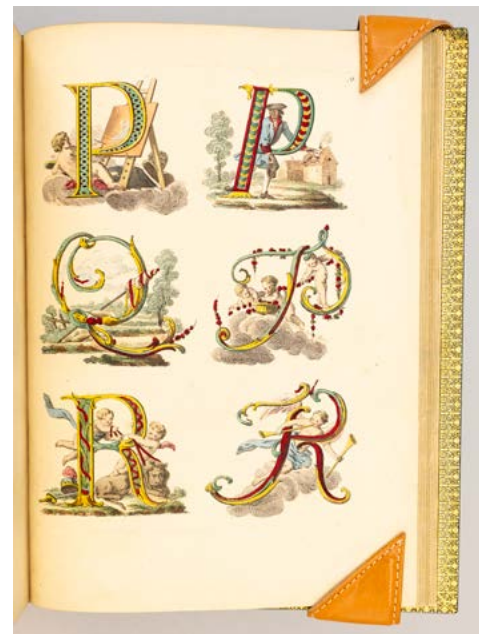
63 (ORNAMENTAL MONOGRAMS AND SYMBOLS). POUGET, JEAN-HENRI-PROSPER. DICTIONNAIRE DE CHIFRES ET DE LETTRES ORNÉES À L'USAGE DE TOUS LES ARTISTES. (Paris: N. M. Tilliard, 1767) 257 x 185 mm. (10 1/8 x 7 1/4"). 5 p.l., 60, cxiv, [1] leaf followed by plates. FIRST EDITION. Very attractive dark



green crushed morocco by Lortic Frères (stamp-signed on front turn-in), covers with gilt French fillet border, raised bands, spines gilt in compartments with filigree lozenge centerpiece and lacy cornerpieces, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. With engraved allegorical frontispiece, large engraved vignette on dedication page, a double-page chart, nine engraved plates of scripts, and 240 engraved plates of monograms, decorative alphabets, and heraldic symbols, 13 of these hand

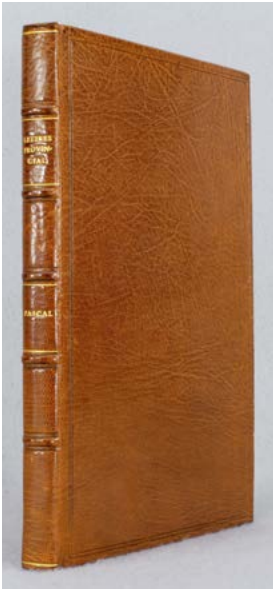
colored. Front pastedown with morocco bookplate of Baron Raimondo Franchetti (1889-1935). Brunet IV, 848; Bonacini 1466. ♦ Minor signs of wear to the leather, front board with patches of white residue from preservative; text lightly washed and pressed, in keeping with bibliophilic fashion at the time of binding, occasional tiny rust spots or small marginal stains, otherwise a fine copy, clean and smooth internally, with rich hand coloring, in a lustrous binding. ~~\$9,500~~ \$6,900

This is an exhaustive work on ciphers, monograms, decorative alphabets, and heraldic ornaments by a noted French jeweller and designer, offered here in a binding by a preeminent French firm. Pouget (d. 1769) begins with an historical analysis of the 24 letters of the alphabet (combining I / J and U / V), and illustrated directions on forming them; looks at historically important scribes and calligraphers; discusses the creation of ciphers; and gives directions for writing Greek, Roman, and modern (Arabic) numbers. The work concludes with a bewildering array of ciphers, monograms, and decorative alphabets of varying complexity, culminating in the hand-colored historiated alphabet adorned with putti and mythological figures. The final plates identify and illustrate the various coronets and helmets used in heraldry. Our binding is the work of brothers Marcellin and Paul Lortic, who inherited the highly respected bindery of their father Pierre in 1884 and ran it together until 1891, when Paul left the business. Marcellin was both a binder and a gilder, and did much of the work with his own hands, furnishing bindings for some of the most discerning bibliophiles of the day, and maintaining the fine reputation of the name Lortic. ABPC and RBH find just one other copy at auction since 1975, in 1981. (ST14371)



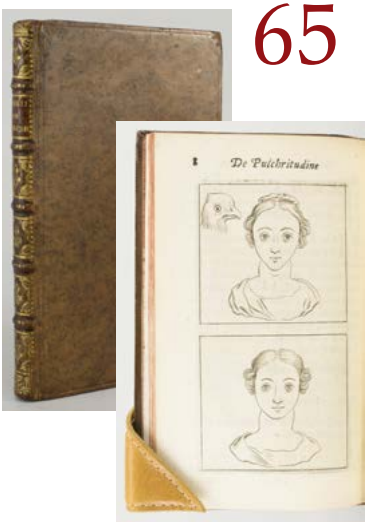
The Original Quarto Version of Pascal's Landmark of French Literature

64 [PASCAL, BLAISE]. "LOUIS DE MONTALTE," Pseudonym. [LES PROVINCIALES] and related material. ([Paris or Leyden]: 1656-57; related material 1657-58) 235 x 165 mm. (9 1/4 x 6 1/2"). With 16 (of 18) letters (lacking letters IV and XVIII as well as general title and "Advertisement" leaf). 17 of 19 individually issued parts (including the "Refutation de la Réponse à la Douzième Lettre"). The original parts bound up in pleasing modern tan crushed morocco, blind-ruled border, raised bands, gilt titling, new endpapers. PMM 140; Tchermersine V, 62-63. ♦ Light brown stain to head margin of the last quarter of the leaves, occasional faint browning or foxing elsewhere, more conspicuous on final gathering, minor worming in bottom margin of a few leaves, otherwise a very good copy internally, with nothing approaching a serious defect, and in a pleasing unworn binding. ~~\$3,500~~ \$2,250



In addition to related material normally not included, this volume contains 17 of the rare original(?) 19 separately issued letters, or "Provinciales," by the French polymath Blaise Pascal (1623-62), a series characterized by PMM as "the first example of French prose as we know it today, perfectly finished in form . . . on a subject of universal importance . . . [and] an expression of one of the finest intelligences of the seventeenth century." Prompted by the Jesuits' condemnation for heresy of Pascal's friend Antoine Arnauld, the letters are "a magnificent sustained invective" (PMM) against the laxity and casuistry of his detractors and at the same time a defense of Jansenism, that theological movement and faction within Catholicism that grew out of the writings of Dutch theologian Cornelius Jansen (1585-1638) and that emphasized many of the Calvinist tenets of faith (human sinfulness, lack of free will, and the necessity of divine Grace). The additional material, apparently collected from a variety of sources, comprises letters Pascal wrote to parish priests seeking assistance with the controversy. There is also a copy of Noel de la Lane's "Recit de ce qui s'est Passé au Parlement au Sujet de la Bulle de Nostre S. Père le Pape Alexandre VII. contre les Censures de Sorbonne" (ca. 1665). Pascal (1623-62) was a man of many attainments in several fields, among them physics, philosophy, and mathematics.

Above all, he was a profound thinker, a devout Christian, and the creator of memorable prose. Written simply, lucidly, objectively, and wittily, the "Provinciales" represents a landmark in French literature, an early expression of Enlightenment thinking. It was enormously successful, dealt the Jesuits a fatal setback, and influenced the prose of Voltaire and Rousseau. Not surprisingly, the book was put on the Index and ordered to be burned. Originally printed clandestinely by various printers as separate publications at various times during 1656 and 1657, the series is bibliographically complicated, but it is clear that our quarto format versions precede the duodecimo printing dated 1657 and, obviously, those editions with later dates. It is likely, given the small parts we are missing, that someone assembled the various letters found here as they were issued at the time. A complete set of these letters in first edition—which is rarely seen—would sell for a considerable amount of money. (ST12177-11)

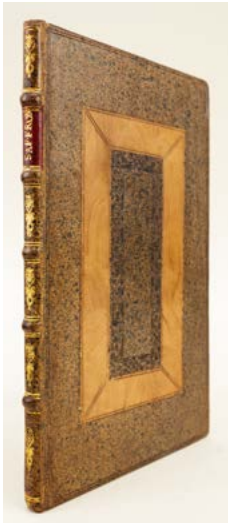


65

(PULCHRITUDE). VAENIUS, ERNESTUS. TRACTATUS PHYSIOLOGICUS DE PULCHRITUDE. JUXTA EA QUAE DE SPONSA IN CANTICIS CANTICORUM MYSTICE PRONUNCIANTUR. (Bruxellis: Typis Francisci Foppens, 1662) 152 x 90 mm. (6 x 3 1/2"). 4 p.l., 60 pp., [1] leaf (approbation). FIRST EDITION. Pleasing 18th century marbled calf, raised bands, spine gilt in compartments with acorn tool at center, pomegranate cornerpieces, red morocco label, marbled endpapers. Woodcut initials and tailpieces, and 30 engravings on title and in text of female faces and animal faces, to which some of them are compared. Dorbon 5014; Wellcome V, 322; Brunet V, 1026 ("orné de jolies gravures au trait"). ♦Extremities a little rubbed, small black smudge to upper board, the binding otherwise lustrous and well preserved, and A FINE COPY INTERNALLY, quite clean, fresh, and bright. ~~\$3,250~~ \$2,500

This is the sole printing of an obscure but fascinating physiological treatise on pulchritude. The text is divided up into 14 sections, each of which begins with a quotation from the "Song of Songs," followed by an explanation of how the quoted "mystic" words show that Solomon indeed knew what perfect female beauty was. For example, in the first chapter, the quotation "your head is like the camel's" is used as evidence that a woman's head ought to be lofty, and juxtaposed engravings of a (wary) camel and a (despondent) woman give a graphic reinforcement to the point. The chapter, like the other 13, ends with an appropriate short poem, presumably by the author. Brunet, in an understatement, says that the title of this charming and wacky work "gives some indication of its singularity." (ST13009)

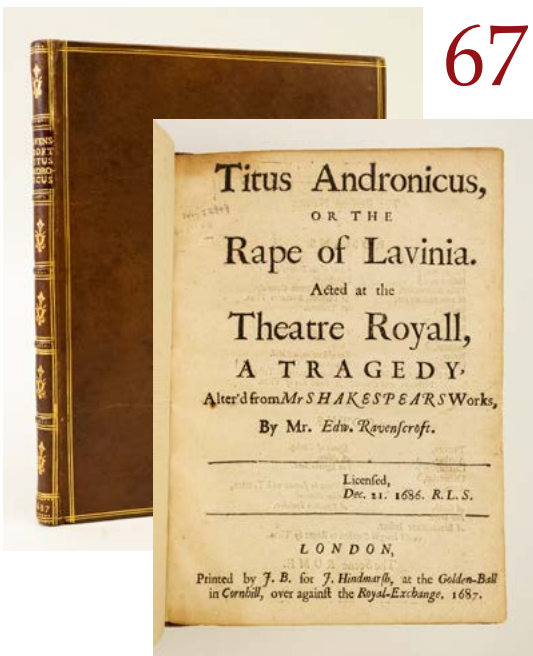
Apparently the First Separately Published Work in English Entirely Devoted to Saffron



66 (SAFFRON). [DOUGLAS, DR. JAMES]. AN ACCOUNT OF SAFFRON: THE MANNER OF ITS CULTURE AND SAVING FOR USE, WITH THE ADVANTAGES IT WILL BE OF TO THIS KINGDOM. (Dublin: Printed by A. Rhames, printer to the Dublin Society, 1732) 200 x 105 mm. (7 7/8 x 4 1/2"). 14 pp., [1] leaf (ads). FIRST EDITION. Recent retrospective panelled calf, raised bands, spine panels with gilt ornament, red morocco label. With frontispiece engraving of the saffron flower (crocus), its bud, and the bulb. Henry II, 206; Hunt 488; ESTC T86873. ♦Tiny wormhole to tail margins, a couple of small, faint spots to fore edge, but AN EXTREMELY FINE COPY, the text entirely clean, fresh, and especially bright, and in a new, sympathetic binding. ~~\$4,500~~ \$3,500

This rare little account promoting the cultivation of the saffron crocus in England and Ireland seems to be the first separately published work in English entirely devoted to saffron. It is a condensed version of a paper Dr. James Douglas published in "Philosophical Transactions" in 1728, with added notes at the end by an Irish writer who claims that saffron grown in Ireland "is superior in every quality to that grown in other countries." Scottish physician James Douglas (1675-1742) studied at the

University of Edinburgh and received his medical degree at Rheims before establishing an obstetrics practice in London, where his patients included Queen Caroline. In addition to writings on anatomy and midwifery that are still referenced today, Douglas, a keen gardener, also delved into botany, penning works on the Guernsey lily, the coffee plant, and ipecacuanha, the plant from which medicinal ipecac derives. The present work is based on his studies of saffron farming in the town of Saffron Walden in Essex, a major producer of the spice in the Middle Ages, when it was widely used in medicines to combat the plague. Hunt notes that works such as ours that promoted industries or crops were common in the 17th and 18th centuries. Of course, they were also small, ephemeral, and apt to be lost or discarded over time. The present title is rare in the marketplace; we could trace just two copies recorded at auction by ABPC and RBH—the Crahan copy, which sold twice in the mid-1980s, and a copy that sold for the equivalent of \$3,895 at Bloomsbury in 2011. (ST15736h)



67 SHAKESPEARE, WILLIAM. TITUS ANDRONICUS, OR THE RAPE OF LAVINIA. (London: Printed by J. B[ennet]. for J. Hindmarsh, 1687) 208 x 152 mm. (8 1/8 x 6"). 4 p.l., 56 pp. Adapted and altered by Edward Ravenscroft. First Ravenscroft Edition, Fourth Quarto Edition. Modern brown calf, covers with gilt-rule border, raised bands, spine compartments with gilt fleuron, red morocco label. Wing S-2949; ESTC R17448; Jaggard p. 475. ♦Leaves a little browned, margins trimmed a bit close, sometimes grazing signatures, a couple of short marginal tears, other trivial imperfections, but an excellent copy otherwise, clean and crisp, in an unworn binding. ~~\$11,000~~ \$7,900

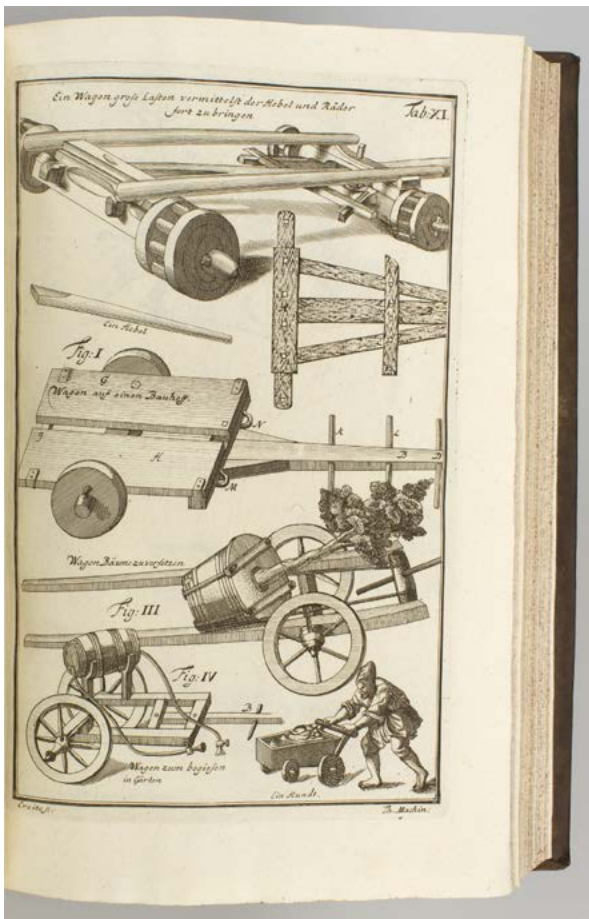
In this revised version of Shakespeare's bloodiest play, cited as the first work to question Shakespeare's authorship, Edward Ravenscroft 'improves' upon the Bard's "most incorrect and indigested piece in all his Works" boasting that if you "compare the old play with this, you'll finde that none in all that author's works ever receiv'd greater alterations or additions, the language not only refin'd but many scenes entirely new; besides most of the principal characters heighten'd, and

the plot much encreas'd." Ravenscroft (fl. 1671-97) is nothing if not proud of himself for having brought Shakespeare to a new level of elegance, saying that the play in its original form "seem[ed] rather a heap of rubbish than a structure." While there are changes of many kinds—perhaps the most memorable modification has Aaron being consumed by flames at the play's end—the main storyline remains the same: it is a tale of revenge between Tamara, Queen of the Goths, and Titus, a general in the Roman army, with the central event being the brutal rape of Titus' daughter Lavinia by Tamara's two sons. Ravenscroft caused both controversy and resentment (particularly from Dryden) at the way he boldly tampered with Shakespeare and then openly admired the results; yet the adaptation proved a theatrical success and continued to be staged well into the first quarter of the 18th century. This edition is also of interest for its suggestion that "Titus" was not wholly the work of Shakespeare, believed to be the first time such a theory had been posited in print. The author states in his preface that he had "been told by some anciently conversant with the Stage, that it was not Originally [Shakespeare's], but brought by a private Author to be Acted, and he only gave some Master-touches to one or two of the Principal Parts or Characters . . ." Jaggard says that this section is "uncommonly important because it affords one of the few extant bits of evidence bearing on the problem of original authorship." This edition is uncommon in the marketplace. (ST15642)

***Eight Early 18th Century Large-Format Technological and Engineering Works
Containing nearly 450 Impressive Plates, in Very Fine State***

68 (TECHNOLOGY AND ENGINEERING). LEUPOLD, JACOB. *THEATRUM MACHINARUM*. (Leipzig: Zufinden bey dem Autore und J. F. Gleditschens, 1724-27) 375 x 242 mm. (14 1/2 x 9 1/2"). **Eight volumes (of 10) bound in four.** FIRST EDITION. Contemporary sprinkled calf, covers with gilt-ruled border and gilt supralibros of Franz Ferdinand, Graf und Herr zu Sprinzenstein, raised bands, spines gilt in compartments with intricate lozenge centerpiece and filigree cornerpieces, two ivory morocco labels. WITH 447 FINELY ENGRAVED TECHNOLOGICAL PLATES. Ferguson, "Bibliography of the History of Technology," pp. 45-46; Berlin Catalogue 1786, 1787, 1788. ♦ Small chips to head or tail of a couple of spines, joints and extremities a little rubbed, boards with a handful of small wormholes and half a dozen short abrasions, but still IN VERY FINE CONDITION: the bindings entirely sound, scarcely worn, and quite lustrous; the text entirely clean, fresh, and bright, with only insignificant





imperfections; and THE PLATES REMARKABLY CRISP AND RICHLY IMPRESSED. ~~\$25,000~~ \$17,500

This is an especially attractive copy of an important series that is considered the most comprehensive illustrated survey of engineering and technology published up to the date of its issue, surpassing all predecessors in scope and scale. And considered apart from their scientific content, these volumes represent, as large format 18th century technological books, a visually impressive group of publications of very considerable interest. The present set contains the "Theatrum Machinarum Generale" (1724) with 71 plates illustrating a range of devices from weights and measures to water wheels; "Theatrum Machinarum Hydrotechnarum" (1724) with 51 plates of water-powered technology; "Theatrum Machinarum Hydraulicarum" volumes I (1724) and II (1725), with 107 plates illustrating very imaginative inventions, including one that looks like a "tilt-a-whirl" for cows; "Theatrum Machinarum [sic]" (1725) illustrating ways of lifting and hauling objects—from simple baskets to very complicated hoists—in 56 plates; "Theatrum Staticum Universale," parts I-IV (1726), with 57 plates that range from balancing poles for acrobats to scales and intricate mechanical toys; "Theatrum Pontificiale" (1726) with 60 plates demonstrating ways of crossing rivers, from rafts and stilts to sophisticated arched bridges; and "Theatrum Arithmetico-Geometricum" (1727) with 45 plates—including one with a volvelle—showing methods of calculating and measuring, from finger-counting and Napier rods to calculating machines and compasses. (Our set lacks the 1735 "Theatrum Machinarum Molarium" and the 1739 "Theatri Machinarum Supplementum," printed by a different publisher.)

Norman remarks that each of the volumes is complete in itself and that "the volumes are more often found separately than together"; Ferguson notes that he has never seen a complete set. As a young man, Jacob Leupold (1674-1727) practiced his father's trade of carpentry. He then studied mathematics and theology at the University of Wittenberg, and began to manufacture various machines and instruments used by scientists, doctors, and miners. He became a commissary of mines for the state of Prussia in 1725. These volumes were bound for Count Franz-Ferdinand von Sprinzenstein (1671-1728), and remained in the family (where they were obviously treated very well) until sold as lot 138 in the auction of the Graf Sprinzenstein Library, held by Gilhofer and Ranschburg in Lucerne in 1937. (ST12783)

A New 18th Century Italian Translation of Terence, with More than 220 Original Engravings

69 **TERENTIUS AFER, PUBLIUS.** COMOEDIAE NUNC PRIMUM ITALICIS VERSIBUS REDDITAE. (Urbino: Hieronymi Mainardi, 1736) 397 x 265 mm. (15 1/2 x 10 1/2"). XXIV, 324 pp. Translated by Niccolò Fortegerri. First Edition of the First Italian Verse Translation. Modern quarter calf over boards that are covered with printed leaves from an earlier edition of Terence. Title page with the engraved arms of August III of Poland and Saxony and WITH A SERIES OF NEW ENGRAVINGS done directly from the drawings in Vatican MS 3868, and not copied from other illustrations: SIX FULL-PAGE AND 152 HALF-PAGE ENGRAVINGS by Giovanni Battista Sintes, AND 74 LARGE ORNAMENTAL TAILPIECES by Francesco Faraone Aquila after Pier Leone Ghezzi, with six others by Domenico Muratori. Italian text printed in parallel columns with the Latin. Foot of title page with perforated library stamp of Amherst College. Gamba 2165 ("magnifica edizione"); Brunet V, 723 ("belle édition"). ♦ Minor foxing to first and last two leaves, mild offsetting from engravings, otherwise very fine, with only trivial imperfections—the text clean and fresh, with excellent impressions of the engravings, and in a new, pleasant binding. ~~\$1,500~~ \$1,100

Although its title page is entirely in Latin, this is a very appealing copy of a new Italian translation of Terence praised by bibliographers for its beauty. The second century B.C. playwright Terence is believed to have been a native of North Africa who was enslaved during the Punic Wars and then brought to Rome, where he was given his freedom and

ACTUS II. SCENA III.



ACTUS III. SCENA III.



ACTUS III. SCENA III.



ACTUS III. SCENA III.



ANDRIA. L'ANDRIA. 35

ACTUS QUARTI ATTO QUARTO

SCENA SECUNDA. SCENA SECUNDA.

Fig. XX



Fig. XXV



Fig. XXX



22 ANDRIA. L'ANDRIA.

ACTUS TERTII SCENA PRIMA.





ANDRIA. L'ANDRIA. 33

ACTUS TERTII ATTO TERZO

SCENA PRIMA. SCENA PRIMA.

Fig. XXV



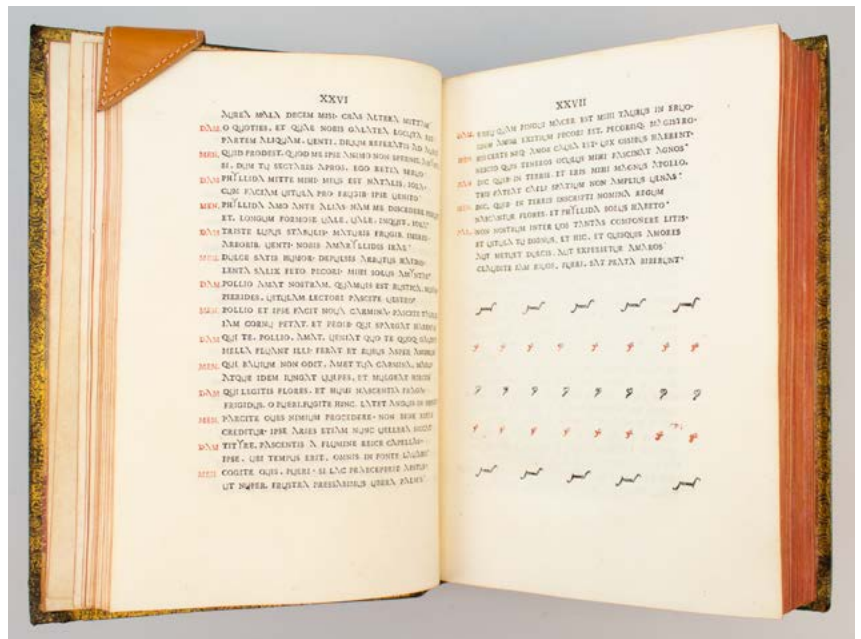
joined the cultivated circle of Scipio the Younger. His six extant plays, the ancestors of drawing room and modern situation comedies, feature crusty fathers, rebellious sons, and smart-aleck slaves whose machinations solve the playwright's intricate complications of plot. The plays were popular throughout the Middle Ages and the Renaissance, and still retain their appeal.

The present version of the comedies is a translation into Italian by Niccolò Forteguerra (1674-1735), whose own verse was noted for its satiric wit. The copious copper-engraved illustrations by Sintes (ca. 1680 - ca. 1760) that depict the plays' characters and Roman theatrical masks were drawn directly from the illuminations in the ninth century Vatican Terence manuscript, also known as Codex Vaticanus Latinus 3868, which art historians believe was modelled on a third century work. The elaborate tailpieces after Pier Leone Ghezzi (1674-1755) add a touch of Rococo elegance to these antiquarian images. This edition is not terribly rare, but copies this fresh and bright internally are hard to find. (ST15907)



70 (TYPOGRAPHIC FACSIMILE - MANUSCRIPTS, ANCIENT). VERGIlius MARO, PUBLIUS. [CODEX MEDICEUS]. P. VERGILI MARONIS CODEX ANTIQVISSIMVS. (Florentiae [Florence]: Typis Mannianis, 1741) 260 x 175 mm. (10 1/8 x 6 7/8"). 2 p.l., xxxv, [1], 459 pp. With the half title. FIRST EDITION. RICHLY GILT CONTEMPORARY SLATE BLUE MOROCCO with wide filigree frames formed by multiple decorative rolls, floral centerpiece composed of small tools, raised bands, gilt compartments with fleuron centerpiece surrounded by small tools, curling cornerpieces, one compartment with date "1743," another with gilt titling, gilt-rolled turn-ins, marbled endpapers. Engraved title, medallion portrait on printed title, historiated engraved headpiece and initial, engraved typographic specimen in the text, decorative tailpiece. Printed in red and black. Front pastedown with book label of Gulielmi [William] O'Brien and library label of Milltown Park Jesuit Library; title page with the library's ink stamp. Forbes Collection, p. 9; Updike I, 171; Dibdin II, 551; Schweiger II, 1174; Brunet V, 1291; Graesse VII, 341. ♦Tiny chip to head of front joint, extremities a little rubbed, the boards with variable fading, but the once-splendid binding solid and still glittering with gilt. Isolated minor marginal smudges or stains, but A VERY FINE COPY INTERNALLY, clean, crisp, and quite bright, with deep impressions of the type. **\$7,000 \$5,500**

This is Joseph Manni's intriguing attempt to give an exact textual and a convincing paleographical replication of the most important and complete ancient manuscript of Virgil, the famous "Codex Mediceus" in the Laurentian Library in Florence. As such, it is the first typographic facsimile of any manuscript, and qualifies as an important event in the history of printing. The manuscript is written in rustic capitals, which are imitated with some success in this typographic facsimile by a specially fabricated font of type; marginal and interlinear corrections are also included. The "Codex Mediceus" is of particular importance because it is complete except for the first part of the "Eclogues" (which are supplied here from another source) and because it is one of the few more or less precisely dated Latin literary manuscripts: a note in it says it was reviewed or corrected by Tucius Rufius Apronianus Asterius, who was one of the consuls in 494. This book is seldom found, as here, in an appealing contemporaneous binding. (ST15175)



Click on any item number or photograph to go to that item on our website, where there are more images and a link to purchase.

SECTION III: 19TH CENTURY BOOKS

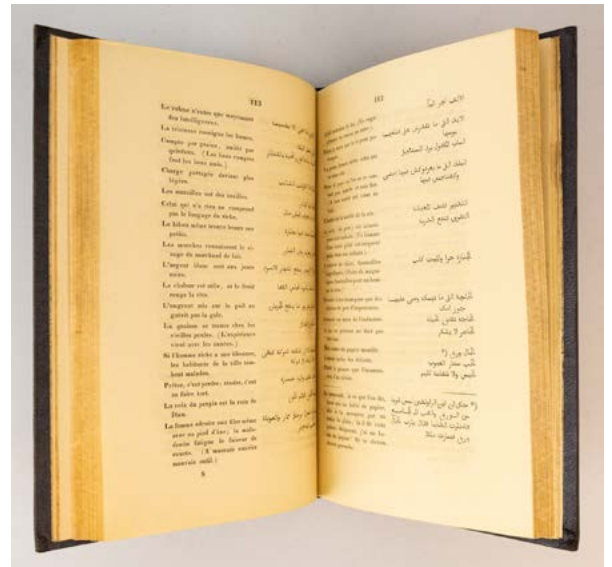
A Very Rare and Remarkably Fine Arabic Language Guide for Diplomats, In Original Morocco-Backed Cloth with Special Machine-Made Decoration

71 (ARABIC). TANTAVY, MOUHAMMAD AYAAD, EL-. TRAITÉ DE LA LANGUE ARABE VULGAIRE. (Leipsic [Leipzig]: Guillaume Vogel fils, 1848) 225 x 142 mm. (8 3/4 x 5 1/2"). XXV pp., 4 p.l., 231 pp. FIRST EDITION. VERY ATTRACTIVE AND UNUSUAL CONTEMPORARY BLUE CLOTH BY F. J. CRUSIUS OF LEIPZIG (his ticket on verso of front free endpaper), WITH ORNATE STAMPED DECORATION IN THE ROMANTIC STYLE in gilt, colors, and blind, covers with rocaille frame and large central arabesque in red and gilt, smooth black roan spine with stylized gilt vine, brown and tan lattice-work printed endpapers and edges. Text in French and Arabic on facing pages. Front flyleaf with AUTHOR'S INK PRESENTATION INSCRIPTION to Monsieur P. Desmason (see below). ♦One corner slightly bumped, leaves lightly and uniformly browned (due to paper quality), a few other trivial imperfections, but A NEARLY FINE AND VERY PLEASING COPY, with few signs of wear inside or out. ~~\$7,500~~ \$4,750



This is a beautifully preserved copy of a rare guide to spoken Arabic that features special provenance, in an embossed and painted cloth binding that can almost pass as onlaid morocco. Our author, Sheikh Mouhammad Ayaad El-Tantavy [or al-Tantawi] (1810-61), was an instructor of languages and literature at Al Azahr University in Egypt when he came to the attention of Russian diplomats in Cairo, whose interpreter had attended his classes. The Russian consul to the Ottoman Empire, which then occupied Egypt, requested that El-Tantavy be lent to the Institute of Oriental Languages in the Russian foreign ministry, and once he arrived in St. Petersburg in 1840, he never left. In

addition to teaching languages at the school for Russian diplomats, he was a professor of Arabic at St. Petersburg University, eventually becoming the Chair of Arabic Studies. The present work is a guide to spoken Arabic for diplomats, with the parallel texts in Arabic and French, then the international language for diplomacy. France, Russia, and the Ottoman Empire had been engaged in a series of conflicts for some years, so this tool would have had very practical application. It is recommended in the 1855 book, "The Languages of the Seat of War in the East" by Friedrich Max Muller. The present copy is inscribed by the author to Jean-Jacques-Pierre Desmasons (1807-73), the Franco-Russian director of training in Oriental languages in the Asiatic department of the Russian foreign ministry, and El-Tantavy's supervisor there. The fact that Desmasons would not have needed to make practical use of our volume goes some way to account for its fine condition. Binder F. J. Crusius developed machinery to facilitate the lavish decoration of bindings in innovative ways—like using paint to imitate leather, as in the present example—achieving aesthetically pleasing results with far less labor and expense than would have been necessitated by hand work. The "Report of the Assessment Commission at the General German Industrial Exhibition in Munich in 1854" notes that Crusius displayed plan drawings of his invention at the fair. Copies of the first edition of this work are rare, with OCLC finding just 12 in libraries worldwide, and none in North America. We could find no copies recorded at auction. (ST14540)



72 BIBLE IN ENGLISH. (BINDINGS - VICTORIAN). THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS. (Oxford: Printed at the University Press by Samuel Collingwood and Co., 1838) 137 x 79 mm. (5 1/2 x 3 1/4"). [528] leaves. VERY PRETTY NAVY BLUE CRUSHED MOROCCO, GILT, covers with gilt-rule border, intricate cornerpieces of small floral and botanical tools, raised bands, spine compartments very densely



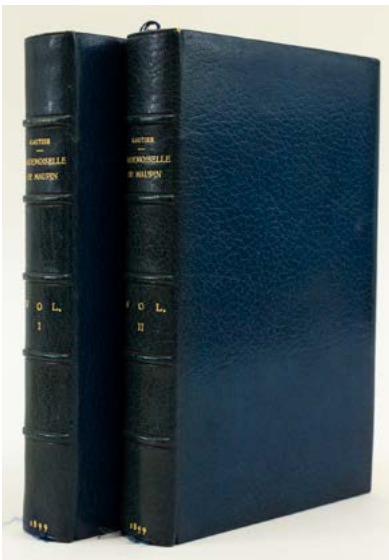
gilt with floral tools and stippling, gilt titling, turn-ins with gilt floral cornerpieces, millefleurs silk fabric endleaves, all edges gilt. Front flyleaf with ink ownership inscription of Anne Robinson, dated 1839; front flyleaves with ink annotations and Bible verses in three different 19th century hands, laid-in note giving the chain of ownership in Anne Robinson's family for the next century. ♦Half a dozen leaves with small, light brown spot, margins trimmed a bit close (but no loss), but A VERY FINE COPY, clean and fresh internally, IN A SPARKLING BINDING. ~~\$1,950~~ \$1,500



This charmingly bound little volume was the perfect book of Scripture for a Victorian lady, and was cherished

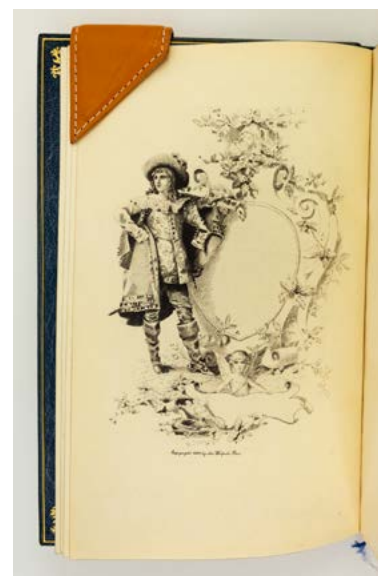
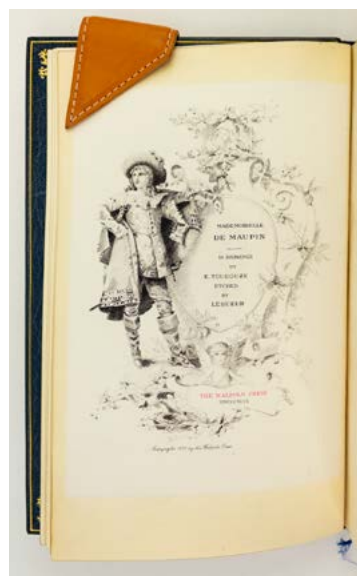
by generations of her family. The very feminine floral binding suggests that it was bound as a gift for Anne Robinson, who used it (very gently) for her personal devotions—and no doubt as an attractive accessory to her Sunday church ensemble. The annotation of favorite passages offers insight into the owner's spiritual life, and the inlaid handwritten "chain of title" is testament to our volume's status as family heirloom. Robinson and her successors clearly treasured it, as it is little changed from the day it left the bindery. The condition is notably splendid here. (ST16098a)

The Doris Benz Copy



73 (BINDINGS - BAYNTUN). GAUTIER, THÉOPHILE. MADEMOISELLE DE MAUPIN. (London: The Walpole Press, 1899) 220 x 140 mm. (8 5/8 x 5 1/2"). **Two volumes.** Translated by I. G. Burnham. "Grand Edition De Luxe," printed on Japon for subscribers only. No. 55 of 1,000 copies. LOVELY PRUSSIAN BLUE LEVANT BY BAYNTUN (stamp-signed in gilt on front turn-in), raised bands, compartments with gilt lettering, turn-ins with gilt rules and cornerpieces, all edges gilt. With 19 etchings in two states by Édouard Toudouze and etched by François-Xavier le Seur, with lettered tissue guards. Front pastedowns with morocco book label of Doris Louise Benz. ♦Spines very slightly faded, a couple negligible rubbed spots on covers, a few signatures in second volume slightly toned, but A FINE SET, the contents close to pristine and the bindings lustrous. ~~\$1,250~~ \$950

From an outstanding collection, this appealing bibliophile's edition of a classic French Romantic novel combines a richly hued binding with such deluxe features as multiple states of the illustrations, luxury papers for the text and etchings, and ample margins. A prolific poet, novelist, travel writer, and journalist, Théophile Gautier (1811-72) was one of the century's most popular and influential French writers, partly because he produced weekly dramatic, literary, and art criticism for nearly four decades. He was a fervently Romantic fiction writer at the beginning of his literary career, extraordinarily energetic in his journalistic

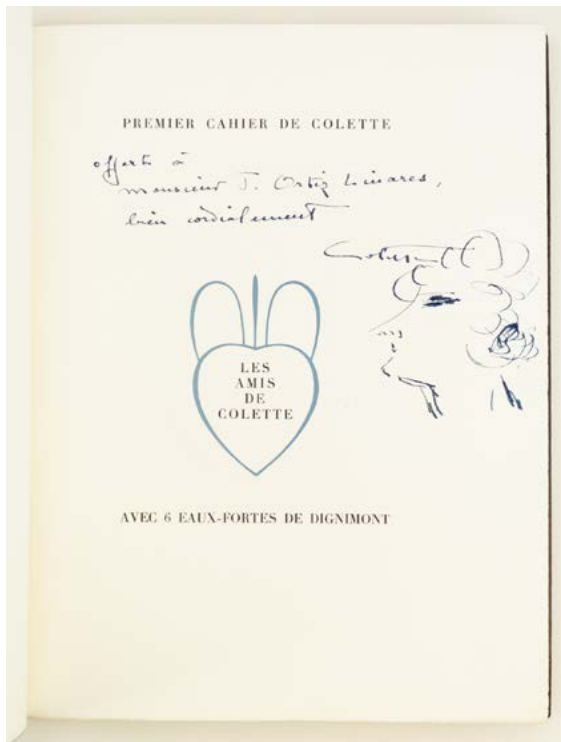


publications during the bulk of his life, and disillusioned in his last years because of the Franco-Prussian War. The present work, first published in 1835, is loosely based on the life of the formidable Julie d'Aubigny (ca. 1670-1707), a 17th century opera singer and expert swordswoman whose adventurous pursuits included dueling, cross-dressing, and numerous affairs with both men and women. The present edition is greatly enhanced by the detailed and beautifully textured plates after Édouard Toudouze (1848-1907), a well-respected painter and book illustrator who specialized in genre paintings. Our set is in the superior condition typical of the books from the library of Doris Louise Benz (1907-84), who collected fine bindings, the best of the private presses, major English authors, and manuscripts. Dickinson says that because she had acquired things very privately, the book world was shocked at the richness of her collection when it came on the market in 1984. According to the Dartmouth College Library, which was the sole beneficiary of the proceeds from the sale, "Miss Benz was a quiet collector, almost unknown to other collectors and to dealers, except to Col. Marston Drake of the firm of James F. Drake of New York, and to Maggs and Quaritch in London." She wanted her collection broken up and sold so that "others could enjoy the pleasures of identifying, locating, and acquiring books for their own collections," just as she had. (ST13599-28)

***A Very Rare Example of a Set Bound by Bonet with as Many as Four Volumes
Inscribed by Collette to One of the Richest Men in the World***

74 (BINDINGS - PAUL BONET). COLETTE, SIDONIE-GABRIELLE. *LES CAHIERS*. (Paris: Les Amis de Colette, 1935-36) 311 x 241 mm. (12 1/4 x 9 1/2"). **Four volumes.** No. 95 OF 175 COPIES, each volume SIGNED in the colophon. FANCIFUL GRAYISH-BROWN CRUSHED MOROCCO, INLAID AND DECORATED WITH GILT AND SILVER, BY PAUL BONET (stamp-signed on front turn-ins), covers with an all-over design comprising rows of alternating deeply impressed gilt circlets and inlaid morocco dots of turquoise, pink, sea green, or citron morocco (each volume with inlays matching the color of the bound-in original wrappers), upper cover of each volume with a different whimsical rectangle formed by looping and cresting silver calligraphic flourishes; flat spines with gilt titling, endpapers matching original wrappers of each volume, top edges gilt, other edges untrimmed. In the original morocco-trimmed, leather-lined chemises and matching slipcases. With 24 engravings, six each by Dignimont, Daragnès, Moreau, and Segonzac. TITLE PAGE OF VOLUME I with presentation inscription to Monsieur J. Ortiz-Linares SIGNED BY COLETTE, AND WITH A SMALL ORIGINAL INK SELF-PORTRAIT below the signature. For the binding: Bonet, "Carnets" 320-23. ♦Half title of volume III with light brown smudge to head edge, otherwise A CHOICE SET, the text clean, fresh, and bright, and THE BINDINGS LUSTROUS AND WITHOUT ANY SIGNS OF USE. ~~\$29,000~~ \$19,500





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

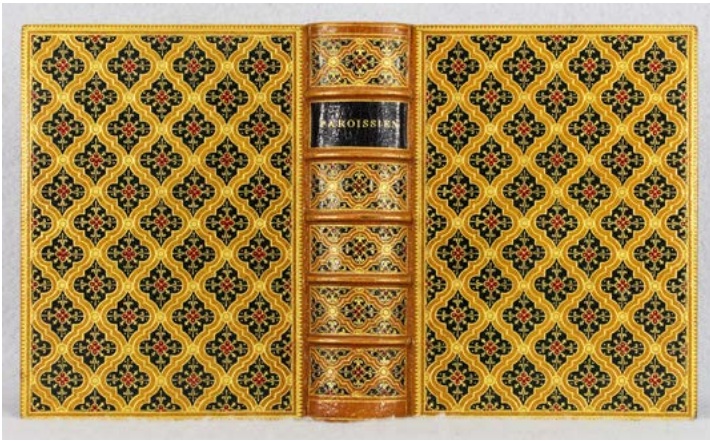
citizen of Belgian origin, the bookbinder Paul Bonet (1889-1971) had been an electrician's apprentice and then a designer of women's dresses, but he was also a bibliophile, and one who was so disappointed by the quality of bookbinding available for his collection that he began to bind books himself. He became the leading bookbinder in France, creating unique and imaginative works of art in a modern idiom, and having a profound influence on the course of bookbinding, particularly on the Continent. In 1971, the prestigious Prix Paul Bonet for outstanding bookbinding was instituted by the Centro del Bel Libro in Ascona, Switzerland, in his honor. At least as important as the books bound with his own hands are the designs he created for bindings executed by others. In "Carnets," Bonet describes the present bindings as "simple and elegant," and notes that his designs were executed by René Desmules and gilded by André Jeanne. Given the inscription and accompanying artwork here, these volumes could well have been commissioned by original owner Jorge Ortiz-Linares, Bolivian ambassador to France, a celebrated collector of French literature, the father of Jaime Ortiz-Patiño (famous in golf and bridge circles), and one of the richest men in the world at the time. (ST12769)



A Fine and Lovely Mosaic Binding Gilded by Jean Marius Michel

75 (BINDINGS - CHAMBOLLE-DURU). (PRAYER BOOK IN FRENCH). PAROISSIEN ROMAIN D'APRÈS LES IMPRIMÉS FRANÇAIS DU XVÈME SIÈCLE. (Paris: Gruel et Englemann, 1858) 162 x 95 mm. (6 3/8 x 3 3/4"). 703, [1] pp. EXQUISITE TAN ELABORATELY INLAID MOSAIC MOROCCO BY CHAMBOLLE-DURU, GILDED BY MARIUS MICHEL [the elder] (with both binders' names stamp-signed on the front doublure, along with the date "1868"), COVERS WITH gilt-rule and dogtooth borders enclosing A FIELD OF DIAPERED INLAYS, each comprised of an ogival centerpiece of gilt-tooled black morocco with a four-petaled flower of red morocco; raised bands, spine compartments similarly gilt and inlaid, black morocco label, SCARLET MOROCCO DOUBLURES framed by a decorative gilt roll with a distinctive bird motif, heraldic device at center, marbled flyleaves, all edges gilt. In a (lightly rubbed) black morocco-trimmed slipcase.

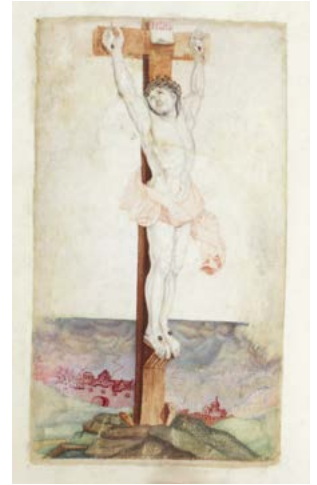




With printer's device, wood-engraved title page, full-page section headings, an elaborately historiated and compartmented border to each page, 33 engraved plates, and A GRACEFUL ORIGINAL WATERCOLOR OF THE CRUCIFIXION ON VELLUM. ♦ Except for a hint of darkening to the spine, A MAGNIFICENT COPY, entirely clean and fresh internally, and in an absolutely sparkling binding. ~~\$5,500~~ \$4,400

This is a splendid dated mosaic binding, a dazzling collaboration executed by three of the greatest 19th

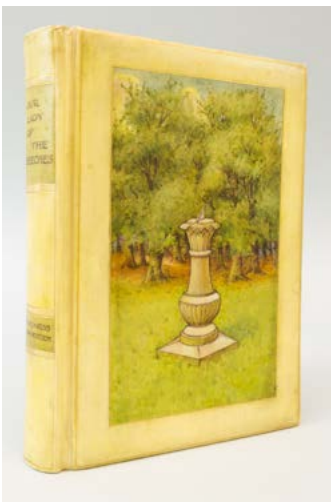
century French names in the field. Gilder Jean Marius Michel (1821-90) came to Paris from Lyon in 1839 and went to work for Paul Gruel. In 1848, he began working independently as a gilder, collaborating with prestigious binders that included Capé, Duru, Cuzin, and, as here, the firm formed by Hippolyte Duru and his former apprentice René-Victor Chambolle (see item #47, above, for more on that partnership). In 1876, Marius Michel expanded his workshop to include all aspects of bookbinding, bringing his son Henri—who would become one of the most important French binders of the century—into the firm. Marius Michel père et fils were responsible for some of the most beautifully gilded French bindings produced between the 1850s and the early part of the 20th century. Our binding is a testament to the glory of Chambolle-Duru and a glimpse of Marius Michel the elder at the height of his powers. (ST12629g)



76 (BINDINGS - CHIVERS). HUTTEN, BARONESS [BETTINA] VON. OUR LADY OF THE BEECHES. (London: William Heinemann, 1907) 190 x 130 mm. (7 1/2 x 5"). 4 p.l., 245, [1] pp., [1] leaf. A VERY PRETTY VELLUCENT BINDING BY CEDRIC CHIVERS (stamp-signed on rear turn-in), upper cover with large central panel outlined in gilt, depicting an idyllic grove of trees, with a large marbled sundial in the foreground, this highlighted with mother-of-pearl inlays, smooth spine with painted title panel, gilt-ruled turn-ins, vellum doublures. With frontispiece portrait of the author. ♦ A little light soiling to vellum, occasional minor spots of foxing to margins, otherwise a fine, fresh copy, the binding well preserved and without the splaying that often affects vellum boards. ~~\$2,750~~ \$2,200

This romance by a scandalous American heiress who married into a noble German family and then became a popular novelist was beautifully bound by Cedric Chivers, using a tranquil garden scene invoking the beloved woods of the title character. Clearly with autobiographical elements, "Beeches" involves the love story between a celebrated scientist and a clever American woman who is the wife of an Austrian nobleman. Our author, Bettina Riddle (1874-1957), was born

into a wealthy Pennsylvania family and, like other American heiresses of her day, married a title—Friedrich Karl August, Baron von Hutten zum Stolzenberg. Her first novel appeared in 1898—the same year as her first child—and she went on to produce 25 novels over the next 40 years, including a series featuring her most famous character, Pam. She and the baron divorced in 1909, reputedly over her infatuation with an Italian tenor, and she settled in London (though wintering in Rome). Cedric Chivers (1853-1929) established binding premises in his native Bath after an inspiring visit to the Paris Exhibition of 1878, and a short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax, he began producing his own work in this tradition, creating what he called the "vellucent" binding. The innovative part of these bindings, as seen here, was accomplished by rendering vellum transparent, then placing it over painted pieces of paper, thereby protecting the surface of the paper from soiling and abrasion. Prideaux says that the process achieves the effect of enriched enamel. Chivers often used mother-of-pearl inlays on his vellucent bindings, and here the inlays give the sundial on the cover a more three-dimensional aspect. (ST13988)



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

77 (BINDINGS - COLOR-CODED). JARDINE, SIR WILLIAM, Editor. *THE NATURALIST'S LIBRARY*. (Edinburgh: W. H. Lizars, [1845-46]) 165 x 108 mm. (6 1/2 x 4 1/4"). **40 volumes**. Second Edition. QUITE ATTRACTIVE CONTEMPORARY HALF MOROCCO, HANDSOMELY GILT, THE VOLUMES BOUND IN FOUR DIFFERENT COLORS TO REFLECT THE VARIOUS MEMBERS OF THE ANIMAL KINGDOM (the 14 volumes on birds bound in red with buckram boards, the 13 volumes on mammals in dark green with watered silk boards, the seven volumes on insects in dark blue with buckram boards, and the six volumes on fish in deep purple with watered



silk boards), all the volumes with gilt-decorated raised bands, spines uniformly gilt in compartments with lozenge centerpiece composed of drawer handle stamps and enclosing a small flower, the whole surrounded by triangular scrolling cornerpieces; endpapers not uniform—by design: the mammals, fish, and insects with tartan endpapers, the birds with an unusual maze-like design; all edges marbled. WITH A TOTAL OF 1,360 ZOOLOGICAL PLATES, INCLUDING 1,280 PLATES OF VARIOUS ANIMALS, ALL BUT A FEW HAND COLORED, along with 40 engraved frontispiece portraits of noted zoologists and 40 (mostly uncolored) engraved title pages, all but a very few of the engravings with original tissue guards. (One fish engraving mentioned in the list of plates, but apparently not issued, since no text relating to it appears.) Front pastedowns with armorial bookplate of Edward Salvin Bowlby. Nissen 4708; Wood, pp. 405-06; Zimmer, p. 326. ♦ Just the most minor rubbing to leather extremities, slight chafing or soiling here and there to cloth boards, trivial imperfections internally, but AN EXTRAORDINARILY APPEALING SET IN VERY FINE CONDITION, the bindings especially bright, almost without wear, and most pleasing on the shelf, and the text remarkably smooth, clean, and fresh, with virtually no signs of use. ~~\$16,000~~ \$12,500

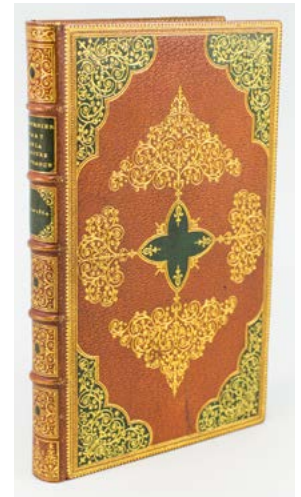
This famous collection of writings on natural history and on naturalists, augmented by more than 1,300 (mostly colored) engravings, was issued in individual volumes from 1833-43; the present set is a very early reprint of the completed 40-volume work. The book's general editor, Jardine (1800-74), also wrote about a



third of the volumes, mostly on birds and fish. Wood says that it is “a remarkable little library of early nineteenth-century zoology, as well as a brief account of the lives of the chief zoologists of all time.” The plates here feature figures of animals that are fully colored against an uncolored background, an arrangement that makes the species under discussion stand out as more clearly delineated. Complete sets with all of the plates, like this one, are not so readily available as in the past. And because the attractive engravings have meant that the work has frequently been the victim of affectionate destruction, sets that are both clean internally and in contemporary bindings in excellent condition are especially rare. This is all the more true in the case of sets bound in attractive leather. The present copy is extraordinary because it still opens stiffly, indicating that it has experienced very little use, and because it is bound so distinctively: we have never seen this work—or any multi-volume work like it, for that matter—bound in such a way as to reflect its various sections of content with varying colors of leather. Our set comes from the library of Victorian gentleman Edward Salvin Bowlby (1830-1902), a barrister who served as High Sheriff of Hertfordshire. (ST11765)

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

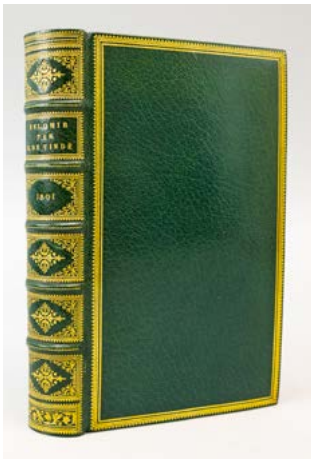
78 (BINDINGS - CUZIN). (BOOKBINDING - HISTORY). FOURNIER, EDOUARD. L'ART DE LA RELIURE EN FRANCE AUX DERNIERS SIÈCLES. (Paris: Chez J. Gay, 1864) 185 x 111 mm. (7 3/8 x 4 1/4"). 2 p.l., 295 pp. No. 291 OF 300 COPIES on vergé paper (and eight on Chine paper). BEAUTIFUL INTRICATELY GILT, INLAID, AND ONLAID TERRA COTTA CRUSHED MOROCCO BY CUZIN (stamp-signed on front turn-in) covers bordered by multiple decorative gilt rules, onlaid dark green morocco quatrefoil at center with very elaborately layered gilt-tooled ornamentation in the style of “Le Gascon” emanating from each point in the form of triangles and semi-circles, inlaid green morocco cornerpieces also intricately tooled in gilt; raised bands, spine compartments with much gilt scrolling and onlaid green morocco oval at center, two green morocco labels, densely gilt turn-ins, marbled endpapers, all edges gilt. In a new cloth clamshell box. Front flyleaf with morocco bookplate of René Descamps Scrive. ♦Spine slightly and evenly darkened, short dark mark on front board, but bright, clean, and fresh internally, and THE GLORIOUS BINDING IN ESPECIALLY FINE CONDITION. ~~\$8,500~~ \$6,750



This binding, extravagantly tooled in the style of the great 17th century master Le Gascon, is a fitting adornment for a work on the history of bookbinding in France. Given the content of the book and the virtuosity displayed in the binding, it seems likely that this was created for an exhibition. The work of the binder Cuzin, who died in 1890, was so well known and so highly esteemed that he was responsible for establishing what was called the “Cuzin style.” Devauchelle says that this style was copied by Cuzin’s colleagues, but was never equalled; the Cuzin tradition was sustained in its finest form by his celebrated successor Emile Mercier (who signed bindings from this period “Mercier s[uccesseu]r. de Cuzin”). Here, Cuzin has drawn inspiration from the mysterious binder known only as “Le Gascon,” who was active in Paris in the first half of the 17th century, when he was revered as perhaps the greatest gilder of his day. He was particularly known for incredibly complex and lace-like designs employing delicately curling lines and fleuron tools like those seen here. This artisan bound books for the bibliophile brothers Pierre and Jacques Dupuy, and also for Gaston d’Orleans, a connection that may have given him his sobriquet. De Ricci notes that speculation as to the identity of Le Gascon has occupied bibliopegic scholars for many years. Gruel believed he was Florimond Badier, a native of Gascony whose bindings employed tools also used by Le Gascon, but Devauchelle theorized that he was in fact Badier’s teacher, father-in-law, and fellow Gascon Jean Gillede. After an exhaustive study of Le Gascon’s tools, Raphael Esmerian in 1972 suggested that he was actually Gilles Dubois, the king’s binder, but we may never know definitively. At the same time that he was known for his elegant style, Cuzin was not afraid to be unconventional; lot #123 in the Cortlandt Bishop sale is a Cuzin binding described as being in “contemporary ivory colored human skin.” (The sale catalogue description also contains the macabre understatement, droll in its clinical dispassion: “Books bound in human skin are very rare.”) (ST13179)

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

79 (BINDINGS - CUZIN). MOREL DE VINDÉ, CHARLES-GILBERT TERRAY, VICOMTE DE. ZÉLOMIR. (Paris: P. Didot l’ainé, 1801) 170 x 97 mm. (6 5/8 x 3 3/4"). FIRST EDITION. LOVELY GREEN CRUSHED MOROCCO, GILT, BY CUZIN (stamp-signed on front doublure and by the doreur Maillard on rear doublure), covers



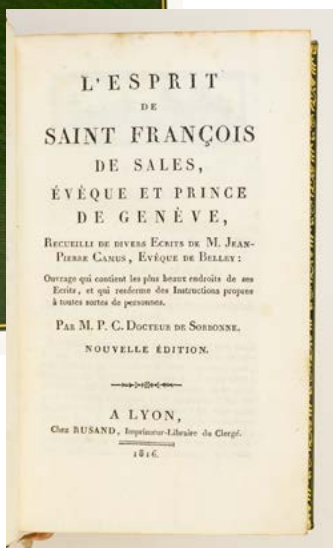
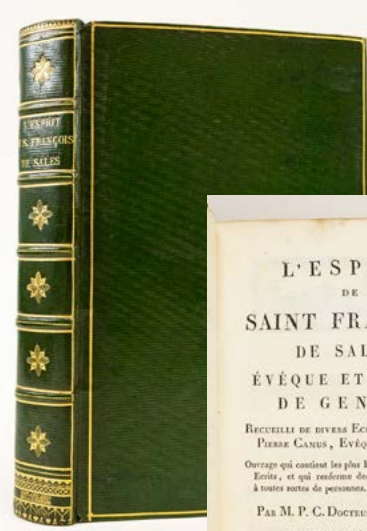
bordered by French fillet and decorative roll, raised bands, spine compartments with large central fleuron, volute cornerpieces, gilt titling, SCARLET MOROCCO DOUBLURES with border of plain and decorative rules, tulip roll, and oblique daisies at corners, leather hinges, morocco free endpapers and flyleaves, all edges gilt. WITH SIX ENGRAVED PLATES IN TWO STATES (before letters and etchings) by François Godefroy after Louis-Joseph Lefèvre. A Large Paper Copy. Cohen-de Ricci, col. 739 ("jolie figures"); Vicaire V, 1148. ♦ A SPLENDID COPY inside and out. ~~\$3,900~~ \$2,900

This unsurpassable copy of a Medieval romance with charming illustrations is offered here in a sparkling binding by an artisan who rose from nothing to become one of the masters of his craft. Francisque Cuzin (1836-90) was born in the provinces, and apprenticed at the age of 13 to Tiersot, a binder in Bourg who recognized the boy's potential and devotion to his craft and managed to find him a place in a Paris atelier. Beginning his Paris career with trade binders, he worked his way up to the lofty premises of Trautz-Bauzonnet before boldly setting up

shop on his own in 1861 with just 100 francs of capital. He quickly made a name for himself, according to Beraldi, by binding earlier books with fine engravings in elegant period-style bindings—a specialty shown off to good effect here. Bibliophiles began to support his work financially, and he became one of the great Parisian binders of the day. For some years, Cuzin was obliged to outsource his gilding work to the doreurs at Marius Michel and Lortic; eager to move this work in house, he managed to lure the talented Léon Maillard from Lortic to his workshop by agreeing to let him sign his work on the rear inside cover, as here. Maillard worked for Cuzin from 1876 to the end of 1881, allowing us to date our binding to this period. Author Morel de Vindé (1759-1842) was born into a well-connected French family, and was set to follow in his father's and grandfather's footsteps as a government counselor when the French Revolution intervened. Although sympathetic to the aims of the revolt, he recognized that his wealth and class put his family at risk, and he wisely retired to a country estate to pursue his interests in agronomy, in particular the raising and breeding of merion sheep. He wrote several respected books on that subject, including one that proposed microbes as a cause of anthrax, well before Pasteur's work on the subject. In addition, he used his pastoral retreat to pursue his interests in the arts and literature, writing three novels. The present work is an adventure set during the first Crusades; the author expounds on the brutality of the barbaric period, and praises the civilizing influence of women, drawing subtle parallels to the situation in France during the Reign of Terror. It is quite possible that the present copy is the one described by Cohen-De Ricci, who noted a Large Paper Copy with plates in the two states seen here, bound in morocco with doublures by Cuzin, which sold for 500 francs at the Delbergue sale (lot 204)—the highest price paid for any of the copies of this work cited by them. (ST14365)



80 (BINDINGS - DUPLANIL). CAMUS, JEAN-PIERRE. *L'ESPRIT DE SAINT FRANÇOIS DE SALES*. (Lyon: Chez Rusand, 1816) 208 x 122 mm. (8 1/4 x 5"). 2 p.l., xlviii, 572 pp. ESPECIALLY FINE CONTEMPORARY EMERALD GREEN SHAGREEN BY DUPLANIL (signed at foot of spine "DUPLANIL RELIé. DE S. A. R. MADAME"), covers with simple gilt rule frame, spine with raised bands flanked by gilt fillets and decorated with a dotted line, compartments with very pretty centered ornament of a flower with four pointillé petals set against a gilt square background, head and tail of spine with multiple decorative gilt rules, board edges gilt with Greek key roll, elegant gilt inner dentelles of urns and palmettes, pink endpapers, gilt edges. In a fine later fleece-lined burgundy morocco and marbled paper chemise and (slightly worn) matching slipcase. With woodcut vignette. Front end papers with morocco bookplates of Mortimer L. Schiff and John Roland Abbey. For the binding: De Ricci-Schiff III, 277 (this copy). ♦ A breath of chafing to covers, two leaves with slight paper flaws at fore margin, otherwise A BEAUTIFULLY BOUND BOOK IN VIRTUALLY PERFECT CONDITION. ~~\$4,800~~ \$3,750



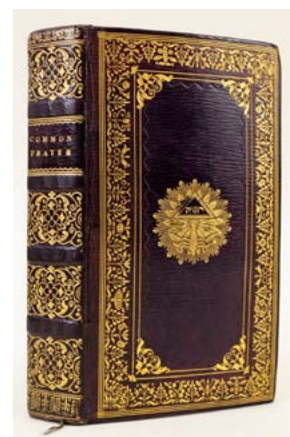
This is an outstanding example of a French Restoration binding with illustrious provenance. The Duplanils were a distinguished family of Parisian binders active from the last part of the 18th until the middle of the 19th century. The signature at the foot of the spine here is that of Pierre Duplanil, known as Duplanil fils, the most notable member of the family; as this item indicates, he was the (self-styled) binder to “S. A. R. [Her Royal Highness] Madame,” i.e., Madame Royale, the title borne by Marie-Thérèse Charlotte of France (1778-1851) the eldest—and only surviving—child of Louis XVI and Marie Antoinette. Although she had married her cousin the duc d’Angoulême, son of the future Charles X, she retained the royal title accorded her as the daughter of the king. (She later became “la Dauphine” when her father-in-law ascended the throne). Because of his client’s changing appellations, we can confidently date the present binding as being done between 1816 and 1824. Madame Royale’s books, which numbered about 1,800, were kept together for 20 years after her death, then sold at two auctions in Paris in the 1870s. Our volume is distinguished by its inclusion in Seymour De Ricci’s impressive 1935 illustrated catalogue of Schiff’s library of signed French bindings, part of what Dickinson calls an “unrivaled collection of decorative bindings.” (This item is one of six Duplanil bindings in the Schiff catalogue.) The presence of the bookplate of J. R. Abbey (1894-1969), the most ambitious English book collector of his time, adds further luster to this item’s provenance. Although Abbey’s renowned library included world-class collections of private press books, illuminated manuscripts, and color plate books, bindings were his most

ardent interest, and the various fine and important catalogues they spawned comprise perhaps the most enduring legacy of his collecting. During his most active period of binding acquisition, Abbey bought many items (and no doubt the present one) in the Schiff sale in 1938; this book, in turn, was lot #1740 in part III of the Abbey sale, purchased at Sotheby’s on 19 June 1967 by B. W. Simpson (for £32). First published in 1639, the present biography of the bishop and devotional writer St. Francis de Sales, the author’s friend and teacher, is among the most memorable of the 200 or so books produced by the diligent churchman Camus, bishop of Belley (1582-1652). (ST15737)

Ablaze with Gilt, and in Perfect Condition

81 (BINDINGS - ENGLISH, 19TH CENTURY). THE BOOK OF COMMON PRAYER . . . TOGETHER WITH THE PSALTER OR PSALMS OF DAVID, (London: Printed by George Eyre and Andrew Strahan, 1820) 142 x 80 mm. (5 5/8 x 3 1/8”). 510 pp.; 80, [2] pp. VERY FINE CONTEMPORARY STRAIGHT-GRAIN PURPLE MOROCCO, ELABORATELY GILT, covers with frame of gilt rules and anthemion-and-flower roll, central panel with arabesque corners, central sunburst medallion containing the Tetragrammaton within a triangle from which the dove of the Holy Spirit descends, raised bands, spine panels gilt in a floral and arabesque design, gilt titling, turn-ins with zig-zag gilt roll, orange endpapers, all edges gilt. Front pastedown with large morocco bookplate of Louisa Smyth, dated 25th Dec. 1821 and signed with the initials E. P. Front flyleaf inscribed: “Harriet E. Thorpe / From her affectionate / Brother— / As a remembrance of / her dear Aunt L. Dickens. / Nov. 1841.” Griffiths, p. 246. ♦A breath of rubbing to corners, but A BEAUTIFUL COPY with no signs of use—clean fresh, and bright internally, and in a sparkling ORNATE binding. ~~\$1,400~~ \$1,100

Bound in somber purple, but with religious imagery in bright gilt, this pretty little prayer book is very typical of an era in which such luxurious volumes were popular gifts among the moneyed classes, as was the case here. Miss Louisa Smyth must have treasured this Christmas gift from “E. P.” as its condition clearly indicates it was seldom, if ever, used for daily devotions. It likely served as a perfect accessory for Louisa’s Sunday finery, and perhaps she carried it at her 1831 wedding to Lt. Col. Thomas Mark Dickens of the Royal Engineers. After Louisa’s 1841 death, the book passed to Harriet E. Thorpe, wife of Louisa’s nephew, Rev. William Smyth Thorpe. Both families are well documented in the county of Norfolk, where their eminent lineage goes back generations. Whoever inherited our prayer book from Harriet continued to care for it assiduously, as it appears little changed from the days when Louisa first held it in her hands. (ST15600)



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

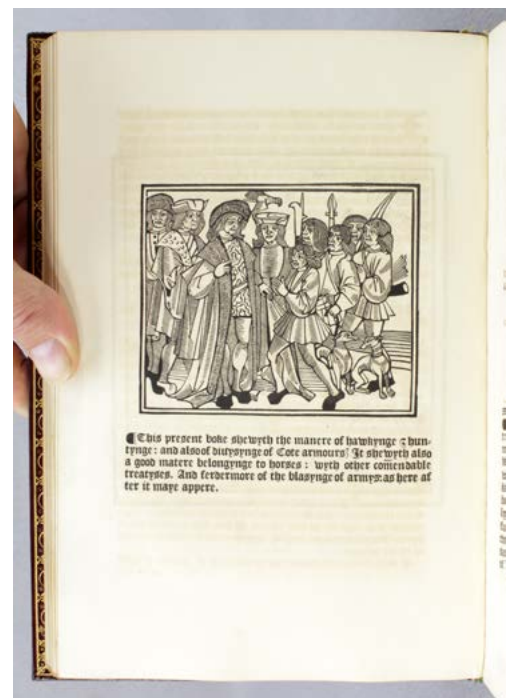
82 (BINDINGS - HERING). [BERNERS, DAME JULIANA]. THE BOOK CONTAINING THE TREATISES OF HAWKING; HUNTING; COAT-ARMOUR; FISHING; AND BLASING OF ARMS. AS PRINTED AT WESTMINSTER BY WYNKYN DE WORDE . . . MCCCCLXXXVI. [preceded by] **HASLEWOOD, JOSEPH**. LITERARY RESEARCHES INTO THE HISTORY OF THE BOOK OF SAINT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



gilt dentelles, lavender watered silk endleaves with decorative gilt borders, all edges gilt. In an excellent modern red cloth slipcase. With three large woodcuts based on those in the 1496 edition, numerous woodcuts of fishing implements and heraldic shields in the text, and with the printer's device of Wynkyn de Worde and that of William Caxton in the colophon and following the index. Front pastedown with the engraved armorial bookplate of Archibald Philip Primrose, 5th Earl of Rosebery; half title with neat ink stamp of "Rosebery / Durdans" (see below). For the binding: Judith Marks, "Bookbinding Practices in the Hering Family, 1794-1844," pp. 44-60 in "The British Library Journal" Vol. 6, No. (Spring 1980).

◆The faintest touch of rubbing to front joint, flyleaves a bit browned, second half of work with inoffensive offsetting in text bed, minor offsetting from printers' devices, occasional mild foxing or tiny rust spots, otherwise an excellent, fresh copy internally, and THE GORGEOUS BINDING IN VERY FINE CONDITION, lustrous and virtually unworn. ~~\$9,500~~ \$7,600

This is a facsimile of the 1496 printing by Wynkyn de Worde of the first modern edition of the classic work on hunting, hawking, fishing, and heraldry, our copy with distinguished provenance and in a very striking binding—in extraordinarily fine condition—by the best English binder of the day, working at the height of his powers. The "Book of St. Albans" was traditionally attributed to a Benedictine prioress, Dame Juliana Berners (b. 1388), which gave her the distinction of being the earliest known female author in English. However, in his scholarly introduction, Joseph Haslewood (1769-1833) determines that only the work on hunting, and a portion of that on hawking, may comfortably be attributed to her. The other sections on heraldry, angling, and the details of hawking are translations (possibly done by Berners) of earlier works, probably in French. In 1794, German émigré Charles Ernst Christian Hering

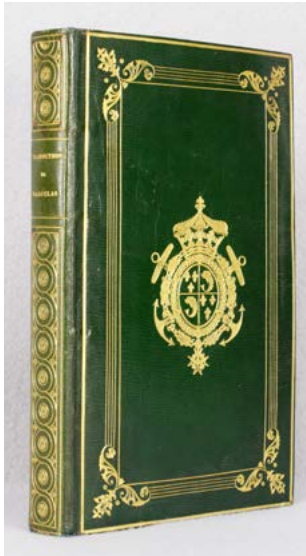


(1762/3-1815) opened his bookbinding workshop in London at 34 St. Martin Street, near the premises of his fellow immigrants Baumgarten, Kalthoerber, Staggemeier & Welcher, and Walther. He quickly rose to prominence through the virtues cited by Marks: "sharp business acumen, a firm technological knowledge of his craft, and—most important—a talent for design." His business prospered, and he moved to larger premises at 10 St. Martin's Street by 1796; in 1811, he took over the adjoining premises. By 1804, he was employing a considerable staff of three finishers, six forwarders, and two apprentices. Our binding was executed when Hering was at the zenith of his career, both financially and artistically. According to Marks, "As the artistic successor to Roger Payne, the doyen of English bookbinders, Hering catered for the leading bibliophiles of the period," including Earl Spencer, Thomas Grenville, Lord Byron, and our former owner. Archibald Primrose (1847-1929), 5th Earl of Rosebery and 1st Earl of Midlothian, was a Liberal politician who served briefly as Britain's prime minister in 1894-95. A fabulously wealthy man who then married the greatest heiress of the day, Hannah de Rothschild, Rosebery was able to indulge his passions for racehorses and for collecting books. The stamp on the title page indicates this volume resided at Durdans, the house in Epsom where he spent his final years. (ST12723)

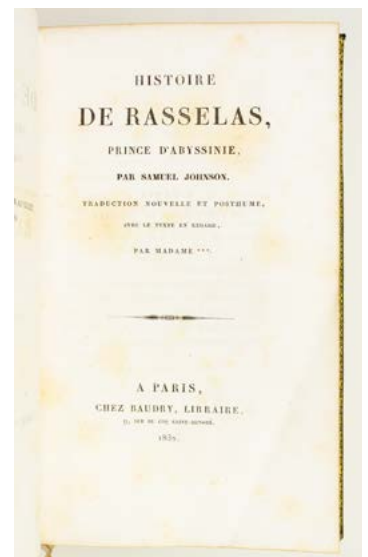
Owned, in turn, by the Final Dauphin, the Last King of France, and Michel Wittock

83

(BINDINGS - HERING & MULLER). JOHNSON, SAMUEL. HISTOIRE DE RASSELAS, PRINCE D'ABYSSINIE. (Paris: Chez Baudry, 1832) 219 x 156 mm. (8 5/8 x 6 1/8"). 2 p.l., xxiv, 395 pp. Translated by Madame Du Fresne. FINE CONTEMPORARY GREEN STRAIGHT-GRAIN MOROCCO, GILT, BY HERING & MULLER (their ticket on front pastedown, and stamp-signed in gilt by Muller at tail of spine), covers framed by multiple gilt rules with decorative cornerpieces, center of each cover with large arms of Louis Antoine, Duke of Angoulême, (the last Dauphin of France (1775-1844); flat spine gilt in one long and one short panel tooled with a guilloche roll highlighted with rosettes and fleurs-de-lys; gilt titling, densely gilt turn-ins, textured pale yellow endpapers, all edges gilt. Text in French and English on facing pages. Front pastedown with the large bookplate of the Comte de Chambord (calling himself Henri V of France and indicating—in print—that this volume was acquired from Maggs Brothers); front free endpaper with an ex-libris ticket without identification, and the octagonal black morocco bookplate of Michel Wittock; half title and p. 71 with inked ownership stamp of Don Jaime de Bourbon, duc de Madrid. Fleeman 59.4R/TF/31. ♦ Faint foxing on the majority of leaves (first half dozen leaves a bit more affected), a few leaves with other minor discoloration, front free endpaper and first four leaves creased at lower right, spine slightly and uniformly sunned, covers with insignificant small abrasions, but generally A VERY APPEALING COPY, the text fresh and clean, and the binding with lustrous leather, bright gilt, and only very minor signs of use. ~~\$5,000~~ \$4,000



This is an obscure French translation of Samuel Johnson's most popular narrative, our copy with distinguished provenance and in a lovely binding. Written in the evenings of a single week to help pay for the funeral of Johnson's mother, "Rasselas," first printed in 1759, became the most thoroughly translated and disseminated work by Johnson during his lifetime. Marked by wisdom, humanity, melancholy, and even humor, the novel accomplishes the impressive goal of being artistically successful, even uplifting, while demonstrating the somber truth that there is no genuine happiness in the world. Our edition is a new translation that, according to Fleeman, was done by one Mme. Du Fresne, of whom little is known except that she died at 20. With the death in 1831 of Charles Hering Jr., the Hering bindery was carried on by his brothers James and Henry, the former being head of the workshop. Frédéric Guillaume Muller (d. 1836) then joined the Herings from 1830 to 1834, after which he purchased the tools of the recently deceased Joseph Thouvenin, set up business for himself, and gained recognition on his own, earning the bronze medal for work shown at the 1834 exhibition. As can be seen here, the short-lived Hering & Muller portion of the business produced bindings characterized by the same elegance and care in execution evident in the work of earlier iterations of the Hering firm. The fact that our book's original owner was the last Dauphin of France suggests something of the high repute attached to the Hering name at the time, even outside England. After the Dauphin owned it, the volume came into the possession of the Comte de Chambord (1820-83), who, in the confused warp and woof of 19th



century French politics, became (the disputed) King of France as Henri V for one week (2-9 August 1830), after his grandfather and uncle abdicated in the wake of the July Revolution. The 10-year-old Henri was himself forced into exile for some 40 years, after which he was invited to ascend to the throne; this elevation was aborted, however, (and the French monarchy came to its final end) when Henri insisted as a precondition the use of the older red fleur de lys design for the country's flag (as opposed to the tricolor adopted in 1794). There must have been at least one intermediary owner between the Dauphin, who died in 1844, and the Comte de Chambord, who could not have owned it before 1853, the year that Maggs Brothers was founded. (For a work with original illustrations by Chambord, see item #86, below.) Our volume was ultimately acquired by Michel Wittcock, whose collection of European bindings, from the Renaissance down to the present day, was one of the grandest ever assembled. Reflecting 60 years of discriminating curation, the library was auctioned (in part) through a notable four-part sale at Christie's Paris in 2011. (ST12690)

*The Finest and Most Delightful Examples
Of Whimsical Kelliegram Pictorial Bindings We've Ever Seen*

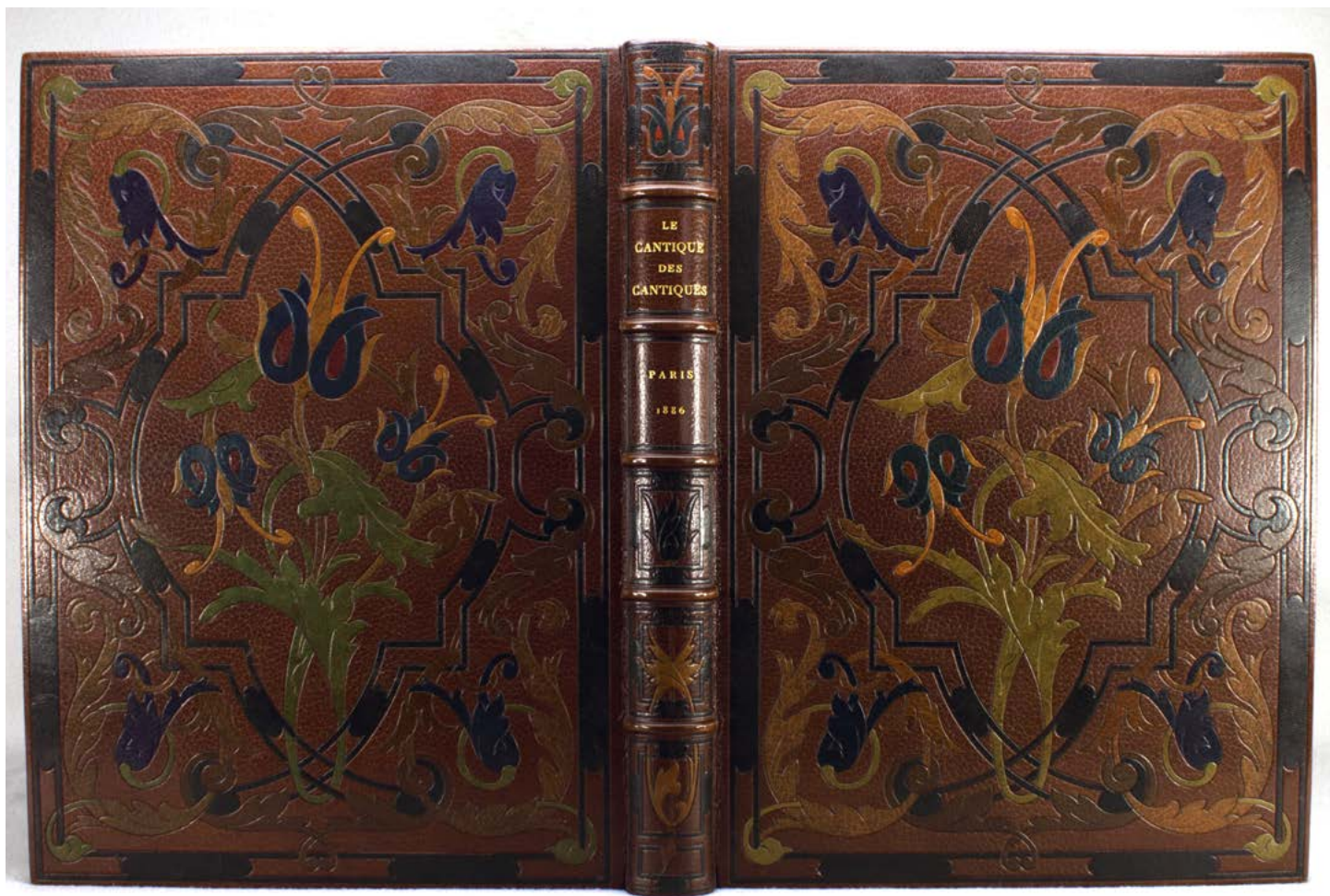
84 (BINDINGS - KELLIEGRAM). [DODGSON, CHARLES LUTWIDGE.] "LEWIS CARROLL" (Pseudonym). ALICE'S ADVENTURES IN WONDERLAND and THROUGH THE LOOKING-GLASS. (London: Macmillan and Co., 1872) 185 x 122 mm. (7 1/4 x 4 3/4"). 6 p.l., 192 pp.; 6 p.l., 224 pp. **Two separately published volumes.** First work: Sixth Edition, "Thirty-Seventh Thousand"; Second work: First Edition, "Thirty-Second Thousand" (i.e., a later issue). WHIMSICAL INLAID PICTORIAL BINDINGS BY KELLIEGRAM (stamp-signed on rear turn-ins), "Alice" in hunter green crushed morocco, upper cover with large central inlay of the Mad Hatter in various colors of morocco within an ogival gilt frame, corners with gilt roundels inlaid with images of other characters, among them the Mock Turtle and the Dodo; lower cover with central inlay of the White Rabbit, and inlays at corners including the Cheshire Cat and the Dormouse; raised bands, spine gilt in compartments with centerpiece representing the four playing card suits, gilt titling, turn-ins with gilt-ruled borders, endpapers painted saffron yellow; "Looking-Glass" in dark brown crushed morocco, upper cover with central inlay of a (smiling!) Humpty Dumpty teetering on a blind-tooled wall, cornerpiece inlays including the Red and White Queens; lower cover with central inlay of the walrus attired in country tweeds, corner inlays including Tweedledee and Tweedledum; raised bands, spine gilt in compartments with chess-piece design, gilt titling, turn-ins with multiple gilt rules and leafy sprays at corners, ochre silk endleaves, original red cloth covers and backstrip bound in at rear; all edges of both volumes gilt. Both volumes housed together in a custom dark green crushed morocco solander box, the back designed to look like two volumes with raised bands and gilt lettering. With 92 illustrations in the text (42 in "Alice," 50 in "Looking-Glass") by John Tenniel (including frontispieces). "Alice" with faded ownership inscription dated 1881 on preliminary leaf. Williams & Madan 46d, 84. ♦ "Alice" with occasional small stains or thumbing to text (mostly marginal, never serious), but very good internally; "Looking-Glass" clean and fresh internally; BOTH BINDINGS IN SPARKLING CONDITION, virtually unchanged since the day they left the bindery. ~~\$19,500~~ \$15,000



These charming, vigorously inlaid bindings are the finest and most delightful examples of whimsical Kelliegram pictorial bindings we've ever seen, and they are perfect for the two well-loved works in children's literature offered here. Originally written to amuse the child of Dodgson's Oxford colleague, "Alice's Adventures in Wonderland" and "Through the Looking-Glass" have been continuously reprinted for well over a century, and have inspired any number of works in other media. Intricate, inventive, absorbing, humorous, and revolutionary, the works differed by miles from most children's literature of the period, which was meant first and last to inculcate. Dodgson's clever tales were brilliantly illustrated by John Tenniel (1820-1914), the principal cartoonist for "Punch Magazine," and the Kelliegram Bindery used his instantly recognizable characters to decorate our bindings. The firm of Kelly & Sons had one of the longest histories in the London binding trade, having been founded in 1770 by John Kellie, as the name was then spelled. The firm was continued by successive members of the family into the 1930s. William Henry Kelly helped to develop the company in the first half of the 19th century, and he was succeeded by William Henry Kelly, Jr., then Henry Kelly, and finally Hubert Kelly, who took control in 1892. Under Hubert's direction, the bindery became known for its fanciful pictorial bindings, of which our set is a notable example. The contents here are in good order, especially given the work's juvenile audience, and the bindings are in perfect condition. (ST16179)

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

85 (BINDINGS - MARIUS MICHEL THE YOUNGER). BIDA, ALEXANDRE, Illustrator. **LE CANTIQUÉ DES CANTIQUES.** (Paris: Librairie Hachette, 1886) 514 x 381 mm. (20 1/4 x 15"). 1 p.l. (half title), 38, [4] pp. "EXEMPLAIRE RESERVE," THE ARTIST'S COPY. MARVELOUS DARK BROWN MOROCCO INLAID IN THE "FLORE ORNAMENTALE" STYLE BY HENRI MARIUS MICHEL (stamp-signed on front turn-in), covers with an all-over design of entwined floral and foliate sprays incorporating many morocco inlays in shades of brown, tan, orange, navy, teal, and red, raised bands, spine compartments similarly inlaid with floral and foliate designs, turn-ins tooled with multiple gilt rules, silk brocade endleaves woven in a multi-color millefleurs pattern, all edges gilt. In the original morocco-trimmed chemise and matching slipcase. WITH 119 ILLUSTRATIONS, comprised of





25 plates and initials, all with extra proofs in three states; three tailpieces and an extra title, each of these with additional proofs in three states; and publisher's vignette with extra proof in two states, all by Edmond Heouin and Emile Boilvin after Bida (the as-issued plates and initials with [somewhat foxed] captioned tissue guards). Carteret IV, 87. ♦ Faint, never serious foxing on perhaps half the leaves, otherwise A VERY FINE COPY, the leaves clean and fresh with vast margins, and THE MAGNIFICENT BINDING LUSTROUS AND UNWORN. ~~\$29,000~~ \$22,250

This is among the most impressive examples one will ever see of Marius Michel the younger's ground-breaking and influential "La Flore Ornamentale" bindings, covering here a unique copy of a monumental edition of the "Song of Songs." Considered the best binder of his generation as well as the founder of modern French bookbinding, Henri Marius Michel (1846-1925) began his career in the atelier established by his father Jean in Paris in 1849, where they produced distinguished work in the prevailing historical styles for two decades. After the father's death in 1890, the firm came to even greater prominence when Henri began producing bindings in a completely new and original style that did nothing less than change the course of modern bookbinding in France.

According to Duncan & De Bartha, Henri believed passionately "that

bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors." The "vocabulary of ornamentation" he developed was based on nature, the revolutionary "La Flore Ornamentale" style that he unveiled at the 1878 International Exposition. Marius Michel fils was at first viewed as impudent and rebellious, and his work was objected to on theoretical grounds as being too much like "art," and too little like a product of the binder's craft. But, in the words of Duncan & De Bartha, "the young man's fervent convictions, as well as his superb technical skills, as both a binder and a gilder, won him an increasing number of supporters. By 1885 his designs were seen as a viable alternative to traditional bindings for certain books." Other binders began to imitate his approach, but Marius Michel the younger was the "undisputed leader of the new movement, [his] incomparable technique, harmonious selection of color, and infinite variety of plant motifs [placing] his work above those of his contemporaries." Our unique copy of this luxury edition of the "Song of Songs" was reserved especially for artist Alexandre Bida, and was augmented with nearly 100 additional proofs done on various papers. A pupil of Eugène Delacroix, Bida (1813–95) was a painter of the Romantic school who became a master of Orientalism, a term used by art historians for the imitation or depiction of aspects of Middle Eastern and East Asian culture by artists from the West. Notable recent exhibitions of his work have been held at the Musée d'Art et d'Histoire du Judaïsme in Paris in March of 2012 ("Les Juifs dans l'Orientalisme") and at the National Gallery of Art in April of 2013 ("Orientalism: A Selection of Prints and Drawings"). In addition to the volume reserved for Bida, 10 special copies of this edition were printed on Chine, and ABPC and Rare Book Hub describe auctions between 1987 and 2015 in which such copies in Marius Michel bindings similar to ours were sold (for as much as \$35,200 and \$40,600, including buyer's premiums). (ST12786)

***More than 50 Pleasing Pencil Sketches by the Disputed French King,
In a Gorgeous Binding Featuring a Lovely Painting under Glass***

86 (BINDINGS - PAINTED). CHAMBORD, HENRI, COMTE DE, *Illustrator, HIS COPY.* ALBUM WITH VIEWS OF TYROL AND ITALY. (Austria and Italy: 1845-46) 274 x 352 mm. (10 3/4 x 14"). [55], [26] (blank) leaves. VERY STRIKING CONTEMPORARY PURPLE MOROCCO, covers with sumptuous gilt and painted border enclosing a multi-patterned frame stamped in blind, lower cover with blind-stamped panel, UPPER COVER WITH ORIGINAL PAINTING ATTRIBUTED TO TONY JOHANNOT, encased in a metal frame and protected by a glass plate, with metal catch plates and locking clasp (original key included), raised bands, compartments densely gilt and painted, gilt turn-ins, all edges gilt. WITH 55 ORIGINAL PENCIL DRAWINGS BY THE COMTE DE CHAMBORD, 36 of which are signed "H.," first six drawings mounted over a cut-out and with pencil-ruled frame, five of these with ink description of locale, two drawings with mounted tissue guards with pencilled notations, six drawings with inserted tissue guards with pencilled captions. Verso of front free endpaper with label that reads, "De la Bibliotheque / du /



Comte de Chambord / (Henri V de France, duc / de Bordeaux) Né en 1820 / Acquis par Maggs Bros. Ltd. / de Londres"; front flyleaf with pencil inscription by Jaime de Bourbon, that reads: "54 [sic] dessins faits par mon oncle le comte de Chambord"; extra tissue guards, one of which is captioned in pencil, inserted loosely between blank leaves at rear. For Johannot, see: Ray, pp. 256-258; Benezit VII, 858. ♦Upper board very slightly warped in one area, one corner slightly bumped, light offsetting on first six drawings, the occasional small marginal smudge, f. 52 with short marginal tear (not touching drawing), but A VERY FINE SPECIMEN, the binding amazingly well preserved, and the contents showing virtually no signs of use. ~~\$15,000~~ \$12,000

This unique album of original drawings by the pretender to the French throne, Henri, Comte de Chambord, features a most unusual and beautifully crafted binding with an original gouache painting attributed to the "king" of 19th century French illustrators, Tony Johannot, depicting subject matter obviously meant to flatter the aspirations of the would-be monarch. Henri (1820-83), was the disputed King of France (though never actually proclaimed as such) after the abdication of his grandfather, Charles X, and his uncle, Louis Antoine, in response to the July Revolution of 1830. The National Assembly eventually proclaimed Louis Phillippe of Orléans as king, causing the young Henri to flee the country, though he continued to claim his right to the throne throughout his life in exile. We can see his ambitions play out in the painting that graces the cover of the binding, in which a man (his face clearly modelled after Henri), wearing a suit of armor and red tunic, kneels before another armored figure who bestows the honor of knighthood upon him. The work is attributed to Johannot (1803-52), a sought-after painter and illustrator whom Théophile Gautier praised as "without contradiction, the king of illustration" (quoted by Ray, p. 257); Benezit notes that "his charming illustrations are worthy of being set alongside the best engravings of the 18th century." The drawings contained within this album, entirely the work of the Comte de Chambord, are surprisingly accomplished. According to the British Library, Henri was instructed from a young age by artist Charles Achille d'Hardivillier (1795-1840) a pupil of Jacques-Louis David who was employed by Charles X as drawing master. Each of the present drawings features an excellent sense of composition and scale, while the use of line is precise and reveals a particular flair for architectural renderings. The subjects include views of country villages and farmhouses, castles perched atop hills, scenic vistas, and a fine series of images depicting the mountainous region of Tyrol. These scenes are often sprinkled with figures going about their daily lives, lending convincing local flavor to the compositions. Our album comes with excellent provenance, having been in the Comte de Chambord's own library, which was inherited by his grand-nephew, Jaime de Bourbon, Duke of Madrid (1870-1931). (For more on CHambord's history, see item #83, above). Maggs Bros. acquired the library after the Duke's death, and the present item appears as no. 655 in their December 1937 catalogue. With a gorgeous binding, more than 50 skillful pencil sketches, and resounding historical association, this volume has a great deal to recommend it. (ST15549)



87 (BINDINGS - PAINTED VELLUM). (TENNYSON, ALFRED, LORD). CHURCH, ALFRED J. *THE LAUREATE'S COUNTRY, A DESCRIPTION OF PLACES CONNECTED WITH THE LIFE OF ALFRED LORD TENNYSON*. (London: Seeley and Co., 1891) 382 x 275 mm. (15 x 10 3/4"). 4 p.l., 111, [1] pp. No. 85 OF 160 COPIES ON LARGE PAPER. Publisher's gilt-stamped vellum, upper cover with titling and the Tennyson coat of arms, BOTH COVERS WITH LOVELY HAND-PAINTED DESIGN BY JOHN T. BEER, upper cover with urn at foot and blooming rose branches emanating from a medallion bearing the date 1902 and curving around the title and escutcheon, lower cover with branches of apple blossoms dividing the board into quadrants, each inhabited by a bird in flight, smooth spine with gilt titling, edges untrimmed. With frontispiece photographic portrait of Tennyson, 31 vignettes in the text, and 14 copper-plate engravings after drawings by Edward Hull. Verso of title page and limitations page with ink stamp of Gloucester County Library. Weber, "The Fore-Edge Paintings of John T. Beer" 195. ♦Small scratch near head of front joint, minor soiling and rubbing to edges of boards, mild foxing (mostly marginal, and not affecting copper engravings), otherwise an excellent copy, clean and fresh internally with wide margins, the binding especially bright, the pretty decoration perfectly preserved. AN EXTREMELY ATTRACTIVE COPY. ~~\$3,250~~ \$2,500

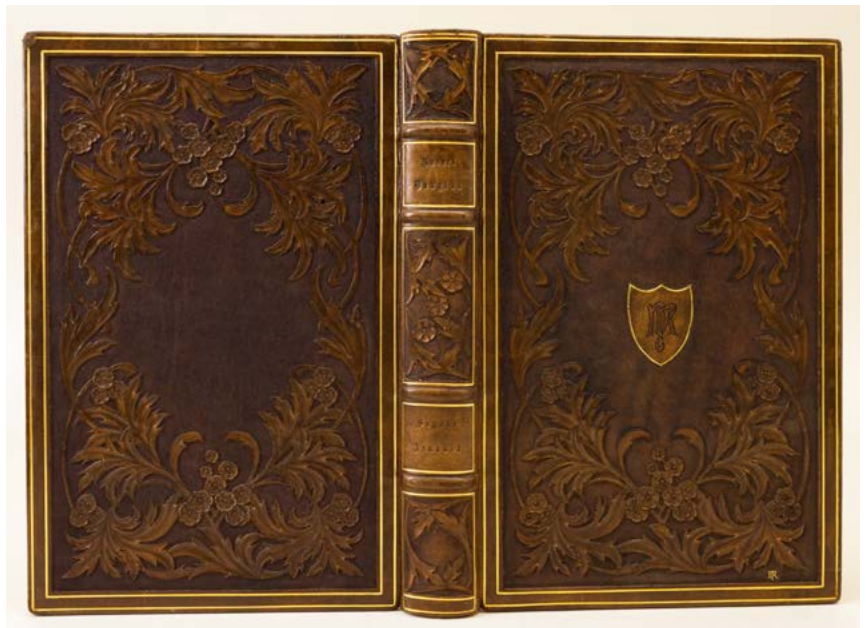


This very large format deluxe illustrated work describing the places associated with England's beloved Poet Laureate, Alfred, Lord Tennyson, is enhanced by former owner John T. Beer's Arts & Crafts-style embellishments to the vellum binding. After retiring from a successful career as a clothier, Merseyside book collector Beer (ca. 1826-1903) occupied himself decorating books from his library, mostly with fore-edge paintings, but in a score of instances with painted bindings. Jeff Weber considers Beer "one of the most highly skilled artists of fore-edge paintings," noting that he was the first artist to put his signature to such works. Weber's catalogue raisonnée of Beer's works lists 189 fore-edge paintings, 22 painted bindings (including this one, #195), and three bindings designed by Beer and executed by Fazakerley of Liverpool. The design here is clearly influenced by the Arts & Crafts movement, and Beer owned several works by William Morris, including a Kelmscott Press "Godefrey of Bologne," on the vellum covers of which he had painted a design of tulips and lilies. Among the locations discussed and pictured in the "The Laureate's Country" are Tennyson's childhood homes (in Somersby and Bag Enderby), Trinity College, Cambridge (where he matriculated), and his estates (Farringford on the Isle of Wight and Aldworth in West Sussex). (ST15049)

An Extremely Attractive Binding by a Master Leather Sculptor

88 (BINDINGS - NICHOLAS RALLI). DOUGLAS, ROBERT. SOPHIE ARNOULD. (Paris: Carrington, 1898) 254 x 178 mm. (10 x 7"). x, 264 pp., plus four leaves at the end comprising a prospectus for this work, including specimen pages. No. 4 OF FIVE COPIES on Japon with plates in three states. First Edition in French. A REMARKABLY ATTRACTIVE CONTEMPORARY SCULPTED CALF BINDING BY NICOLAS RALLI (signed at lower right corner of upper cover with the monogram "NR" and with the same monogram on shield at center), BOTH COVERS WITH LARGE CARVED-OUT PANEL FILLED WITH VERY ELABORATE AND ANIMATED TANGLE OF SCULPTED ACANTHUS LEAVES AND FLOWERS, spine similarly sculpted in compartments bearing three flowers (77 carved flowers in all), the carved-out portions with thousands of tiny dots in blind (giving a sense of pointillé decoration but without the gilt), upper cover with escutcheon at center, smooth calf spine, labels titled in blind, very unusual endleaves of thick vellum containing large field of lozenges with rows of double crosses and fleurs-de-lys. Original wrappers (with cover title at front and imprint leaf at back) bound in. Slipcase. Frontispiece, title vignette, vignette headpiece and tailpiece, and three plates, all drawn and etched by Adolphe Lalauze, each of the engravings in three states (headpiece and one plate appearing again in the bound-in prospectus). Title in red and black. Carteret V, 67. ♦Very minor chafing to leather at spine ends and corners, original bound-in cover title a bit browned and foxed, but A VERY FINE COPY OF A LUXURY EDITION IN AN EXTRAORDINARILY APPEALING BINDING. ~~\$4,500~~ \$3,500

This is a most attractive copy of the biographical account of the beautiful French actress, opera singer, and wit Madeleine-Sophie Arnould (1744-1803), who has been called the greatest lyrical and dramatic actress of the 18th century. In addition to introducing us to the fascinating world of theater of that period, our volume presents additional sources of aesthetic pleasure in its binding, printing, and illustrations. The eye is first drawn to the exuberantly decorated binding, which has been identified for us by binding scholar Stéphane Guérineau as the work of Nicolas Ralli, a little-known but extremely talented binder whose circumstances allowed him to pursue his passion as a hobby rather than a livelihood. Born



in Odessa, Ralli (1861-1936) was a wealthy member of the Greek diaspora who settled in Paris. He was prominent in that city's Greek Orthodox Church and its exclusive social clubs, including the Automobile Club De France, the members of which included Louis Renault. At the age of 45, he took up bookbinding, studying with Jehan Raymond, author of "Le Cuir. Compositions Decoratives," a manual on leather tooling featuring Art Nouveau patterns that could be used by artisans making wallets, belts, and other fashion accessories as well as bookbindings. Ralli has made great use of this technique in our binding, which was likely among his early efforts, as it is signed simply by his stamped initials rather than the "N. Ralli" stamp he created for his later efforts. Unhappily for connoisseurs of fine bindings, Ralli appears to have confined his bibliopegic efforts to his own library, and examples are quite uncommon in the marketplace. As he was not in trade, he was not included in the listings of Flety and Duncan & De Bartha, even

though his skill was equal to that of noted binders of the period. The illustrations by Lalauze (1838-1906) are part of what Ray describes as a revival of etching as an art form in France, a revival partly stimulated by the founding of an etcher's society. The renewed interest in etching was carried into book illustration by several publishers, notably Jouaust, who specialized in luxury editions intended for bibliophiles, printed on special papers, and offering the option of extra suites of plates. (An ad for such an extra suite of plates appears on the final page of the present book.) As Ray notes, Lalauze produced the etchings for some of Jouaust's printings, including the most successful productions. (Ray) Very little is known about the author except that he was apparently born in 1848, was interested in French theatre and literature, translated several books from French to English, and wrote a biography of Madame du Barry. The present work appeared first in English, also in 1898. (ST15714)

89 (BINDINGS - TREE CALF). **ALISON, ARCHIBALD.** *HISTORY OF EUROPE FROM THE COMMENCEMENT OF THE FRENCH REVOLUTION IN MDCCLXXXIX TO THE RESTORATION OF THE BOURBONS IN MDCCCXV.* (Edinburgh and London: William Blackwood and Sons, 1847-48) 183 x 120 mm. (7 1/4 x 4 3/4"). **20 volumes.** Seventh Edition. EXCEPTIONALLY FINE CONTEMPORARY TREE CALF, boards with gilt floral scroll frame, raised bands, spine panels with central fleuron surrounded by anular dots and scrolling floral cornerpieces,

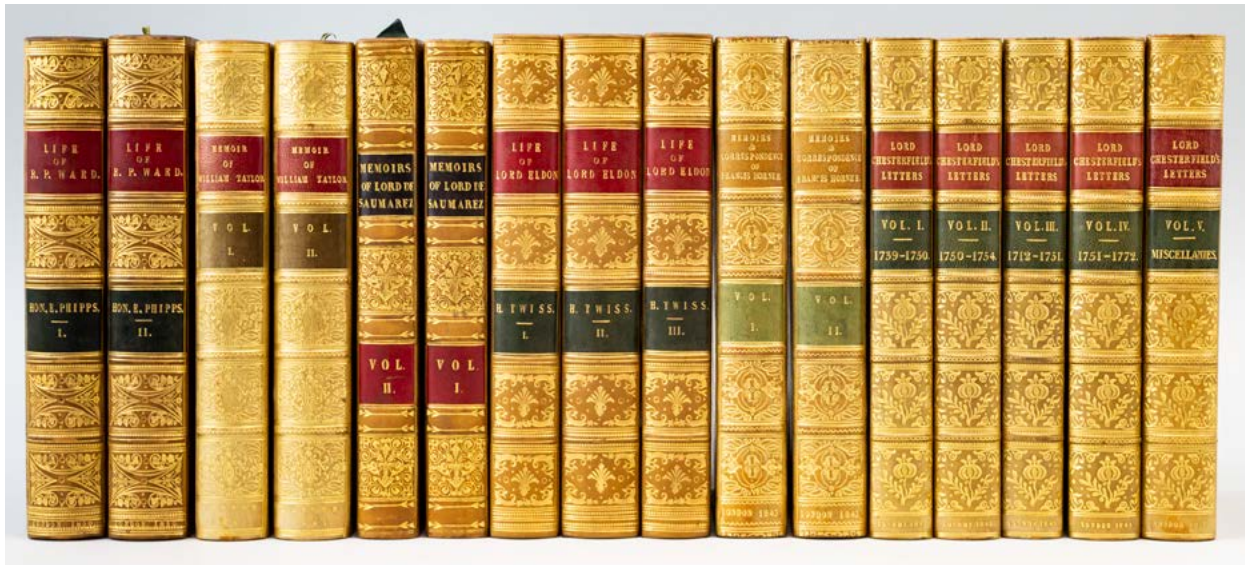


red and green morocco labels (two with gilt titling, one small circular volume number), marbled endpapers and edges. With frontispiece portrait of Alison. Front pastedown with bookplate of Edward Nicholas Hurt. ♦ Trivial imperfections (insignificant scratches to boards, very minor rubbing to top edge of spines, a bit of foxing limited to endpapers), but AN EXTRAORDINARILY ATTRACTIVE COPY IN NEARLY PRISTINE CONDITION of the first scholarly survey of the French Revolution in English, written by the prominent Edinburgh legal figure and historian Alison (1792-1867) and first published from 1833-43. ~~\$8,500~~ \$6,500 (ST14725a)

90 (BINDINGS - TREE OR POLISHED CALF). **BIOGRAPHIES, MEMOIRS, AND LETTERS OF SIX DISTINGUISHED BRITONS.** (London, 1836-50) 224 x 137 mm. (8 3/4 x 5 1/2"). **16 volumes.** Various editions. FINE CONTEMPORARY FULL CALF, MOST EITHER TREE OR POLISHED CALF (see below), raised bands, spines intricately gilt in compartments, morocco labels, marbled endpapers and edges. Some works with frontispiece portraits. Front pastedowns with engraved bookplate of Edward Nicholas Hurt. ♦ A LOVELY COLLECTION—WITH VIRTUALLY NO SIGNS OF USE. ~~\$5,500~~ \$4,400

Handsomely bound, with beautifully gilt spines, and just about uniform in size, these volumes make an impressive appearance on the shelf. The six titles here include:

- 1) (DE SAUMAREZ, JAMES). **ROSS, JOHN.** "MEMOIRS AND CORRESPONDENCE OF ADMIRAL LORD DE SAUMAREZ." (1838) *Two volumes. Polished calf.*
- 2) (ELDON, JOHN, LORD CHANCELLOR). **TWISS, HORACE.** "THE PUBLIC AND PRIVATE LIFE OF LORD CHANCELLOR ELDON." (1844) *Three volumes. Polished calf.*



3) **HORNER, FRANCIS.** "MEMOIRS AND CORRESPONDENCE OF FRANCIS HORNER, M. P." (1843) *Two volumes. Tree calf.*

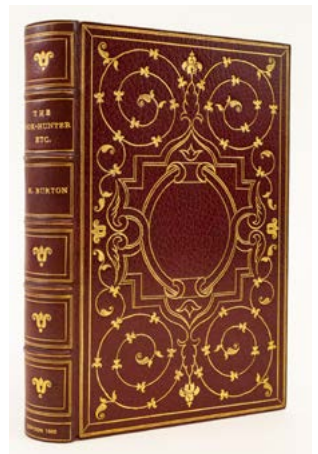
4) **STANHOPE, PHILIP DORMER.** "THE LETTERS OF PHILIP DORMER STANHOPE, EARL OF CHESTERFIELD." (1845; 1853) *Five volumes. Tree calf.*

5) **TAYLOR, WILLIAM.** "THE LIFE AND WRITINGS OF THE LATE WILLIAM TAYLOR OF NORWICH." (1843) *Two volumes. Tree calf.*

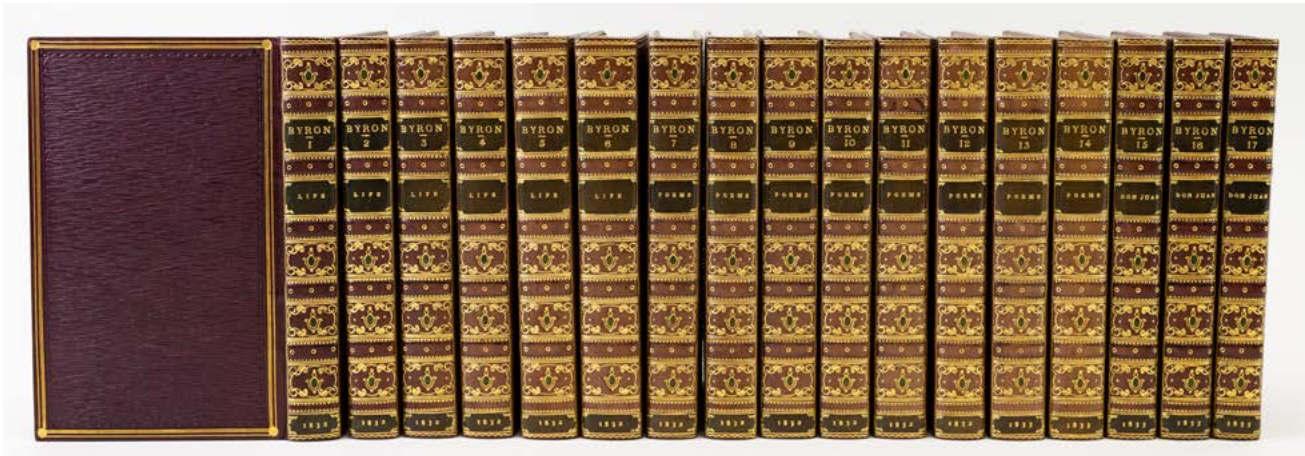
6) **(WARD, ROBERT PLUMER). PHIPPS, EDMUND.** "MEMOIRS OF THE POLITICAL AND LITERARY LIFE OF ROBERT PLUMER WARD, ESQ." (1850) *Two volumes. Polished calf. (ST14728e)*

91 (BINDINGS - H. WOOD). BURTON, JOHN HILL. *THE BOOK-HUNTER ETC.* (Edinburgh and London: William Blackwood & Sons, 1862) 177 x 110 mm. (6 7/8 x 4 1/4"). viii, 384 pp. First Edition in Book Form. HANDSOME MAHOGANY BROWN CRUSHED MOROCCO, GILT IN A GROLIERESQUE STYLE, BY H. WOOD (stamp-signed on front turn-in), covers flamboyantly gilt with strapwork, spiraling vines, and fleurs-de-lys, raised bands, spine compartments with lily centerpiece, gilt titling, turn-ins with gilt-ruled frame, marbled endpapers, all edges gilt. Title with woodcut border in the style of early printed Books of Hours, woodcut headpieces and initials of similar design. ♦ A VERY FINE COPY, quite clean and fresh internally in a lustrous, unworn binding. **\$1,250 \$950**

Offered here in a binding sure to please any book-hunter, this is the collected form of an amusing series of related articles, originally appearing in "Blackwood's Magazine," on the various personal characteristics of the book collector, his functions (especially in terms of the betterment of society), and his organized associations or collecting clubs. Done in the entrelac style favored by 16th century bibliophile Jean Grolier, our binding was probably produced in the first third of the 20th century, and it is possible that the binder is the "H. Wood" listed in Packer as having established a business in 1890, or else a descendent. Mirjam Foote mentions an H. T. Wood in her article on Thomas Harrison in "Designer Bookbinder Review" (and reprinted, in part, in "Studies in the History of Bookbinding"), where she talks about Harrison as manager at Zaehnsdorf. Later, presumably as a step up, he became manager "at H. T. Wood, whose proprietor he eventually became, and where his drive raised the firm's old [i.e., already established] reputation for high quality bindings." The firm was taken over in 1939 by Sangorski & Sutcliffe. (ST15788)

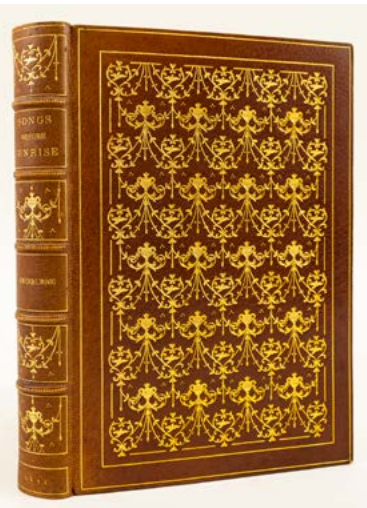


92 (BINDINGS - ZAEHNSDORF). BYRON, GEORGE GORDON, LORD. THE WORKS . . . WITH HIS LETTERS AND JOURNALS AND HIS LIFE, BY THOMAS MOORE, ESQ. (London: John Murray, 1832-33) 170 x 106 mm. (6 3/4 x 4 1/4"). Edited by John Wright. **17 volumes.** FIRST COMPLETE EDITION. HANDSOME 19TH CENTURY PURPLE STRAIGHT-GRAIN MOROCCO, GILT, BY ZAEHNSDORF (ink-stamped on front free endpaper), covers with French fillet border, raised bands, spine compartments with inlaid green morocco oval at center, surrounded by gilt swirls, green morocco labels, turn-ins with plain and decorative gilt rules, top edges gilt. With two facsimiles of letters, one plate, and each volume with engraved frontispiece and engraved title page with vignette. Pastedown of each volume with bookplate of Peggy & Steve Fosset; volume I with pencil ownership signature of Ailsa Bruce dated 1927; most volumes with occasional light pencil markings by a former owner. ♦Light scattered foxing internally, the leaves with other trivial imperfections, but the text altogether very clean and beautifully preserved; some of the spines with scarcely noticeable fading, a few volumes with a couple of light scratches to covers and insignificant wear to extremities, but A VERY ATTRACTIVE SET with excellent shelf appeal. ~~\$3,250~~ \$2,500



This is a fine, beautifully bound first edition of Byron's complete works, including his letters and journals, as well as the sympathetic biography written by his friend and literary executor Thomas Moore. DNB admires "the skill with which Moore constructed his portrait" and proclaims his biography "indispensable for students of Byron." (The memoir Byron had entrusted to Moore for publication after his death was determined to be too scandalous to see print and was burned in the presence of Lady Byron and others.) Day notes "the vigor and movement in Byron's letters, a compelling rhythmic prose that sweeps and punches. The man becomes blazingly alive in these incisive and driving letters." And of course, our set contains all of his ground-breaking poetry, the most famous in English after Shakespeare. As Day observed, "he gripped the soul of Western society as no other literary man ever has." John Murray paid £15,000 for the poet's copyrights, and Byron editions became a staple of the firm's output for a considerable number of years. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. A family-run business until 1947, the Zaehnsdorf bindery continued to produce consistently attractive, tasteful, and innovative designs executed with unflinching skill. (ST15124)

93 (BINDINGS - ZAEHNSDORF). SWINBURNE, ALGERNON CHARLES. SONGS BEFORE SUNRISE. (London: F. S. Ellis, 1871) 190 x 130 mm. (7 1/2 x 5 1/8"). viii, 287 pp. FIRST EDITION. VERY PRETTY HONEY-BROWN MOROCCO, LAVISHLY GILT, BY ZAEHNSDORF (stamp-signed on front turn-in and with gilt exhibition stamp on rear pastedown), covers with plain gilt rules framing a central panel semé with intricate urn tools trailing leafy vines alternating with heart-shaped compartments formed by vines containing a bird in flight, raised bands, spine compartments alternating bird or urn tool, gilt titling, turn-ins with repeating lovebird or olive branch tools, marbled endpapers, top edge gilt. Front pastedown with engraved bookplate of Leonard Noble dated



1893. ♦ Spine slightly and evenly sunned, a couple of pages with small marginal stain, other trivial imperfections, but A VERY ATTRACTIVE COPY—clean and fresh internally with ample margins, and the binding bright with gilt and showing few signs of wear. ~~\$1,100~~ \$875

In a lovely binding, this is the first appearance of a collection of poems that marked a significant change in tone for Swinburne, from personal confession to political awareness and what DNB terms “a humanist positivism.” Swinburne (1837-1909) was a virtuoso of verse, able to produce dazzling and enthralling lines in a wide range of meters and stanzaic forms. He was also a shocking pagan in terms of the content of his poetry, a significant portion of which was erotic. This work, a collection of poems calling for the overthrow of political and ideological despotism of all sorts, contains, in DNB’s opinion, “at least two of Swinburne’s best poems, ‘Hertha’ and ‘Before a Crucifix,’ as well as the rhetorically impressive ‘Hymn of Man.’” It was inspired by the struggle of Swinburne’s hero, Giuseppe Mazzini (1805-72), an Italian politician, activist, journalist, and staunch

republican proponent of a unified Italy. Our binding is a fine example of the work of the Zaehnsdorf firm, long a top-ranked English bindery (see previous item). It is generally felt that the firm reserved the use of its oval stamp showing a binder at work (seen here) for their finest bindings, including those entered in exhibitions. (ST15943)

94 (BINDINGS - FINELY BOUND SETS). RUSKIN, JOHN. MODERN PAINTERS. (London: Smith, Elder, and Co., 1867-69, 1860) 257 x 175 mm. (10 1/8 x 7”). **Five volumes.** Seventh Edition of volume I; Fifth Edition of volume II; Second Edition of volumes III and IV; FIRST EDITION of volume V. HANDSOME 19TH CENTURY BROWN MOROCCO, covers with gilt Greek key roll border, raised bands, compartments with gilt rules, central floral ornaments, and gilt lettering, gilt turn-ins, all edges gilt. Volumes III-V each with frontispiece plus a total of 84 steel-engraved plates (a few in color), eight wood-engraved plates, and several wood-engraved illustrations in the text by the author, J. M. W. Turner, and others. ♦ A touch of rubbing to extremities, spines slightly sunned, covers with a few negligible blemishes, but the bindings very well preserved with only minor signs of wear; isolated light foxing to perhaps a score of leaves in total (mostly confined to upper margins and only once touching a plate), a few instances of faint thumbing, but the contents clean and fresh, without the pervasive foxing and browning that often plague this work. AN ATTRACTIVE SET. ~~\$1,600~~ \$1,250

This pleasing set is the first major work by John Ruskin (1819-1900), a pre-eminent figure in literary non-fiction whose theories on the interconnection of art and life continue to have influence today. Ruskin begins “Modern Painters” with a defense of the work of J. M. W. Turner (1775-1851) against critics who claimed his work was “unlike nature.” In

the words of art historian George Landow, the author then goes on to “explain the nature of beauty and demonstrate its importance in human life.” In Ruskin’s view, says Landow, “all beauty, if properly regarded, is theophany, the revelation of God.” Tolstoy said that in all of his

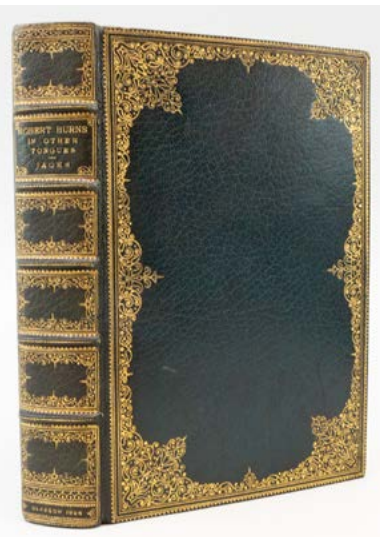


writings, Ruskin was “one of those rare men who think with their hearts, and so he thought and said not only what he himself had seen and felt, but what everyone will think and say in the future.” In “The Social History of Art,” Arnold Hauser proclaims that “there has never been such a clear awareness of the organic relationship between art and life . . . since Ruskin.” He describes Ruskin as “the first person in England to emphasize the fact that art is a public concern and that no nation can neglect it without endangering its social existence.” And he says that our author was “the first to proclaim the gospel that art is not the privilege of artists, connoisseurs and the educated classes, but is part of every man’s inheritance and estate.” The numerous plates here—most of which were done either by Ruskin himself or by Turner, the artist he championed—run the gamut from sketches, fully realized landscapes, and studies of leaves, branches, or clouds, and they complement this important text beautifully. Sets of this work are frequently made up of mixed editions, as here, but are often found foxed and browned due to the paper stock. Our copy is mercifully clean, bright, and in an excellent state of preservation both inside and out. (ST15816-13)

Burns’ Poems in 18 Languages (and a Very Pretty Binding)

95 (BURNS, ROBERT). (BINDINGS - MACLEHOSE). JACKS, WILLIAM. ROBERT BURNS IN OTHER TONGUES. (Glasgow: James MacLehose and Sons, 1896) 200 x 130 mm. (7 7/8 x 5 1/8”). xix, [1], 560 pp. FIRST EDITION. Handsome contemporary dark teal morocco by MacLehose (stamped-signed on verso of front flyleaf), covers with lacy gilt filigree frame, raised bands, spine compartments similarly gilt, gilt titling, elegantly gilt inner dentelles, ivory watered silk endleaves, marbled flyleaves, all edges gilt (invisible expert repair to front hinge). With frontispiece portrait of Burns and 14 photographic portraits of the translators. ♦Spine evenly sunned to dark green, plates a touch browned just at edges, occasional light offsetting, other trivial imperfections, but a nearly fine copy, the binding very attractive and the contents quite clean and fresh. ~~\$1,500~~ \$1,200

This critical edition of Burns’ poetry as rendered in 18 different languages is a wonderful example of works published and bound by the Glasgow firm of James MacLehose (1811-85), who began his career in 1838 as a bookseller, at first in partnership, and then on his own. In 1862 he added a bindery to the enterprise, and in 1881 he brought into the business his two sons, who continued it after his death. The MacLehose workshop produced high quality bindings, and catered in particular to book collectors. Our volume, with lovely gilt tooling and silk endleaves, was no doubt done for a discriminating client. It was a linguistic aptitude that brought our author, the iron merchant William Jacks (1841-1907), his success. He learned languages easily, and used this skill to great effect in international trade. As an MP for the Liberal party, he was an effective voice for both industry and commercial education. He continued to study languages throughout his life, and, according to the preface, prepared the present work to promote little-known translations of Scotland’s favorite poet, “with a view to making a comparison of the power of the different languages in expressing those works.” We find here poems in German, Swiss German, Danish, Norwegian, Swedish, Dutch, Flemish, Afrikaans, Frisian, Czech, Hungarian, Russian, French, Italian, Scottish Gaelic, Irish Gaelic, Welsh, and Latin. DNB notes that Jacks was in many ways a typical product of Victorian Glasgow, where “[m]any businessmen who came from relatively humble backgrounds encompassed very successful business careers with active public involvement and scholarly pursuits.” (ST15182)



Fragile, Almost Never Found Complete, and Never, Ever Seen in this Condition

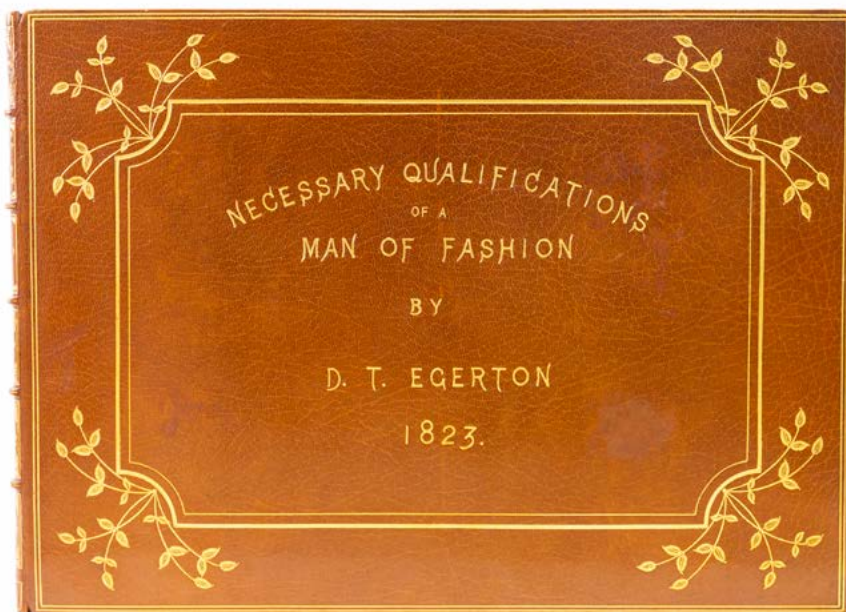
96 (CHILDREN’S BOOKS - AMERICANA). THE YOUNG AMERICAN’S LIBRARY. (Philadelphia: Lindsay & Blakiston, 1844-53) 180 x 120 mm. (7 1/8 x 4 3/4”). **12 volumes.** Original publisher’s brown cloth with decorative blind-stamped covers, spines with gilt lettering, scrolling, the image of a shrouded set of books, and an eagle holding various patriotic symbols. Each volume with frontispiece and chromolithograph pictorial title page heightened with gold, the set with a total of 84 plates depicting various historical scenes. Front pastedowns with the bookplate of the Westminster Fire Engine and Hose Company. ♦Heads of a few spines just slightly frayed and with occasional tiny losses, a couple of corners slightly bumped, a few covers with a touch of wrinkling or a small stain, but IN REMARKABLY FINE CONDITION, the bindings tight, fresh, and with only minor signs of wear; plates with a little light browning and offsetting, one quire in the Napoleon volume loose, contents otherwise fine. ~~\$4,500~~ \$3,500



Exceptionally well preserved in their original cloth bindings, this complete 12-volume set contains stories of notable figures and events that shaped early American history, published with the intent of educating young people about the values and legacy of the nation. The titles include "The Old Bell of Independence" and "The Yankee Tea-Party" as well as the lives of Henry Clay, General Marion, Daniel Webster, General Lafayette, William Penn, Andrew Jackson, Benjamin Franklin, General Taylor, and Napoleon Bonaparte (the latter being the only work here to deal exclusively with the history of Europe). According to the series' own advertisement, "The compact style in which these works are written, as well as their low price, make them well adapted for Family, School, or District Libraries." Given the intended audience, the present set is remarkably fresh and clean, with very little wear and few signs of use. Although individual titles from this run do appear, the complete set of 12 is seldom found on the market, and even more rarely found in anything approaching fine condition. (ST14534)

*A Handsomely Bound Large-Format Satirical Guide with Color Plates
Showing How to Be Offensive in Regency England*

97 (COLOR PLATE BOOKS). (BINDINGS - MORRELL). EGERTON, D. T. NECESSARY QUALIFICATIONS OF A MAN OF FASHION. (London: Thomas M'Lean, 1823) 270 x 370 mm. (10 1/2 x 14 1/2"). Title page, followed by plates. FIRST EDITION, with pre-publication watermarks. FINE HONEY BROWN MOROCCO BY MORRELL (stamp-signed on front turn-in), covers with large frame of thick and thin gilt rules with sprays of leafy branches emanating from each corner, upper cover with gilt titling within the frame, raised bands, spine gilt in compartments with acorn centerpiece and leafy sprays at corners, gilt titling, turn-ins with ornate gilt roll, marbled yellow endpapers, top edge gilt. In a modern brown buckram slipcase. WITH 12 FINE HAND-COLORED PLATES by Egerton on paper with 1822 watermarks, all with guards. Front pastedown with bookplate of Maxine and Joel Spitz; verso of front free endpaper with book label of Thomas Kelly. Abbey, "Life" 286 (with 1824-25 watermarks); Tooley 204. ♦A touch of chafing (from slipcase?) to covers, just a hint of rubbing to joints and extremities (now scarcely noticeable after refurbishing), three small spots to title page, otherwise A VERY FINE COPY, the plates very clean and fresh with brilliant colors, and the binding lustrous, with few signs of wear. ~~\$8,500~~ \$6,500





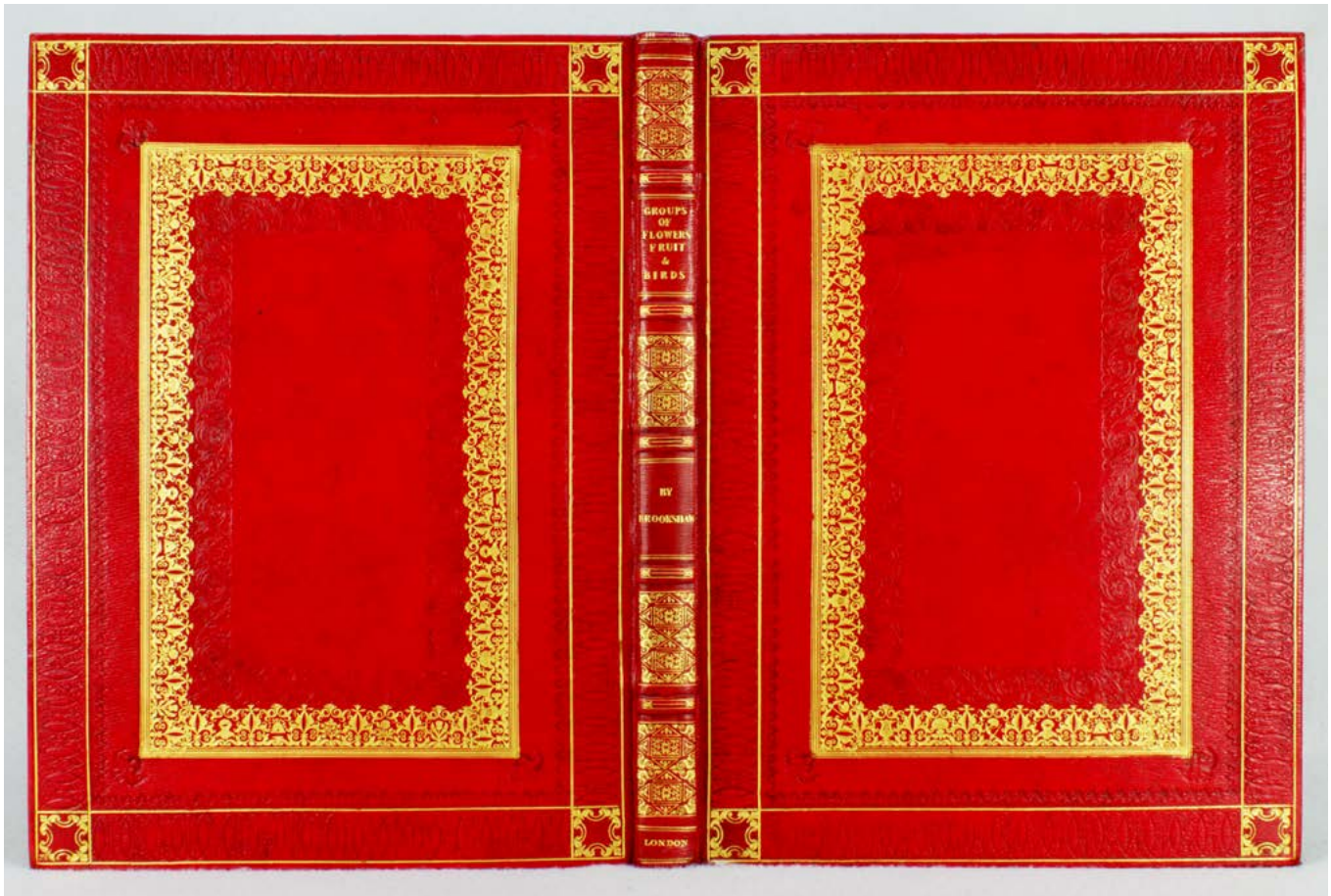
This is a handsomely bound large-format series of amusing illustrations offering satirical advice to the would-be Man of Fashion, with watermarks (Whatman 1822) that indicate the plates here were among the first to be printed. The text and caricatures outline 12 essential traits for the man-about-town: Negligence, Assurance, Confidence, Impudence, Intemperance, Indifference, Unfeelingness, Forgetfulness, Selfishness, Intrigue, Eccentricity, and Inconsistency—in short, the exact opposite of the desirable traits in a gentleman. Ruthlessly mocking the obnoxious manners of a certain type of young swell, the artist encourages drunkenness (“become a four bottle man . . . a walking wine cellar”), gambling, forcing one’s attentions on young ladies, and attempting to seduce the wives of one’s friends, all while being rude, vicious, and without empathy. Artist Daniel Thomas Egerton (1797-1842) was primarily known for his landscapes and illustrated travel books, and was an original member of the Society of British Artists.

Egerton certainly knew something about cads and clearly possessed some of the “Qualifications” listed here, as he ran off to Mexico with the teenaged daughter of a fellow painter. The unfortunate couple was murdered in Mexico City, supposedly by a “robber,” but one who neglected to take with him large amounts of money and jewelry. The London bindery of W. T. Morrell was established about 1861 as successor to the firm begun by Francis Bedford, who, in turn, had taken over the famous bindery of Charles Lewis. Prideaux, in her “Modern Bookbindings” (1906), says that Morrell at that time had a very large business that supplied “all the booksellers with bindings designed by his men,” bindings that were “remarkable for their variety and merit.” This work continued for some years to be issued (with the 1823 date on the title), but it is not well represented in institutional holdings, and copies like ours with pre-publication watermarks are uncommonly seen. (ST15122)

With Pleasing Hand-Colored Natural History Plates, and in Remarkable Condition

98 (COLOR PLATES BOOKS - FLOWERS AND FRUIT). BROOKSHAW, GEORGE. GROUPS OF FLOWERS [GROUPS OF FRUIT . . . SIX BIRDS] DRAWN AND ACCURATELY COLOURED AFTER NATURE, WITH FULL INSTRUCTIONS FOR THE YOUNG ARTIST. (London: Published by Thomas McLean, 1819) 368 x 273 mm. (14 1/2 x 10 3/4"). [26] leaves of text, including 3 pp. ads. **Three parts in one volume.** Second Edition. SPLENDID CONTEMPORARY ENGLISH RED STRAIGHT-GRAIN MOROCCO, ELABORATELY TOOLED IN GILT AND BLIND, covers with concentric filigree frames in alternating gilt and blind tooling, raised bands, spine panels intricately gilt with two large lozenges formed by rectangular and triangular tools surrounded by curling botanical ornaments, turn-ins gilt, all edges gilt. In an excellent recent matching morocco-lipped slipcase. WITH 36 VERY APPEALING ILLUSTRATIONS, BEING 18 ENGRAVINGS (six flowers, six fruits, six birds), EACH IN TWO STATES (monochrome and fully hand colored). Dunthorne 53-55; Sitwell “Fine Bird Books,” p. 82. ♦Text leaves with faint mottled foxing and minor browning and off-setting, just a few plates with negligible faint spots or smudges, otherwise A WONDERFUL COPY, THE ORIGINAL SPARKLING BINDING IN AN AMAZING STATE OF PRESERVATION. **\$14,000 \$11,000**

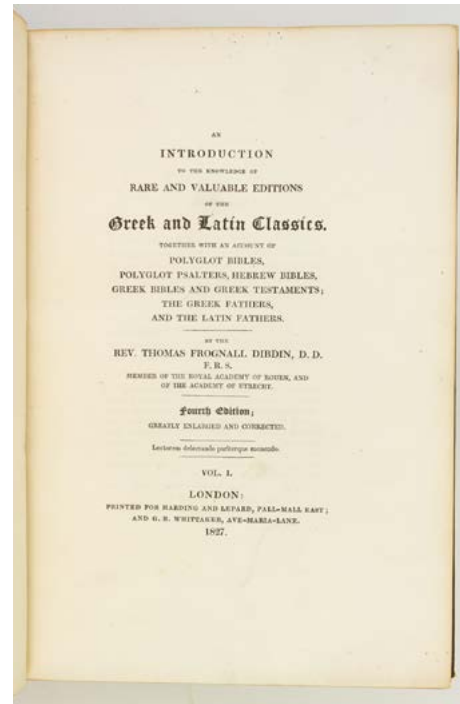
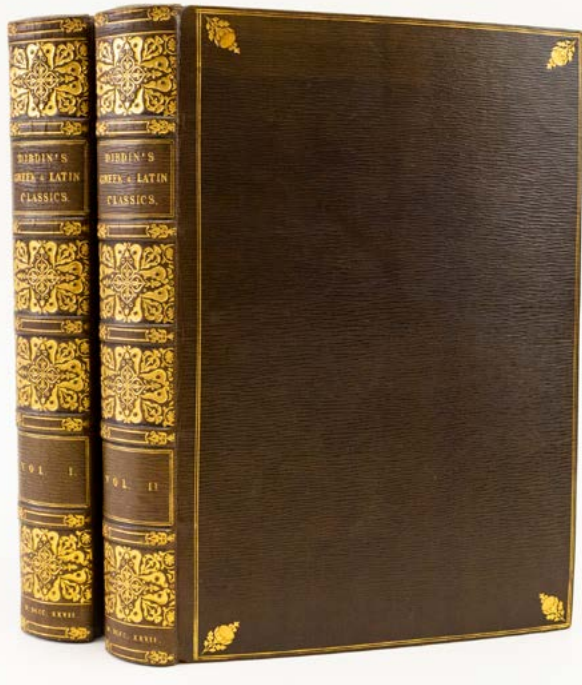




This is a sumptuously bound copy of three manuals intended to teach the art of drawing to young persons, written by the accomplished botanical painter who produced the renowned "Pomona Britannia." In an earlier career, Brookshaw (ca. 1751-1823) was a successful London cabinet-maker whose painted Neoclassical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

*The Waddington Copy of Dibdin's Standard Guide to the Classics,
In Handsome Early 20th Century Straight-Grain Morocco*

99 **DIBDIN, THOMAS FROGNALL.** AN INTRODUCTION TO THE KNOWLEDGE OF RARE AND VALUABLE EDITIONS OF THE GREEK AND LATIN CLASSICS. (London: Printed for Harding & Lepard, 1827) 292 x 197 mm. (11 1/2 x 7 3/4"). **Two volumes.** Fourth Edition. HANDSOME EARLY 20TH CENTURY BROWN STRAIGHT-GRAIN MOROCCO, covers with gilt double fillet border, fleuron cornerpieces, raised bands, spines richly gilt with panels dominated by a bold and complex quatrefoil incorporating spade-like tools and with palmette cornerpieces, turn-ins with two gilt fillets, marbled endpapers, all edges gilt. With a facsimile of Greek and Latin text from the Complutensian Polyglot and volume I with a specimen leaf laid down, as called for (the leaf taken from the 1826 Pickering



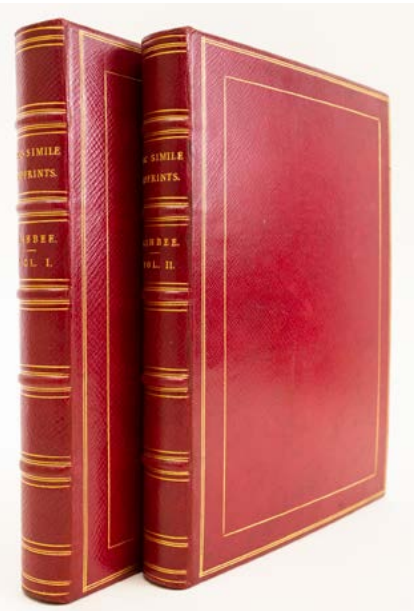
Diamond miniature edition of the New Testament). A Large Paper Copy. Front pastedowns with engraved armorial bookplate of John William Pease; rear pastedown with vellum armorial bookplate of Lord Wardington. Lowndes I, 639; Brunet II, 684 ("Édition la plus complète et la meilleure"); Graesse I, 382. ♦A touch of rubbing to tail edge of boards, one leaf with a thin band of soiling along four inches of the fore edge, light glue stain at lower corner of specimen leaf, endpapers with faint

fox spots (isolated minor foxing elsewhere), other trivial imperfections, but generally A VERY FINE COPY, the text clean and fresh, with vast margins, and the decorative bindings with no significant wear. ~~\$3,900~~ \$2,900

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

*A Valuable Compendium of Very Rare Early English Texts,
Just Two Copies of this Complete Run Traced at Auction*

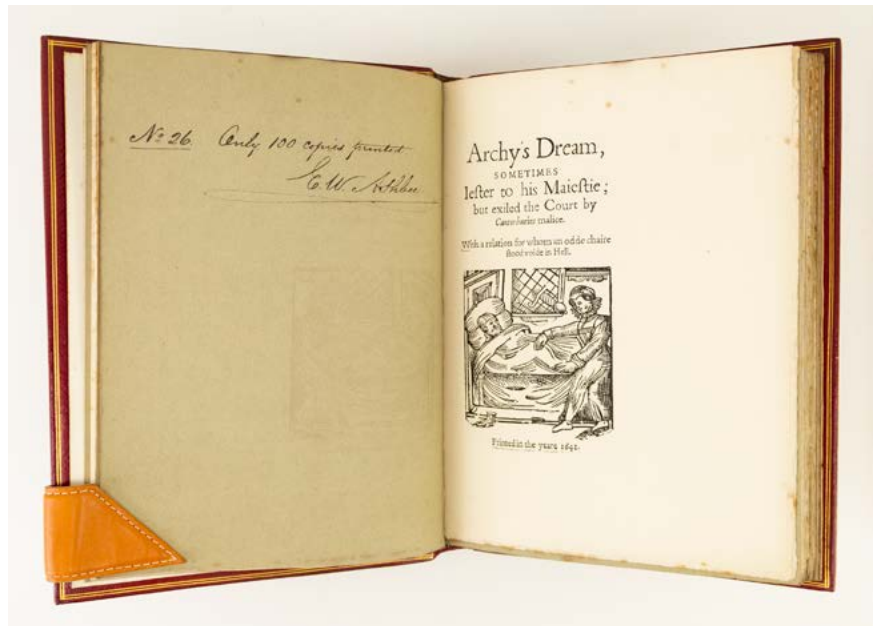
100 (ENGLISH LITERATURE, EARLY) ASHBEE, E. W., Editor. OCCASIONAL FAC-SIMILE REPRINTS OF RARE AND CURIOUS TRACTS. (London: John Tuckett, 1868-72) 248 x 190 mm. (9 3/4 x 7 1/2"), **30 parts in two volumes (complete as published)**. Each part No. 26 OF 100 COPIES, printed for subscribers only, and all SIGNED BY ASHBEE. Fine contemporary red morocco by Tuckett, binder to the Queen (stamp-signed in ink on verso of front free endpaper), covers with gilt-ruled frames, raised bands ruled in gilt, gilt lettering, gilt-ruled turn-ins, top edge gilt, others untrimmed, original paper wrappers bound in. Many parts illustrated with woodcut vignettes, head- and tailpieces, and/or printer's devices. A Large Paper Copy. With a handwritten note from Constanus(?) Cripps to a Mr. Bruton, "To remind him of many months of work for the Red Cross," dated June 1944 and written on stationary of Ampney Park, Cirencester. ♦Part IV with very expertly repaired marginal



tear to upper wrapper and the three leaves of text, occasional very minor foxing, other trivial imperfections, but an excellent and attractive copy, the clean and fresh text within immense margins, and the attractive bindings lustrous and scarcely worn. \$3,500 \$2,800

This complete set of limited edition facsimiles is a valuable compendium of early English texts, containing many rarities that otherwise exist in only a handful of known copies. Published without preface or commentary and originally issued individually, each facsimile reproduces a short 16th or 17th century tract chosen for its interesting or unusual content as well as its scarcity. Although a few contain practical concerns or polemics, most of the tracts reproduced here were intended to entertain with

humorous or satirical subject matter, theatrical and poetic pieces, and prophesies. Putting together a set of original tracts would be next to impossible today, making the present work an especially valuable commodity for anyone interested in early English printed ephemera. We were able to discover little about Edmund William Ashbee, though we know he produced a number of other facsimiles that include much of Shakespeare's corpus. It is unclear which member of the Cripps family wrote the laid-in note that accompanies this work (the name "Constans" may have been some sort of nickname), but this could well have been Milo Cripps, Lord Parmoor, who was chairman of Quaritch for more than three decades, or Sir Richard Stafford Cripps, who served in the Red Cross during WWI. Although individual facsimiles in this series can occasionally be found on the market, complete copies rarely appear: RBH and ABPC list just three sets since 1933. (ST15988)



101 **EVELYN, JOHN.** MEMOIRS OF JOHN EVELYN . . . COMPRISING HIS DIARY, FROM 1641-1705-6, AND A SELECTION OF HIS FAMILIAR LETTERS. (London: Henry Colburn, 1827) 213 x 132 mm. (8 1/2 x 5 1/4"). **Five volumes.** Edited from the original manuscripts by William Bray and William Upcott. **VERY ATTRACTIVE CONTEMPORARY CAT'S-PAW CALF,** covers with gilt-roll frame (lower edges renewed, with similar modern gilt roll), expertly rebacked to period style, smooth spines lavishly gilt in compartments with central floral spray within a lozenge of small tools, curling cornerpieces, two brown morocco labels, blind-rolled turn-ins, renewed marbled endpapers, all edges marbled. With nine



engraved plates, two of them folding, and with a folding genealogical table, all as called for in Keynes. Keynes 134. ♦Two-inch dark brown mark to rear board of volume IV, covers elsewhere with two small patches of lost patina and two faint scratches, a couple of quires a little proud, but an excellent set with only minor imperfections, the text clean, fresh, and bright, and the expertly restored bindings entirely sound and very attractive on the shelf. ~~\$1,100~~ \$875

This is a very pleasantly bound copy of the journals and personal correspondence of John Evelyn (1620-1706), compiled from the original manuscripts preserved at his estate, the editing being done (in the words of an admiring Geoffrey Keynes) "according to a standard of scholarship long obsolete." Although Evelyn published a number of important books on architecture, arboriculture, gardening, and navigation during his lifetime, the work for which he is best remembered is this memoir, published more than 100 years after his death. First printed in 1818, and expanded with additional letters and papers in 1819, it covers his entire life and is highlighted by accounts of his Continental travels and by brilliant descriptions of his contemporaries. Of special interest is his recounting of the Great London Fire of 1666, which he watched from his home on the south bank of the Thames—a captivating contrast to Pepys' account from the front lines. DNB notes that his letters "reflected and extended the social and scientific interchange of his time." Our set, reprinting the text of the 1819 edition, comprises three volumes of the diary and two volumes of correspondence, and is illustrated with plates depicting key people—Evelyn, his wife Mary, and his father-in-law, Sir Richard Browne—as well as views of his Surrey home, interior and exterior views of Wotton Church, and the Evelyns' tombs in that sanctuary. (ST16213)

102 (EXTRA-ILLUSTRATED BOOKS). BOSWELL, JAMES. THE LIFE OF SAMUEL JOHNSON, LL.D., INCLUDING A JOURNAL OF A TOUR TO THE HEBRIDES. (London: John Murray, 1831) 222 x 140 mm. (8 3/4 x 5 1/2"). **Five volumes.** Edited "with numerous additions and notes" by John Wilson Croker. FINE DARK GREEN CRUSHED MOROCCO, GILT, BY J. LARKINS (stamp-signed on front turn-in), covers bordered with plain and decorative rules, raised bands, spine compartments with central fleuron lozenge surrounded by small tools, volute cornerpieces, gilt titling, richly gilt dentelles, all edges gilt. Folding map and five frontispiece portraits (two each of Johnson and Boswell and one of Mrs. Piozzi), as called for, and EXTRA-ILLUSTRATED with a folding facsimile, and 212 PLATES consisting of portraits and landscapes, five of these folding and one hand-colored. Occasional neat pencilled marginalia. Pottle, pp. 177-80; Fleeman, p. 1770. ♦Spines uniformly sunned to a pleasing brown (as usual with green morocco), mild to moderate offsetting from plates, intermittent insignificant foxing, other very minor defects to bindings and text, but a very pleasing set, clean and fresh internally, in lustrous bindings that look handsome on the shelf.



~~\$2,500~~ \$1,900

This is an attractively bound and lavishly extra-illustrated copy of the first printing of the celebrated edition of Boswell's "Life of Johnson" done by John Wilson Croker, LL.D., F.R.S. (1780-1857). Pottle says that "the publication of this remarkable edition opens an entirely new era in the history of Boswell's ["Life of Johnson"] . . . The new materials which Croker collected far exceed in bulk and intrinsic importance the contributions to the exegesis of Boswell made by any other editor." To begin with, he discovered and printed for the first time about 100 new letters of Johnson; then he wrote frequent clarifications in the existing notes; and finally he incorporated substantial additional materials drawn from other sources such as those portions of the memoirs of Mrs. Piozzi and Hawkins that relate to Johnson. Pottle says that in collecting materials, Croker was "the most acute and indefatigable of all Boswell's editors" and that "no other editor has equalled him in detective skill." To give a sense of what Croker added, one need realize only that he started with a variorum edition containing about 1,100 annotations, and then added no fewer than 2,500 notes of his own. Croker's efforts have been complemented here by a



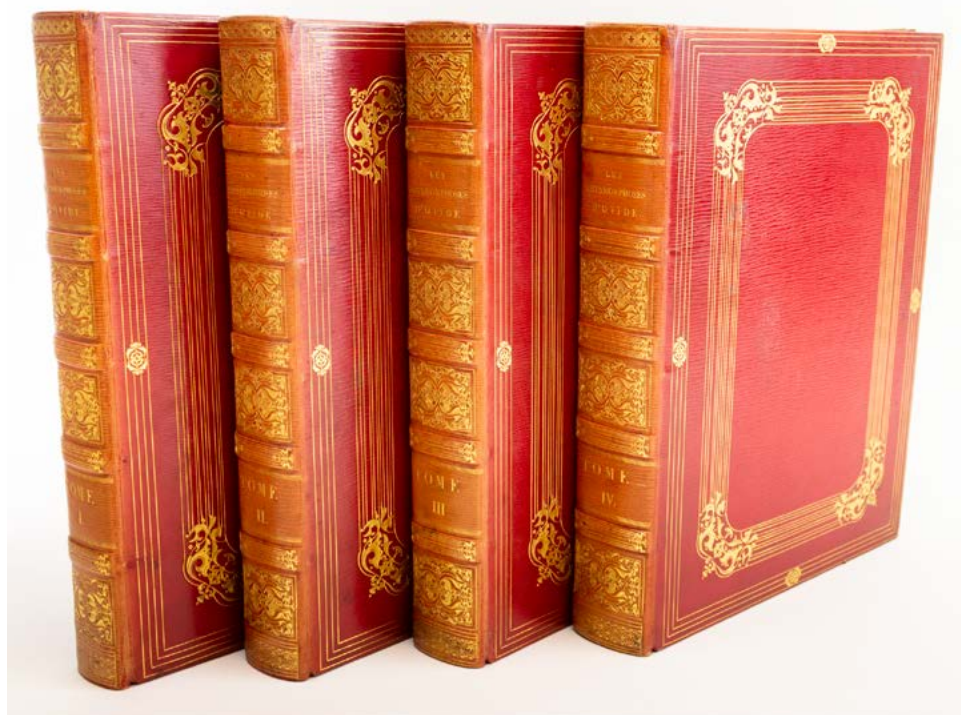
thorough “grangerizing” of this text with portraits of the personalities discussed and views of the cities, landscapes, and stately homes that figured in Dr. Johnson’s life. The appealing bindings are characteristic of the finely executed work of typically classic design by Jeremiah Larkins. Packer lists Larkins at work in London as early as 1879 and as late as 1901, with premises after 1886 successively at 21, 23, and 6 Charles Street in Hatton Garden. The son of a widowed fruit seller in Lambeth and the father of 10 children, he is said to have died in 1907 at the age of 74. Two of his sons were binders, and one daughter was also in the trade as a book folder. (ST16028)

With 144 Fine Engraved Plates, a Large Paper Copy of a Large-Format Set in Elegant Bindings

103 (FRENCH ILLUSTRATED BOOKS). (BINDINGS - PURGOLD-HERING). OVID. LES METAMORPHOSES. (Paris: P. Didot l’aîné for F. Gay and C. Guestar, 1806[-20]) 310 x 225 mm. (12 1/8 x 9”). **Four volumes.**

Translated and with notes and analysis by M. G. T. Villenave. A Large Paper Copy. VERY FINE RED STRAIGHT-GRAIN MOROCCO, GILT, BY PURGOLD-HERING (stamp-signed in gilt at foot of spine), covers with border of three gilt rules, frame in the Romantic style with multiple gilt rules and elaborate cornerpieces, raised bands, spines gilt in compartments with intricate tooling, turn-ins with decorative gilt and blind rolls, tan endpapers, leather

hinges, all edges gilt. WITH 144 FINE ENGRAVED PLATES after Moreau, Le Barbier, Monsiau, and others, as called for. Original tissue guards. Text in French and Latin on facing pages. Front pastedown with engraved bookplate of Jacques Laffitte. Ray 96; Cohen-de Ricci 773-4. For the binding: Béraldi I, 41; Culot, pp. 742-44; Flety, p. 148. ♦ Spines slightly and uniformly sunned, extremities with a hint of rubbing, boards just a little freckled, intermittent minor foxing (only rarely touching engravings), other trivial imperfections, but an extremely pleasing copy, clean and fresh with generous margins, the plates bright and richly impressed, and the elegant bindings sound and pleasing, with negligible signs of use. ~~\$6,500~~ \$5,200



With illustrations by three Rococo masters, handsome press work by the leading French printer of the day, and a binding created by a prominent Parisian atelier, this set is a very desirable example of French book arts in the early 19th century.

It also, unsurprisingly, comes from the library of a distinguished collector. This new translation of Ovid’s tales of transformation is brought to life in the scenes by Nicolas-André Monsiau (1754-1837), Jean-Jacques-François Le Barbier (1738-1826), and Jean-Michel Moreau (usually called Moreau le jeune, 1741-1814), an assemblage which Ray describes as “a comprehensive sampling of the work done by these masters in their later years.” Our binding was executed during the five-year partnership (1820-25) between Jean-Georges Purgold, known to contemporaries as “the prince of binders,” and Hering, about whose identity experts disagree. Beyond noting that “Hering” was an English name, Béraldi, Flety, and Culot have no definitive information on the identity of that member of the partnership, although they agree it was not the binder J. Hering (the descendant of the celebrated London binder Charles Hering), who was later associated with Muller. Culot observes that most Purgold-Hering bindings feature, as here, multiple gilt rules and fleuron cornerpieces. Béraldi ranks Purgold (ca. 1784-1829) as one of the three great binders of the



Bourbon Restoration (with Simier and Thouvenin), and dubs him "The Meticulous." Ramsden deems Purgold the best binder of this triumvirate when it came to technical skill. Trained at the legendary Bozerian bindery, Purgold opened his own workshop in 1810. Culot calls him the "master of fillets," a title entirely justified by the decoration here, which includes 15 precisely executed fillets on each cover, in addition to those adorning each raised band. This set once graced the shelves of French banker and liberal politician Jacques Laffitte (1767-1844), who served as governor of the Bank of France (1814-20), Prime Minister (1830-31), and president of the Chamber of Deputies. Purgold-Hering bindings are not common; we were able to trace just seven appearing at auction in the past 60 years. (ST15233)

104 (GLASGOW - VIEWS). LEIGHTON, JOHN M. SELECT VIEWS OF GLASGOW AND ITS ENVIRONS. (Glasgow: Published by Joseph Swan, 1828) 276 x 216 mm. (10 7/8 x 8 1/2"). 4 p.l., xvi, [1] (fly title), 91, [1] pp. FIRST EDITION. Handsome 19th century polished calf, covers with elaborate floral roll frame in gilt and blind, raised bands decorated with four gilt rules terminating in an arabesque at either end, gilt compartments formed by thick, thin, and dotted rules, tan morocco title label, turn-ins tooled in blind, all edges gilt. WITH 33 ENGRAVED SCENIC PLATES PRINTED ON INDIA PAPER AND MOUNTED, the engravings done by Joseph Swan after drawings by J. Fleming and J. Knox. Original tissue guards (one missing). ♦Very thin crack along top three inches of front joint (the joints otherwise not seriously worn), one large and two small abrasions to lower cover, but the original decorative binding solid, especially lustrous, and altogether pleasing. A hint of foxing (only) to some plates (two plates a bit more foxed), endpapers and first few leaves at front and back with faint discoloration at corners (apparently from glue), otherwise A FINE COPY INTERNALLY—fresh, bright, and clean throughout, and with first-rate impressions of the engravings. **\$950 \$650**



This book differs from other travel books of the day in its exclusive focus on a city—and not an exotic foreign city, but one known more for its industry than its scenery. Indeed, it would be difficult to name another work in this genre with views featuring smokestacks as well as cathedrals. However, at the time the present book was printed, Glasgow was known as the "Second City of the British Empire" for its important contributions to the economy, and was proud to be a city of what was then understood to be progress. The scenes here, by the capable engraver Joseph Swan (1796-1872), do not depict depressing views of dark satanic mills, but reveal a bustling modern city, where goods are constantly being produced, bought, sold, and shipped. Many of the engravings show citizens hard at work in various capacities, while others show them enjoying the leisure their prosperity affords. The "environs" of the title take us to the surrounding countryside, where the roofs, steeples, and smokestacks of the city on the River Clyde can be admired from a hillside advantage. Swan and John Leighton (fl.1828-40) collaborated on several scenic books about Scotland, with the others concentrating on the natural beauties of lakes and rivers. (ST11549a)

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An Early Work on the Birthplace of Golf, Untrimmed in the Original Boards

105 (GOLF). GRIERSON, JAMES. DELINEATIONS OF ST. ANDREWS; BEING A PARTICULAR ACCOUNT OF EVERYTHING REMARKABLE IN THE HISTORY AND PRESENT STATE OF THE CITY. (Edinburgh: Printed for Peter Hill, et al., 1807) 197 x 114 mm. (7 3/4 x 4 1/2"). 2 p.l., [v]-viii, 244 pp. FIRST EDITION. PUBLISHER'S ORIGINAL BLUE BOARDS, paper label on spine, edges untrimmed. In a felt-lined, morocco-backed folding box.



Four engraved plates (three views and a city plan). Front free endpaper inscribed, "Edin. 27th April 1807 / Agnes Cockburn / in memory / of the author." Donovan & Murdoch 270. ♦Boards a little soiled, front joint cracked (rear joint starting at tail), extremities with the expected considerable wear, spine label chipped (with a fourth of the letters gone), but the boards still attached, and the extremely insubstantial publisher's binding still appealing because of its original materials. Title page with a bit of offsetting from frontispiece, isolated minor foxing in text, other trivial imperfections, but an excellent copy internally, the untrimmed leaves bright, fresh, and clean, with all of their ample margins intact. ~~\$3,600~~ \$2,750

This is an invaluable early book on the history of St. Andrews in general and more specifically on St. Andrews as the home of the game of golf, offered here in the publisher's original boards.

Among other things, the final chapter, entitled "The Company of Golfers," gives a short history of golf, provides "an idea of the nature of this elegant amusement," and describes how the earliest golf balls (called "featheries" on account of their stuffing) were made. The inscription at the front, done in the year of publication, suggests that the author has died, but we have been unable to find out anything about him beyond what can be inferred from the book. He may have been (or wanted to be) well

connected: the volume is dedicated to Lady Elizabeth Moncreiffe, who must have been Lady Elizabeth Ramsay, daughter of the earl of Dalhousie, wife to Sir Thomas Moncreiffe, and a woman of considerable wealth (who died in 1848 when her dress caught fire). (ST12145)

106 GOULD, JOHN. ORIGINAL HAND PAINTED LITHOGRAPHS, OFFERED INDIVIDUALLY. FROM "A MONOGRAPH OF THE TROCHILIDAE, OR FAMILY OF HUMMINGBIRDS" AND "BIRDS OF NEW GUINEA." ([London: ca. 1888]) Sizes vary slightly depending on the work, the largest dimensions being 560 x 385 mm. (22 x 15 1/8"). Most plates accompanied by a letterpress leaf describing the species being depicted. ♦A few leaves with slight creasing to a corner or a touch of light foxing, otherwise FINE SPECIMENS, the coloring bright and the paper very clean. Prices vary from ~~\$185-\$600~~ \$150-\$450

These hand-colored lithographs come from two of Gould's most sought-after works and display the characteristic detail, quality, and accuracy that are synonymous with the so-called "English Audubon."

Each of these plates captures the individuality and personality of the species depicted, often placing a bird within its natural environments and pairing it with different types of flora. As noted by the DNB, "the design and natural arrangement of the birds on the plates was due to the genius of John Gould, and a Gould plate has a distinctive beauty and quality." Although he did not produce the actual lithographs himself, Gould did create preliminary sketches upon which the plates were ultimately based. He was also intimately involved with the publication process from start to finish, including acting as agent and distributor of his own work. While complete volumes by Gould are often prohibitively expensive, these individual plates are marked at attainable prices and offer a much wider opportunity to own and appreciate the work of this giant of ornithology. A full list of the available plates and their prices is available upon request. (STCNI1602)



107 (KELMSCOTT PRESS). MORRIS, WILLIAM. *THE LIFE AND DEATH OF JASON*. (Hammersmith: Kelmscott Press, 1895) 295 x 220 mm. (11 1/2 x 8 3/4"). 4 p.l., 353, [1] pp, [1] leaf (colophon). ONE OF 200 COPIES on paper (and six on vellum). Original limp vellum, wallet edges, flat spine with gilt titling, new (very expertly replaced) silk ties. Woodcut printer's device, large and small initials, numerous pages with foliated three-quarter borders, first opening of text with full decorative borders, and two full-page wood engravings by Edward Burne-Jones. Printed in red and black in Troy type. Peterson A-34; Sparling 34; Tomkinson, p. 116. ♦ Binding slightly soiled and a little wavy, one leaf with neatly repaired tiny, marginal tear (perhaps done before printing), otherwise a fine copy, especially bright and fresh internally. ~~\$11,500~~ \$9,200



This is a well-preserved copy of the handsome Kelmscott edition of one of the two most important of Morris' epic narratives (the other being the "The Earthly Paradise" of 1868). "Jason," a retelling of the Argosy quest for the Golden Fleece and of Jason's life with Medea, was the book that first established a poetic reputation for Morris, and is presented here as printed by his own press. William Morris (1834-96) was the most important figure in the revival of printing in England at the end of the 19th century, and his Kelmscott Press, founded in 1891, marked the beginning of the modern private press movement. As Feather says, Morris "looked back to the Middle Ages as a period when free craftsmen, untrammelled by capitalism, pursued their avocations and produced objects which were both useful and aesthetically worthwhile. He became involved with the Arts and Crafts Society, which sought to promote guild socialism to revive this lost world. The Kelmscott Press was a product of this ethos, the immediate influence being Emery Walker's famous lecture on typography to the Arts and Crafts Exhibition Society in November 1888." Seeking to revive what he considered to be the purity of printing's first century, Morris says in his "Note" about the press, which took the form of the final Kelmscott book, that he "began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters." This was an understatement of the first order: his press produced 53 titles in 66 volumes, all of them notable in some way, along with three memorable typefaces. (ST15782)

With More than 150 Fine Hand-Colored Plates of Fruit

108 LINDLEY, JOHN. *POMOLOGIA BRITANNICA; OR, FIGURES AND DESCRIPTIONS OF THE MOST IMPORTANT VARIETIES OF FRUIT CULTIVATED IN GREAT BRITAIN*. (London: Henry G. Bohn, 1841) 245 x 150 mm. (9 3/4 x 6"). **Three volumes.** FIRST EDITION. Contemporary green half morocco with marbled boards, spine gilt with fruit motifs, raised bands, red and brown morocco labels, gilt edges. WITH 152 BEAUTIFUL HAND-COLORED PLATES (five folding) by C. M. Curtis and Mrs. Augusta Withers, engraved by W. Clark and S.

Watts; volume I with a few plates containing supporting elements (foliage, twigs, etc.) left (purposely?) uncolored. Bookplate of Josephi Greene and that of Sir Thomas Neame on the pastedown and front free endpaper of each volume. Janson, "Pomona's Harvest," p. 385; Sitwell & Blunt, "Great Flower Books," p. 114; Nissen 1203; Benezit XIV, 1003. ♦ Edges and joints a bit rubbed, covers a little scuffed, a couple of minor marginal stains and occasional foxing (mostly on the paper guards and very rarely affecting leaves with text), otherwise all plates in fine condition, with particularly bright colors. ~~\$13,000~~ \$9,500



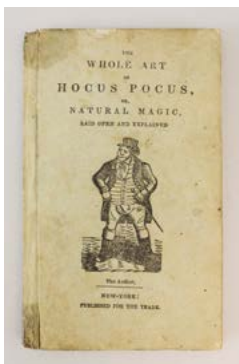
Representing a marriage of beauty and function, each of the 152 splendid hand-colored plates here features a finely illustrated fruit tree specimen accompanied by a succinct description of its origins and traits (including flavor), as well as advice about the best species for cultivation in British climates. Although the present work, a reissue of "The Pomological Magazine" (1828-30) under a new title, catered more to the tastes of a popular audience than a purely scientific one, the contents reflect the author's customary attention to detail and interest in a wide range of plant characteristics. The self-taught son of a nurseryman, Lindley (1799-1865) was an eminent figure in his field, publishing

several important botanical books and articles, editing botanical periodicals, being the guiding force in the horticultural society for many years, and holding the first professorship of botany at the University of London. In response to what he considered to be the exasperating difficulties of identifying plants by the Linnaean system of classification, Lindley devised his own method, happily named the "natural system," though it was unhappily determined to be somewhat less systematic than Linnaeus'. All but a few plates in this work are signed "Mrs. [Augusta] Withers" (1792-1877), who was Flower Painter Ordinary to Queen Adelaide (Queen Consort to William IV). Withers worked as an illustrator on a number of important natural history publications during her career, including Bateman's "Orchidaceae of Mexico and Guatemala," and later expanded her repertoire to include zoological subjects. Benezit notes that gender bias may have barred the artist from achieving even loftier goals; despite her title and highly regarded work, Kew Gardens rejected Withers when she applied for the position of a Botanical Floral Painter there. One of the previous owners of this copy, Sir Thomas Neame (1885-1972), came from a well-known fruit farming family in Kent. His horticultural work and commitment to cooperative sales earned him a knighthood in 1960. (ST12886)

An Early 19th Century American "Hocus Pocus" in Remarkable Condition

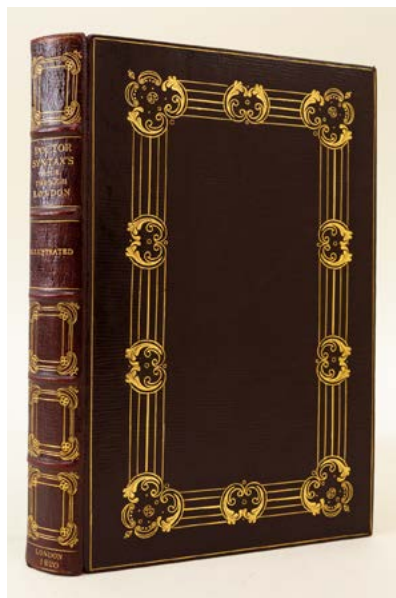
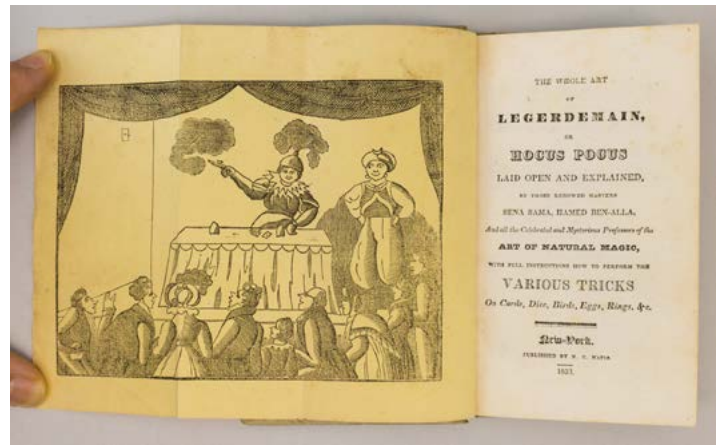
109 (MAGIC). THE WHOLE ART OF LEGERDEMAIN, OR HOCUS POCUS LAID OPEN AND EXPLAINED, BY THOSE RENOWED [sic] MASTERS, SENA SAMA, HAMED BEN-ALLA, AND ALL THE CELEBRATED AND MYSTERIOUS PROFESSORS OF THE ART OF NATURAL MAGIC.

(New York: N. C. Nafis, 1833) 144 x 85 mm. (5 5/8 x 3 3/8"). 71 pp. PUBLISHER'S ORIGINAL GRAY-GREEN PRINTED BOARDS, upper cover with titling and an illustration of a gentleman identified as the author, lower cover with two amusing woodcuts, "The Lawyer and his Client" (a bewigged gentleman astride an ass) and "Hocus Poke-us" (two boys fighting). In a brown cloth chemise and a (slightly rubbed) matching calf-backed slipcase. With a folding frontispiece depicting a conjurer and his assistant onstage before an amazed crowd. Toole-Stott 724. ♦ Small stains at top and bottom of spine, covers just slightly grubby, endpapers a bit browned, text with light, inoffensive foxing, but, for what it is, AN UNUSUALLY FINE COPY, the fragile binding entirely sound, and the text remarkably fresh and clean. ~~\$7,500~~ \$5,250



Given the materials it was made from and the hard use it would have been expected to suffer, this is an exceptionally well-preserved copy of a popular handbook of conjuring tricks, an early American edition of a work first compiled in 1722 by the British magician Henry Dean.

Dean's work was itself based on Reginald Scot's influential "Discoverie of Witchcraft" (1584), which sought to discredit belief in "supernatural" forces by exposing the tricks by which conjurers deceived their audience. In the publications of Dean and subsequent editors, this exposé of witchcraft evolved into a guide for performing parlor tricks. Our edition is a reprint or reissue of the 1831 version published by R. Schoyer; because the word "renowned" is spelled "renowed" on both title pages, Toole-Stott speculates that Nafis bought sheets from Schoyer, suggesting that our item would have been a reissue. These insubstantial guide books typically experienced considerable uncaredful use in the hands of amateur (and often juvenile) magicians; consequently, the few copies that do appear on the market are in deplorable shape. (ST12867)



110 ROWLANDSON, THOMAS [or] I. R. CRUIKSHANK, Illustrator. [COMBE, WILLIAM, in imitation of]. THE TOUR OF DOCTOR SYNTAX THROUGH LONDON, OR THE PLEASURES AND MISERIES OF THE METROPOLIS. (London: J. Johnston, 1820) 233 x 143 mm. (9 1/8 x 5 7/8"). iv, [2], 319 pp. FIRST EDITION IN BOOK FORM. Attractive contemporary purple straight-grain morocco, covers with gilt frame in the Romantic style, raised bands, spine compartments framed in gilt with drawer-handle cornerpieces, gilt titling, gilt-ruled turn-ins with drawer-handle ornaments at corners, green watered silk endleaves, all edges gilt. With engraved title page featuring hand-colored vignette and 19 HAND-COLORED ENGRAVED PLATES. Front flyleaf with bookplate of Harald Pedersen, and verso of front free endpaper with bibliographical notes in pencil. Abbey, "Life" 265; Tooley 434. ♦Spine sunned to maroon, bottom corners a bit rubbed, frontispiece cropped close at foot (with much of the imprint trimmed away), otherwise quite a fine copy—the plates in excellent impressions and pleasantly colored, without the typical offsetting from these kinds of illustrations, and the binding lustrous and with scarcely any wear. ~~\$1,200~~ \$950

With charming illustrations by one or more of the 19th century's leading caricaturists, this work is an imitation of the popular "Tour" books of Doctor Syntax, featuring a pedantic clergyman and schoolmaster meeting with an onslaught of amusing misfortunes in the course of his wanderings. The original "Tour," published in 1812, was conceived of as a parody of the books of picturesque travels then enjoying a considerable vogue, and when it met with a great popular response itself, two more tours followed in 1820 and 1821. Even this could not sate the public, and a number of imitations of the Syntax books, including the present work, were issued. There is some disagreement as to whether Thomas Rowlandson (1756-1827) or Isaac Robert Cruikshank (1789-1856) created the illustrations here; as Tooley notes, "Both Rowlandson and I. R. Cruikshank are credited with the designs for the plates, the balance of opinion favoring Cruikshank but according to the advertisement . . . more than one artist was employed, or at least a different engraver to the artist." Either way, the amusing illustrations of the follies and faux-pas of the good Doctor Syntax do not disappoint. Aside from being in pleasing condition, our copy also stands out for its particularly attractive contemporary binding. (ST15905)



A Binding Woven With Straw and with Richly-Colored Mid-19th Century German Scenes

111 (TRAVEL AND VIEWS - COLORED PLATES, 19TH CENTURY EUROPE). (BINDINGS - WOVEN STRAW). AN ALBUM OF 19TH CENTURY GERMAN SCENERY. (1857) 152 x 241 mm. (6 x 9 1/2"). Original blue buckram with charming panels of woven straw resembling embroidered samplers on covers, that on upper cover with pink, blue, and green floral frame and natural-colored floral cornerpieces enclosing the word "ALBUM," that on lower cover with checkerboard frame and large central floral bouquet in pink, blue, green, and white, with pink roses in corners, flat spine, moiré-textured white endpapers, all edges gilt. WITH 23 ATTRACTIVE HAND-COLORED ENGRAVED VIEWS OF GERMAN SCENERY, some highlighted with gum arabic, all mounted on blank leaves; some of the cards with handwritten captions with the date "1857." ♦Very short tears to cloth at head and tail of front joint, cloth a little rubbed, lower panel with half a dozen tiny losses to frame, front hinge beginning to weaken at bottom, isolated minor foxing and thumbing, but still a very well-preserved example of a fragile item. ~~\$4,500~~ \$3,600



This is a delightful souvenir of a tour of Germany, offered in a binding with delicate handmade decoration that represents a lucky survival. Woven straw bindings are uncommon, both because of the considerable labor necessary to produce them in the first place and because of the fragility that has militated against their survival. An album of holiday pictures would have seen much use, as the owner relived adventures or shared them with friends, and the present item has seen its share of careful handling. Still, the

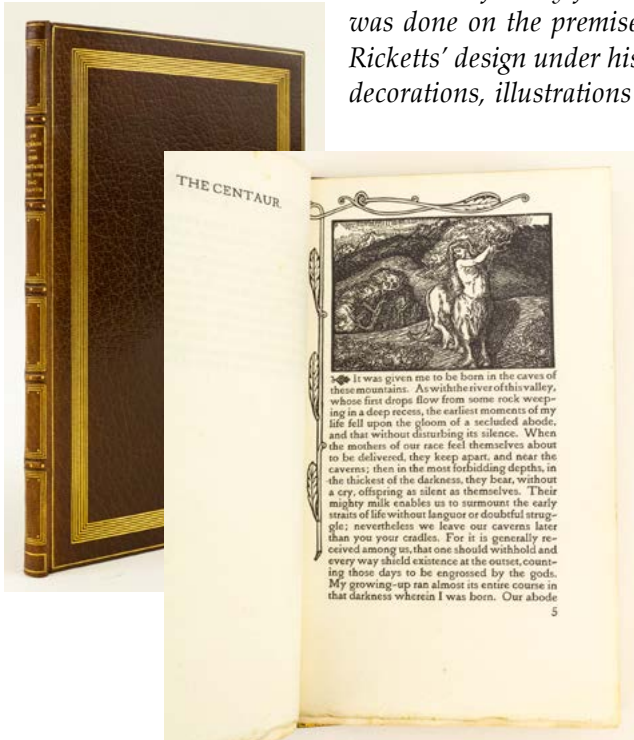
rustic beauty of the meticulously woven straw panels remains intact and retains its Victorian appeal. The British Library has at least one 19th century pictorial woven straw binding (shelfmark c188c4) made in England, where the present binding could have been produced—though it is more likely continental. In any case, the workmanship and design in the BL example are not so fine as what is seen here. (ST12375)



112 (VALE PRESS). (BINDINGS - BAYNTUN-RIVIERE). GUÉRIN, MAURICE DE. THE CENTAUR. THE BACCHANTE. (London: Printed at the Ballantyne Press for Hacon & Ricketts [Vale Press], 1899) 232 x 136 mm. (9 1/4 x 5 1/2"). 35, [3] pp. Translated by T. S. Moore. ONE OF 150 UNNUMBERED COPIES, printed on handmade paper using the Vale type. APPEALING HAZEL BROWN CRUSHED MOROCCO BY BAYNTUN-RIVIERE (stamp-signed on front turn-in), covers with gilt-rule border and frame of seven closely-tooled gilt rules, raised bands, spine gilt in compartments with double gilt-rule frame, dots at corners, gilt titling, turn-ins densely gilt with orchid-and-palmette roll, marbled endpapers, top edge gilt. With five large wood-engravings by T. Sturge Moore, Vale Press device facing colophon. Ricketts, p. xxvii; Franklin, p. 204; Tomkinson, p. 167. ♦Spine and rear board slightly sunned, half a dozen leaves with a little faint marginal foxing, otherwise, a fine copy, quite clean, fresh, and bright internally, in an unworn binding. ~~\$1,250~~ \$950

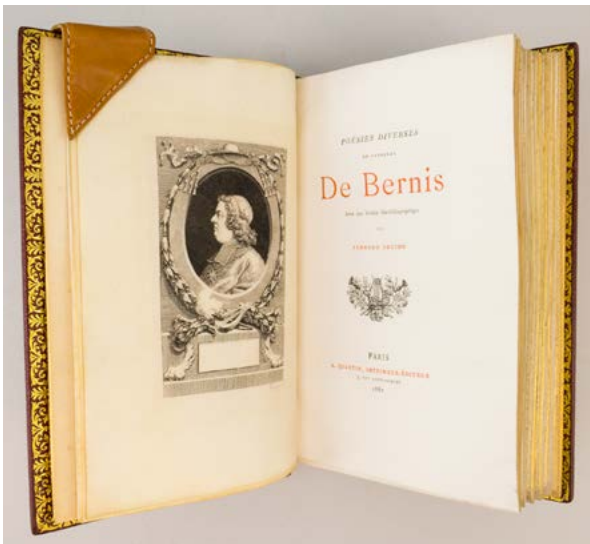
This charming volume is the most strictly limited work to be issued by the Vale Press, founded in 1896 by Charles Ricketts and Charles Shannon (with additional funding from wealthy barrister Lawrence Hacon) and named for their home in Chelsea. Over the next eight years, Ricketts and Shannon, with the help of their friend Sturge Moore, issued nearly 50 titles, books that Cave says were “far truer to the spirit of fifteenth-century printing than Kelmscott work.” Both the impressive output and the considerable artistic success can be attributed to the fact that Charles Ricketts (1866-1931) was

in control of every facet of the operation. Tomkinson says that, “although the actual printing was done on the premises of the Ballantyne Press, the Vale books were built entirely on Mr. Ricketts’ design under his personal supervision on a press set apart for his sole use; the founts, decorations, illustrations (including the engraving on the wood), watermarks, and pagination were all the work of Mr. Ricketts, and it is doubtful if, in the history of printing, books have been made which reflect the invention and work of one man more explicitly than do the Vale books.” The text here comprises the two major works of the French writer Maurice de Guérin (1810-39), in which he imagines the thoughts of figures from classical mythology, one an aging centaur looking back on his life, the other a young Bacchante on the brink of joining the frenzied rites her fellow priestesses performed for the god of wine. Both the translation and the illustrations here are the work of Thomas Sturge Moore (1870-1944), who became friends with Shannon while studying at Croydon Art School, and who assisted with the editing and illustration of a number of Vale Press books. Our fine binding is the work of Bayntun-Riviere of Bath, a firm formed in 1937 by merging two eminent British workshops: the Bayntun firm, founded in Bath in 1894 (and still in operation today), and the Riviere bindery, which had been a respected workshop since its founding by Robert Riviere in 1829. The present binding is restrained in design, but meticulously executed using the finest materials. (ST16315)

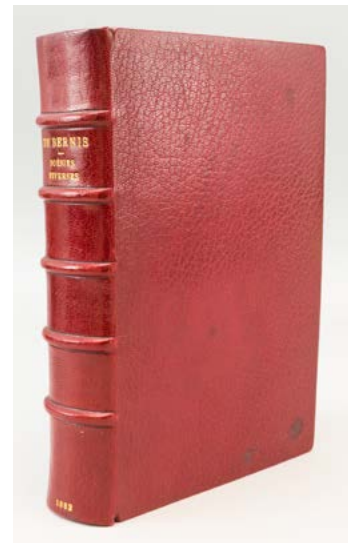


The Only Copy Printed on Vellum, from the Furstenberg Collection

113 (VELLUM PRINTING). BERNIS, FRANÇOIS-JOACHIM DE PIERRES, CARDINAL. POÉSIES DIVERSES DU CARDINALE DE BERNIS. (Paris: A. Quantin, 1882) 206 x 140 mm. (8 1/8 x 5 1/2"). xxxii, 247 pp., [1] leaf (colophon). With a bio-bibliographical notice by Fernand Drujon. **UNIQUE COPY ON VELLUM**, printed for M. A. Werlé. Pleasing burgundy Jansenist crushed morocco by Canape et Corriez (stamp-signed in gilt on front turn-in, dated 1930 on rear turn-in), raised bands, turn-ins richly gilt, marbled endpapers, all edges gilt on the rough. Decorative head- and tail-pieces throughout and eight engraved plates, comprised of



a frontispiece portrait in four states (one on vellum, three on paper) and an allegorical vignette, also in four states. Verso of front free endpaper with ex-libris of Jean Furstenberg. ♦Two small dark spots to upper cover, a couple of leaves with naturally occurring minor discoloration to vellum, but **A FINE COPY**—especially clean, fresh, and bright internally, and in a lustrous, unworn binding. ~~\$5,500~~ \$3,900



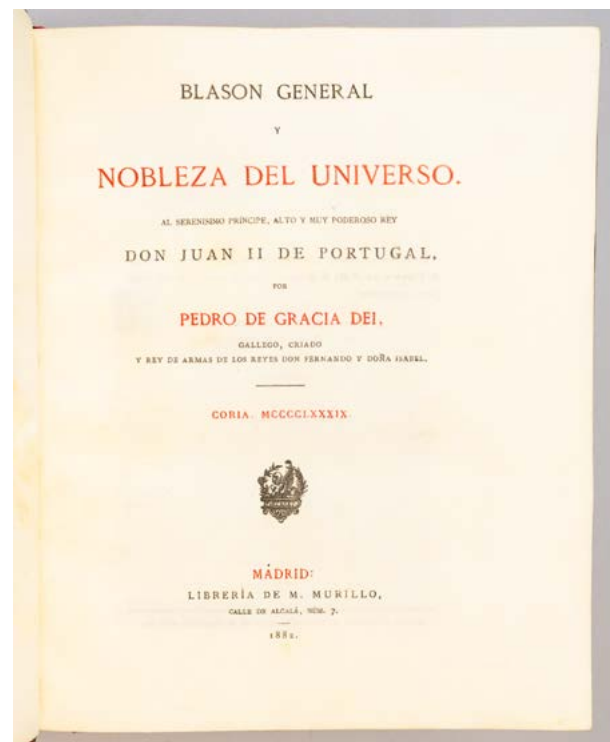
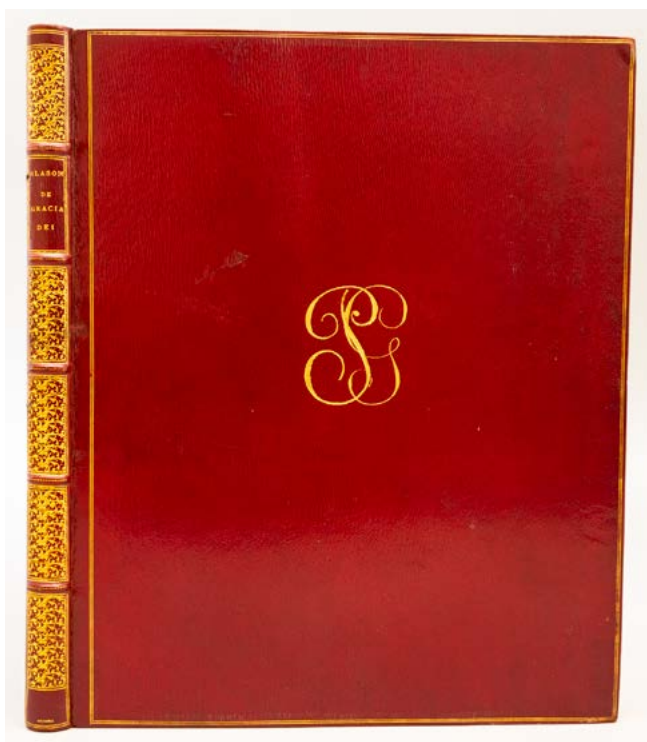
Given its illustrious provenance and its singular status as the only copy printed on vellum, this is a quintessentially bibliophilic copy of the poems of French cleric and diplomat Cardinal François-Joachim

de Pierre de Bernis (1715-94). Admired as a witty epigrammist at the court of Louis XV, where Madame de Pompadour presided, Bernis composed poems on such conventional themes as love and the natural world, but also verses contemplating manners and mores, fashion, independence, and love of country. Since none of his poems was published before his death, he was not widely known as a poet during his lifetime, but, in another sphere, he performed important service to his country as France's ambassador to Rome. He provided shelter and succour there for refugees from the French Revolution, earning the papal epithet "Protector of the Church of France." The present work was printed for Count Alfred Werlé, whose father had inherited the Veuve Clicquot Champagne house from the Widow Clicquot. Alfred took over the operation in 1884 and greatly expanded the Veuve Clicquot-Ponsardin vineyards. The volume subsequently passed into the library of the great collector Jean (or Hans) Furstenberg (1890-1982), who put together one of the finest collections of 18th century books ever assembled. In 1974 the Furstenberg collection was sold en bloc to Dr. Otto Schäfer, whose marvelous library had already become distinguished for its fine and historic bindings. (ST12705)

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

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

This is one of just two deluxe copies on vellum of a photo-lithographic reproduction of a rare Spanish incunable, printed by Bartolomé Lila in 1489, offered here in a suitably elegant binding. The "Blason General" is one of just two known works with the Coria imprint of Bartholomaeus de Lila, and ISTC locates only four copies in libraries. According to the introduction to our facsimile, this work on the genealogy and heraldry of Spanish noble families by the king of arms to Ferdinand and Isabella is one of the most sought-after books in the country's literature. The contents would have been of particular interest to our former owner, Catalan-born cardiologist Cristian Cortés i Lladó (1904-74), who turned historian after



retiring from medicine and wrote an award-winning book—and the only monograph to date—on the “Ciudadans honrats,” an urban aristocracy that emerged in Spain beginning in the 11th century. (ST14519)

Unique, Original, and Absolutely Elegant

115 (VELLUM PRINTING). CAYLUS, [MARTE-MARGUERITE LE VALOIS DE VILLETTE DE MURÇAY], COMTESSE DE. SOUVENIRS DE MADAME DE CAYLUS. (Paris: J. Techener, 1860) 197 x 121 mm. (7 3/4 x 4 3/4”). 2 p.l., xlv, [iii], 268, [4] pp. “Nouvelle Edition,”

THE ONLY COPY PRINTED ON VELLUM. LOVELY CONTEMPORARY TAN MOROCCO, SUMPTUOUSLY GILT, BY HARDY (stamp-signed in gilt on front turn-in), covers gilt with wide dentelle frame composed of many floral and scrolling tools, gilt arms of the 12th Duke of Hamilton (1845-95) at center of each cover, raised bands, spine richly gilt, one black and one maroon morocco label, all edges gilt. WITH FIVE INSERTED SEPIA PEN-AND-WASH DRAWINGS THAT WERE USED AS THE ORIGINAL ARTWORK FOR THE ENGRAVINGS in this work. Each page ruled in gold. Brunet I, 1705. ♦Three tiny dark spots on front cover, a hint of hump-backed bowing to boards (as is typical of books on vellum), but AN EXTREMELY FINE COPY, the binding lustrous and virtually unworn, and the vellum quite clean, fresh, and bright. ~~\$6,800~~ \$5,400



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

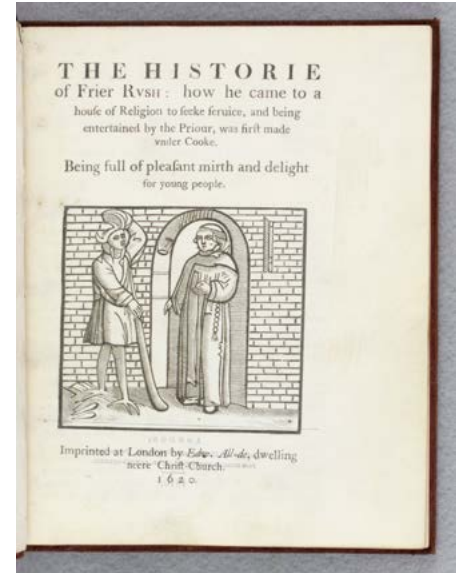


116 (VELLUM PRINTING). THE HISTORIE OF FRIER RUSH: HOW HE CAME TO A HOUSE OF RELIGION TO SEEKE SERVICE . . . BEING FULL OF PLEASANT MIRTH AND DELIGHT FOR YOUNG PEOPLE.

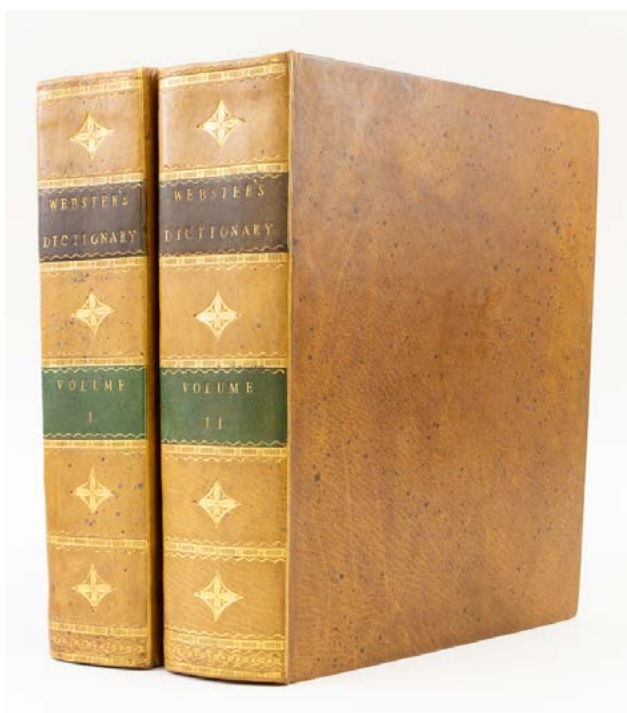
(London: Harding and Wright for Robert Triphook, 1810) 222 x 159 mm. (8 3/4 x 6 1/4”). 1 p.l., 37, [1] pp. ONE OF FOUR COPIES ON VELLUM. Contemporary red velvet by H. Faulkner (ticket on verso of front flyleaf), covers with wide Greek key border rolled in blind, flat spine with small remnant of a leather backstrip (that had been laid on to hide a binder's titling error), red moiré silk endleaves, turn-ins and pastedowns with rolls in blind, all edges gilt. Housed in a very good later leather-edged slipcase. With woodcut vignette on title. Verso to front flyleaf with

bookplate of Edward Vernon Utterson; first preliminary blank with morocco bookplate of Hans Fürstenberg; rear pastedown with bookplate of John Kershaw; contemporary inked note on verso of front flyleaf listing the original owner of each of the four vellum copies of the present book; later pencilled note on same stating, "This copy was after-wards in the possession of Mr. George Smith, and it was [sold] in his [s]ale for £9.15.0." ♦ Spine mostly covered with (glue?) residue left by now basically missing leather backstrip, corners rubbed to board, portions of the joints torn, velvet nap somewhat diminished, a bit of natural rumpling to the vellum, a very few inoffensive spots to margins, but an entirely solid and (apart from the spine remnants) an agreeable copy of this curious book. ~~\$4,500~~ \$3,600

This is a pleasing facsimile reprint of the 1620 English translation of a moral satire based upon a Medieval German legend about the Devil joining a monastery in the guise of a man. We offer it here in its very rare vellum issue and in an unusual velvet binding. As suggested by the title vignette, where he is arriving at the monastery door, Brother Rush causes much mischief in the religious house as part of his general mission to wander the earth, tempting people to do evil—with the underlying purpose of the narrative always being the moral edification and amusement of readers. In "A History of Caricature and Grotesque in Literature and Art," Wright notes that "one of the earliest . . . stories of mythic comedy transformed into, or at least presented under the guise of, humanity, is that of Brother Rush." Binder Henry Faulkner of London's Adelphi district has five specimens in the British Library's holdings, one of them covering "The Historie of Bevis of Hampton" commissioned by the original owner of the present volume, Edward Vernon Utterson (1775-1856), a British lawyer and antiquary. Owners of the other three vellum copies of "Rush" were: Sir William Baron Bolland (1771-1840), lawyer and bibliophile; Sir Mark Masterman Baron Sykes (1771-1823); and Miss [Frances Mary Richardson] Currer (1785-1861), whom Dibdin deemed in his "Reminiscences" to be "at the head of all female collectors in Europe." For later owner Hans Fürstenberg, see item #113, above. (ST12706)

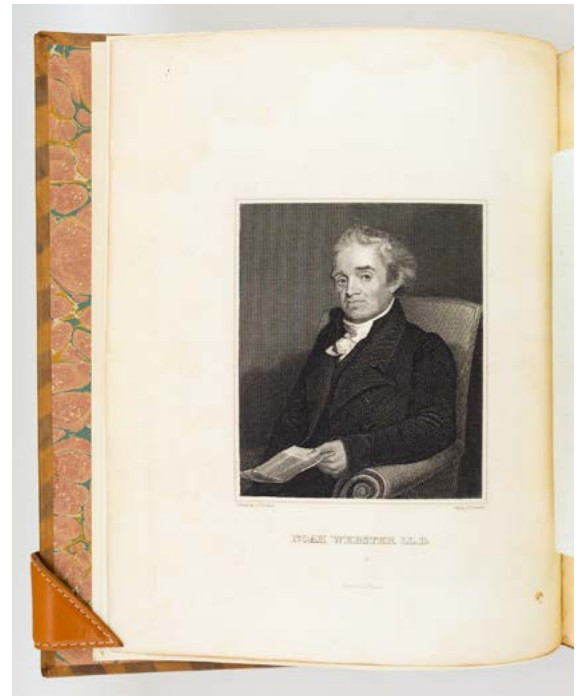


An Unusually Clean, Fresh Copy of Perhaps the Greatest Bestselling American Book



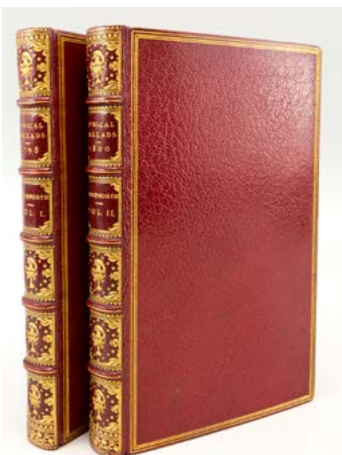
117 WEBSTER, NOAH. AN AMERICAN DICTIONARY OF THE ENGLISH LANGUAGE. (New York: Published by S. Converse, Printed by Hezekiah Howe, New Haven, 1828) 290 x 235 mm. (11 1/2 x 9 1/4"). Including the terminal leaf of "Additions" (not infrequently missing) in the second volume. **Two volumes.** FIRST EDITION. Convincing period-style modern sprinkled calf, flat spines divided into panels with gilt lozenge centerpiece by decorative gilt rolls, one brown and one green morocco label, marbled endpapers. Engraved frontispiece portrait of the author by A. B. Durand from the painting by Samuel F. B. Morse in volume I. Title page of vol. II with ink ownership signature of S. Alexanderson. PMM 291; Skeel 583; Grolier "American Books" 36; Sabin 102335. ♦ Penultimate leaf of volume II a bit dust-soiled, final "Additions" leaf a little browned and slightly frayed at tail of fore edge, other very trivial imperfections (intermittent faint foxing, occasional mild browning or small marginal stains, isolated corner creases or printer's smudges), but A FINE COPY of a book seldom found this way—the text clean and very fresh, and the sympathetic bindings unworn. ~~\$24,000~~ \$17,000

This is an unusually fine copy of perhaps the all-time greatest American bestseller, one of the most famous and best-loved books ever to originate in the United States. Its publication signified that America had come of age in the linguistic field and had developed its own legitimate variety of English speech. Published in a press run of 2,500 copies, our first edition contains more than 70,000 entries, compiled entirely by Webster himself. According to PMM, the dictionary "marked a definite advance in modern lexicography, as it included many non-literary terms and paid great attention to the language actually spoken. Moreover, [Webster's] definitions of the meaning of words were accurate and concise and have for the greater part stood the test of time superbly well. In fact, Webster succeeded in breaking the fetters imposed upon American English by Dr. Johnson . . . to the ultimate benefit of the living languages of both countries." The book sold rather poorly at first, but its authority was gradually established, and its updated versions have remained a staple of American reference libraries ever since. Noah Webster (1758-1843) was born in West Hartford, Connecticut, and attended Yale University during the period of the Revolutionary War. Trained as a lawyer, he decided to become a schoolteacher and journalist. The first literary fruit of his teaching career was a spelling book published in 1782. Grammatical works followed, and on a visit to Philadelphia, he discussed with Ben Franklin the need for establishing an American standard spelling. Webster published a small "Compendious Dictionary of the English Language" in 1806, an appetizer to his great work, which was in gestation for almost 20 years. These two decades of preparation involved Webster's becoming conversant in no fewer than 26 languages, including Sanskrit, and the fruits of his study can be seen not only in the main body of the dictionary, but also in the 80-page prefatory section in volume I, the most important part of which is the author's dissertation "On the Origin, History and Connection of the Languages of Western Asia and of Europe." (ST17220)



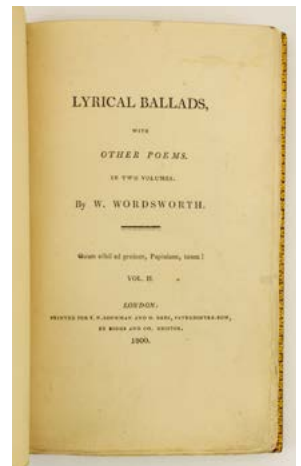
The Very Fine Bradley Martin Copy of the Inaugural Event of the Romantic Movement

118 WORDSWORTH, WILLIAM, [and] SAMUEL TAYLOR COLERIDGE. LYRICAL BALLADS. (London: J. & A. Arch, 1798; T. N. Longman and O. Rees, 1800) 175 x 105 mm. (6 3/4 x 4 1/8"). **Two volumes.** FIRST EDITION, Second (London) Issue of first volume; FIRST EDITION, First State of the second volume (p. 209 with last word of footnote in the middle of the page; p. 210 with 10 lines only; p. 211 with 19 lines, ending with "he thought again"; p. 212 with 19 lines, beginning with "And his heart fail'd him"). **LOVELY CRIMSON CRUSHED MOROCCO, GILT, BY FRANCIS BEDFORD** (stamp-signed on front turn-ins), covers with French fillet border, raised bands, spine compartments with distinctive urn-and-bird centerpiece surrounded by small tools, leafy cornerpieces, gilt titling, densely gilt turn-ins, dark green endpapers, top edges gilt, other edges untrimmed. Front pastedowns with engraved bookplate of Harold Greenhill; from the collection of Bradley Martin (his sale, Sotheby's New York, 1 May 1990, lot 3333). Ashley VIII, 5-8; Hayward 202 (Bristol imprint); Grolier English 66; PMM 256 (the second edition, the "Manifesto of the Romantic Movement"); Rothschild 2603, 2604. ♦Short, faint scratch to one board (well-masked by dye), half a dozen leaves with expert paper repairs to short marginal tears (well away from text), a couple of faint spots of foxing, but **AN ESPECIALLY FINE SET**, clean, bright, and as amply margined as possible, in extremely lustrous and unworn bindings. **\$22,500 \$17,500**



This is a rarely seen set, offered here in extraordinarily fine and pretty bindings, of the two first editions often described as the inaugural event of the Romantic period. The printing of "Lyrical Ballads" constituted an experiment for the two young poets (Wordsworth was 28, Coleridge 26) in the modification of the traditional artificial verse styles in order to capture forceful sincerity and elemental human emotions. Their radical purpose was nothing short of the reformation of poetry by deposing an artificial literary tradition and substituting a new poetics, more in keeping with normal contemporary speech patterns, and to infuse their

work with what Wordsworth called "the spontaneous overflow of powerful feelings." Folk ballads, as "natural" poetry, formed their models for pieces that reveal a sense of lasting joy in nature and in experiences common to all humans. The volumes contain, among others, "Tintern Abbey," "Lines Written in Early Spring," "We Are Seven," "The Brothers," "Michael," and "The Ancyent Marinere," 10 stanzas of which appear only in this edition. Volume I is the second issue of the first edition, with London rather than Bristol identified as the place of publication on the title page; there is just one known and one hypothetical copy of the Bristol issue. Additional issue points for these volumes are: Vol. I: p. 19 reads "Oft" in line 10, p. 204 reads "woods" (with the final "s" and comma) in line 15 and "thought" (with the final "t" and comma) in line 17; Vol. II: 01-2 are uncanceled, p. 64 reads "Oft had I" in line 1 and "wide Moor" in line 6, p. 83 has a comma after "last days" in line 6, p. 92 reads "He" (capitalized) in line 2, and p. 129 has "when they please" properly spaced in line 11. The second volume offered here was originally issued with a companion first volume that was virtually a reprint of the 1798 volume; as a result of this reissue, and the two-year gap before the publication of the second volume, it can be difficult to find a set composed of our two first editions.



For five years our binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in fashionable West-end London, and his firm enjoyed prosperity not only until his death, but for 10 years afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design and very handsome in the execution. This set was once owned by the extraordinarily discriminating American collector H. Bradley Martin (1906-88); his copy of any book will always be distinguished as having been a part of a library chosen by one of the most discerning of modern collectors. The heir to a steel fortune and a director at a leading New York investment bank, Martin was a member of the Grolier Club for 50 years and was one of the great American book collectors of the 20th century. His library of 10,000 volumes was sold at Sotheby's in nine sales during 1989-90; these volumes appeared in that sale as Lot 3333. Former owner Harold Greenhill (1893-1968) was a Chicago book collector, active in the Caxton and Grolier Clubs. These works, especially when offered together, are uncommon in general, and handsomely bound, choice copies like the present set are exceedingly hard to find. (ST14212)

Click on any item number or photograph to go to that item on our website, where there are more images and a link to purchase.

SECTION IV: 20TH & 21ST CENTURY BOOKS

In the Tackiest Binding We Have Ever Offered for Sale

119 (ARTIST'S BOOK). BICKNELL, LES. A FRAGILE WALK. ([Sproughton, Ipswich, England: 1990]) 298 x 210 mm. (11 1/2 x 8 1/8"). [24] leaves. No. TWO OF FIVE COPIES HANDMADE AND EACH DISTINCTIVELY BOUND BY THE ARTIST. Rustic thick wooden boards, upper cover with abstract geometrical design formed from pieces of copper or lead cut into various shapes and attached to the boards with metal brads, staples, or nails, green cloth spine with two leather yokes, four jute twine ties. Illustrated throughout with hand-printed color images, sometimes accented with attached objects of wood or metal. On handmade paper in shades of gray and green. ♦ In mint condition. ~~\$3,500~~ \$2,800

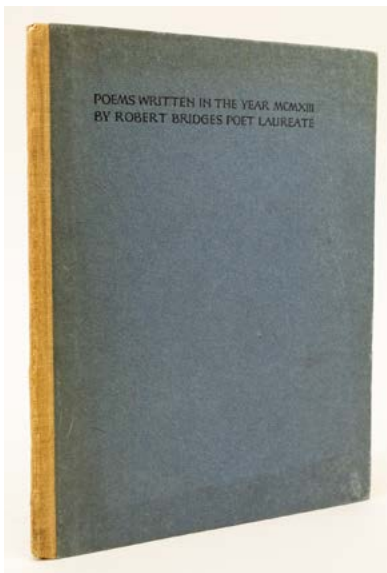
In a memorable binding with both visual and tactile appeal, this eccentric work by a leading contemporary book artist incorporates a variety of natural materials to explore and celebrate all things handmade. The components here include wood, metal cuttings and staples, jute twine, and thick, textured paper, while the overall



design is consciously rugged, favoring raw edges and irregular shapes over anything polished or manicured. The contents are equally bold, featuring rustic prints that are often brightly colored and coupled with brief strings of words—never more than five to a page—in a heavy typeface. Throughout the book we encounter some unexpected items in the form of wood, twine, metal cut-outs, and the like, that emphasize the materiality of the object, always reminding us of how and of what it was made. Les Bicknell (b. 1963), a Senior Lecturer in Textile Design at the Norwich University of the Arts and a prominent book artist in the UK, says of his work in general and of this item in particular: "The book [is] a symbol of power and knowledge, a tool which communicates directly; it is a form that is understood in these terms. Repositioning its context and redirecting its purpose challenges these very notions." Bicknell's work has been collected by the Victoria & Albert Museum, the Bodleian, MOMA, the Yale Center for British Art, the Rijksmuseum, and other important libraries and museums. (ST15950)

One of Just 85 Copies, None Offered for Sale

120 (ASHENDENE PRESS). BRIDGES, ROBERT. POEMS WRITTEN IN THE YEAR MCMXIII BY ROBERT BRIDGES POET LAUREATE. (Chelsea: Ashendene Press, 1914) 220 x 182 mm. (8 3/4 x 6 3/8"). 2 p.l. (first blank), 20 pp. FIRST EDITION. ONE OF 85 COPIES ON PAPER (and six on vellum), none of them for sale.



Original holland-backed blue paper boards. Hand-painted initials in red or blue. Three lines printed in red. Hornby 28; Franklin, p. 239. ♦ Boards a little soiled, tiny chip to head of spine, but an excellent copy, the text clean, fresh, and bright, and the fragile original binding entirely solid. ~~\$3,750~~ \$2,900

One of 40 memorably beautiful Ashendene Press books issued between 1895 and 1935, this is a collection of poems composed during the year Bridges was named Poet Laureate. Bridges (1844-1930) had written verse since childhood, and he continued to do so while studying and practicing medicine, with his first volume of verse appearing in 1873. Day says he "is probably the master in English of a serene classic style," and notes the poet's lifelong "fervid interest" in "high-quality printing of books," a taste that no doubt drew him to St John Hornby's Ashendene Press. During the period when the present item was in production, Bridges had written to Hornby several times. "I hope that you will not think the little poems unworthy of your press," he said in a letter dated 18-19 November 1914. "One cannot estimate one's own work very surely, but I am willing to be judged by these poems, and am anxious to print them."

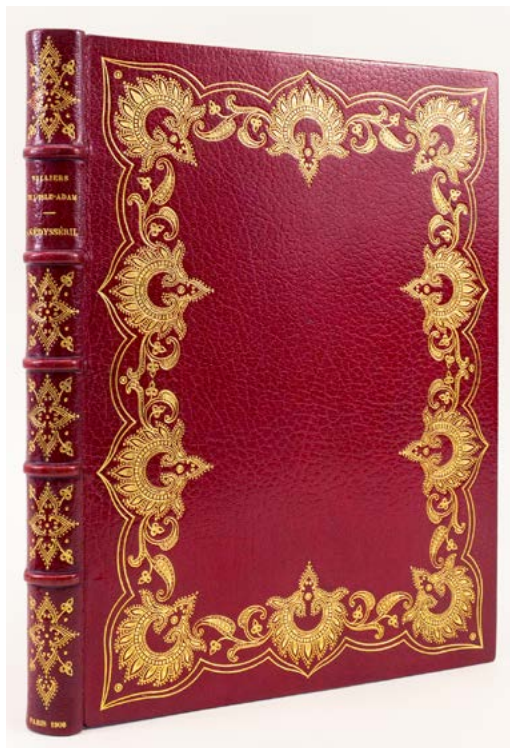
Hornby set the type for the text with his own hands and issued the work for private circulation only, supplying Bridges with 50 copies and keeping the rest for himself. The last book published before a six-year hiatus at the press because of World War I, this printing constituted the first appearance of these poems in book form, and the present item comprises the only literary first printing of significance done at the Ashendene Press. (ST15816-19)

Printed by St John Hornby at the Ashendene Press, Shelley House, Chelsea, for Robert Bridges, Poet Laureate, in the month of December of the year 1914.

Eighty-five copies on paper & six on vellum.

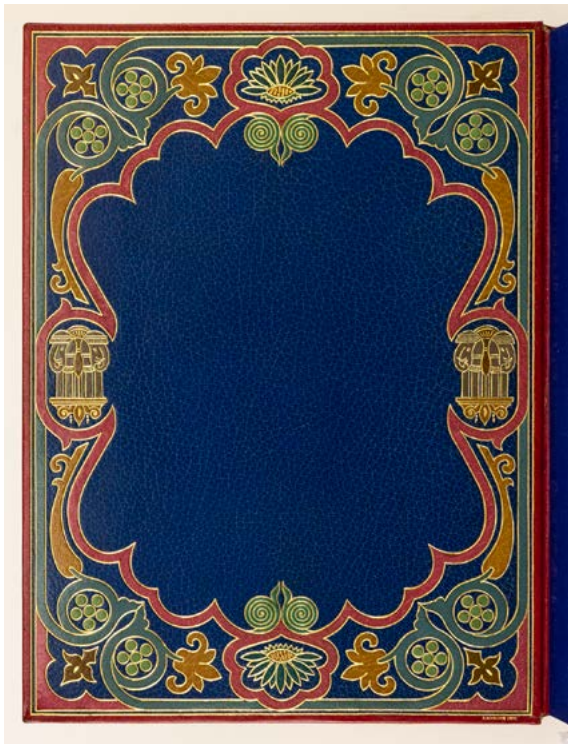
A Bibliophile's Edition of the Highest Order, in an Opulent Binding

121 (BINDINGS - AFFOLTER). **VILLIERS DE L'ISLE-ADAM, [PHILIPPE-AUGUSTE, COMTE DE].** **AKÉDYSSÉRIL.** (Paris: Louis Conard, 1906) 315 x 233 mm. (12 3/8 x 9 1/8"). 4 p.l., 93 pp., [1] leaf. No. 4 OF FIVE COPIES ON JAPON HAND-DECORATED BY THE ARTIST (from a total edition of 190). SPLENDID CRIMSON MOROCCO, ELEGANTLY GILT, BY P. AFFOLTER (stamp-signed and dated 1911 on front doublure), covers with large gilt frame of Indian motifs, raised bands, spine panels similarly tooled in gilt, gilt titling, ROYAL BLUE MOROCCO DOUBLURES, ELABORATELY INLAID with pink, light blue, citron, pale green, gray, and ochre



morocco in a design inspired by the book's illustrations, the curling strapwork and floral frame accented with lotus blossoms and stylized elephants, matching blue silk endleaves, marbled flyleaves, all edges gilt. Original paper wrappers bound in on tabs. In the original suedelined slipcase edged in matching morocco. Title page and dedication with HAND-PAINTED DESIGNS BY THE ILLUSTRATOR, text with elaborate pink frames, with NUMEROUS VIGNETTES IN THE TEXT AND THREE FULL-PAGE PLATES by Georges Rochegrosse, printed in color then EMBELLISHED BY THE ARTIST'S HAND, AND WITH FOUR PROOFS of the opening illustration, one each in yellow, blue, and red, and one printed in all colors, the latter WITH THE ARTIST'S EXTENSIVE PENCILLED NOTES. Front flyleaf with engraved bookplate of G. Sémon. ♦ A SPARKLING COPY inside and out. ~~\$9,500~~ \$7,500

A bibliophile's edition of the highest order, this ultra-deluxe printing of a Symbolist tale boasts the artist's notes on original proofs of an illustration, hand-painted decorations to the title page and in the text, and exuberant embellishments to the chromolithographed illustrations—not to mention a greatly beautiful binding by a highly esteemed craftsman. An impoverished aristocrat, Villiers de l'Isle-Adam (1838-89) pursued a literary career in the bohemian Paris of the mid-19th century, finding a sympathetic cohort among the Symbolist poets, including Mallarmé and Baudelaire. The



latter introduced the young count to the writing of Edgar Allan Poe, who became a major source of inspiration. The present tale of a warrior queen of Benares is an example of the "conte cruel" genre that Villiers de l'Isle-Adam developed, horrific and often bloody stories that reflect on ironic twists of fate. Such a twist is at the center of this story, when Queen Akëdysséiril confronts the priest she had ordered to induce her rivals for the throne to commit suicide and executes him for the manner in which he achieved this goal. The vivid illustrations that bring this story to life are by one of the most popular Salon painters during the last two decades of the 19th century, Georges Rochegrosse (1858-1939), who was known for his often large-scale canvases and murals, not infrequently containing scenes of violent excess and carnage. "Akëdysséiril" gives him ample opportunity to display the latter, and he has added further flames and dripping blood by hand to already dramatic scenes of destruction. Described by Duncan and De Bartha as one of the "most noted binders" in turn-of-the-century Paris, Paul

Affolter (d. 1929) opened his workshop in 1880. Flety notes that he began his career producing "fairly routine work" for the bookseller Fontaine, but in 1894 he began to establish himself as a bibliophile's binder, and he became one of the go-to binders for collectors of luxurious Belle Époque productions like this. As was his custom, he incorporated designs from the illustrator's decorations for the covers and doublures here. In addition to its many other attractions, our volume has the distinction of being virtually unchanged from the day it left Affolter's atelier. (ST15780)



122 (BINDINGS - F. C. AUSTIN). WALPOLE, HUGH. THE CAPTIVES. (London: Macmillan & Co., 1920) 195 x 122 mm. (7 3/4 x 4 3/4"). xii, 470, 2 (ads) pp. FIRST EDITION. CHARMING BLACK MOROCCO, GILT AND INLAID, BY F. C. AUSTIN (stamp-signed on rear turn-in), covers with central panel of green morocco decorated with gilt rules and sprays of clover leaves, a narrow panel of red morocco at its head and foot, large inlaid lozenge at center, that on upper cover blind-tooled with an image of Westminster, London, that on the lower cover with a pastoral scene, raised bands, spine with gilt tooling similar to that on covers and gilt lettering, turn-ins with gilt and blind rules, all edges gilt. ♦ Isolated minor marginal stains or thumbing, but a very fine copy, the text fresh and clean, and the binding in mint condition. ~~\$2,900~~

\$2,250

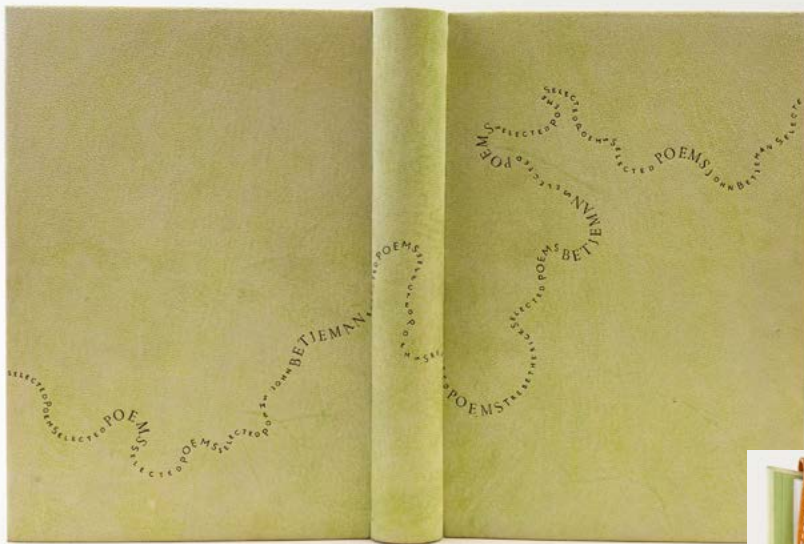


Prepared for and exhibited at the 1939 Golden Gate International Exhibition in San Francisco, this is a thoughtful and pleasing binding by an artisan who had trained with and worked for some of the great names of modern English bookbinding. F. C. Austin studied bookbinding at the Camberwell School of Arts and Crafts in London, and won the City and Guilds of London Institute's prize for bookbinding in 1933. He was a finisher at the firm founded by Roger de Coverly (1831-1914) and operated by Roger's sons Edward, Arthur, and William. Arthur de Coverly exhibited three volumes at the San Francisco Exhibition that featured the present item and five other bindings by Austin.

The British Library has two examples of Austin bindings, (shelfmarks c108g14 and c108e9), both of which employ panelling and gilt or pictorial decoration. For the present binding, Austin drew inspiration from the volume's contents, Sir Hugh Walpole's story of the orphan Maggie, who becomes trapped in a religious cult. She seeks to escape with a fellow captive—the son of a minister in the sect—in hopes of forging a life with him. The carefully tooled vignettes of London and the peaceful countryside act as symbols of Maggie's unhappy entrapment and eventual contentment, respectively. Championed by such literary greats as Henry James, Walpole (1884-1941) was a best-selling author in his day, specializing in historical novels. He also wrote a few screenplays during the 1930s, and even had a small role in one of the resulting films, Dickens' "Great Expectations." Although executed more than 70 years ago, our binding looks brand new. (ST15805)



123 (BINDINGS - JO BIRD). BETJEMAN, JOHN. SELECTED POEMS. (London: The Folio Society, 2004) 227 x 157 mm. (9 x 6 1/8"). xiv, [2], 222 pp. Edited by Alan Powers. WHIMSICAL PALE GREEN REVERSED GOATSKIN BY JO BIRD, covers and smooth spine with meandering lettering stamped in black, green endpapers and edges blind-stamped repeatedly with author and title, free endleaves with several circles cut out. In a gray hand-dyed sheepskin chemise with round cut-outs and blind lettering and a matching sheepskin-backed clamshell box lined with pale green goatskin. Illustrated with black & white photographs and with numerous color drawings by Peter Bailey in the text. Binder's statement and care instructions laid in. ♦ A couple of tiny, faint spots to lower board, otherwise in mint condition inside and out. ~~\$4,000~~ \$3,200



This appealing binding was awarded First Prize and the Mansfield Silver Medal in The Bookbinding Competition of 2005. Its creator became a licentiate of Designer Bookbinders the following year, and was elected a Fellow in 2010. Bird received a post-graduate diploma in fine bookbinding at London College of Communication, and worked at several trade binderies, including Shepherds and Bernard Quaritch, between 2000 and 2005, when she set up her own workshop. She says of her binding philosophy, "My aim is to entice and excite the reader into the book, and

to achieve harmony between design and function. Through my designs I look to convey an essential element of the book." For this prize-winning binding, she "wanted to reflect the themes of rural and urban lifestyle that can be found in Betjeman's poetry. The green suede with the playful flowing text that follows the shape of the Cornwall coastline represents Betjeman's fondness for the English countryside and is tactile in texture. The grey chemise . . . represents his passion for cityscapes." Sir John Betjeman (1906-84) was a journalist, a beloved television personality, and the most popular English poet since Rudyard Kipling. He served as Poet Laureate of the United Kingdom for the final 12 years of his life. Philip Larkin said that Betjeman "offers us something we



cannot find in any other writer—a gaiety, a sense of the ridiculous, an affection for human beings and how and where they live, a vivid and vivacious portrait of mid-twentieth-century English social life.” (ST15550)

124 (BINDINGS - JAMES BROCKMAN). REES, IOAN BOWEN. *THE MOUNTAINS OF WALES: AN ANTHOLOGY IN VERSE & PROSE*. (Newtown: Gwasg Gregynog, 1987) 303 x 191 mm. (12 x 7 1/2"). 189, [3] pp. No. VI of XX copies bound by James Brockman (and 255 ordinary copies). A DRAMATIC ONLAID AND DYED VELLUM BINDING BY JAMES BROCKMAN, the vellum boards stained in shades of purple, pink, light green, chocolate, and pale gray, covers also with onlaid strips of turquoise and black morocco in an abstract pattern perhaps suggesting stained glass, smooth black morocco spine, gilt titling, turquoise suede doublures, all edges gilt. In the (lightly chafed) original black morocco-backed clamshell box with stained vellum label on spine and thick padded lining. Eight plates of watercolors by the Reverend John Parker, printed via offset-lithography by Adrian Lack. Gwasg Gregynog 16. ♦ In mint condition. ~~\$5,500~~ \$4,400



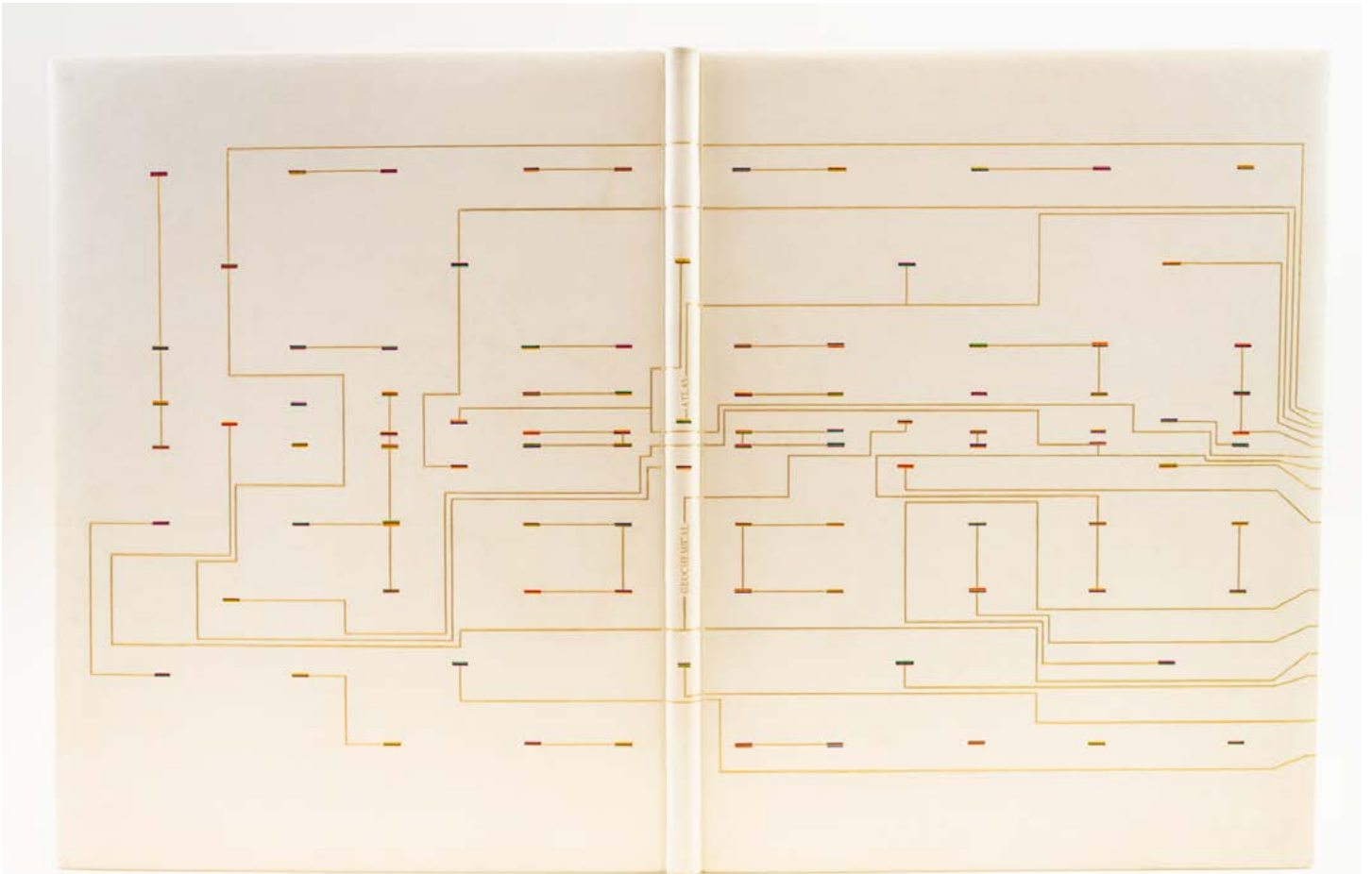
Attractively printed on smooth, heavy paper by the modern successor to the original Gregynog Press and beautifully bound by a modern master, this is a collection of tributes to the beauty of the mountains of Wales by poets, travellers, naturalists, and mountaineers. Written in English and Welsh, it begins with verses from the 11th century and continues through the years, ending with a poem written in 1980. In between there are descriptions by such luminaries as Daniel Defoe, who compares the mountains of Wales favorably to the French Alps; Matthew Arnold; and John Ruskin, who says of his first visit to the mountains, "I had as much pleasure in that single day as some men have in all their lives." The watercolors of Anglican cleric and amateur painter John Parker (1798-1860), who produced hundreds of paintings

of this landscape, add a visual perspective to the literary tributes. For the covers of this special binding, James Brockman (b. 1946) uses the soft colors of the Parker illustrations to create his abstract designs, while still giving an impression of mountains. A past president of Designer Bookbinders and the Society of Bookbinders, Brockman (b. 1946) apprenticed as a finisher at Blackwell's, studied with Ivor Robinson, and served as assistant to Sydney Cockerell at Cambridge from 1968-73. Three years later, he opened his own bindery in Oxford, which continues to produce notable work. (ST13001)

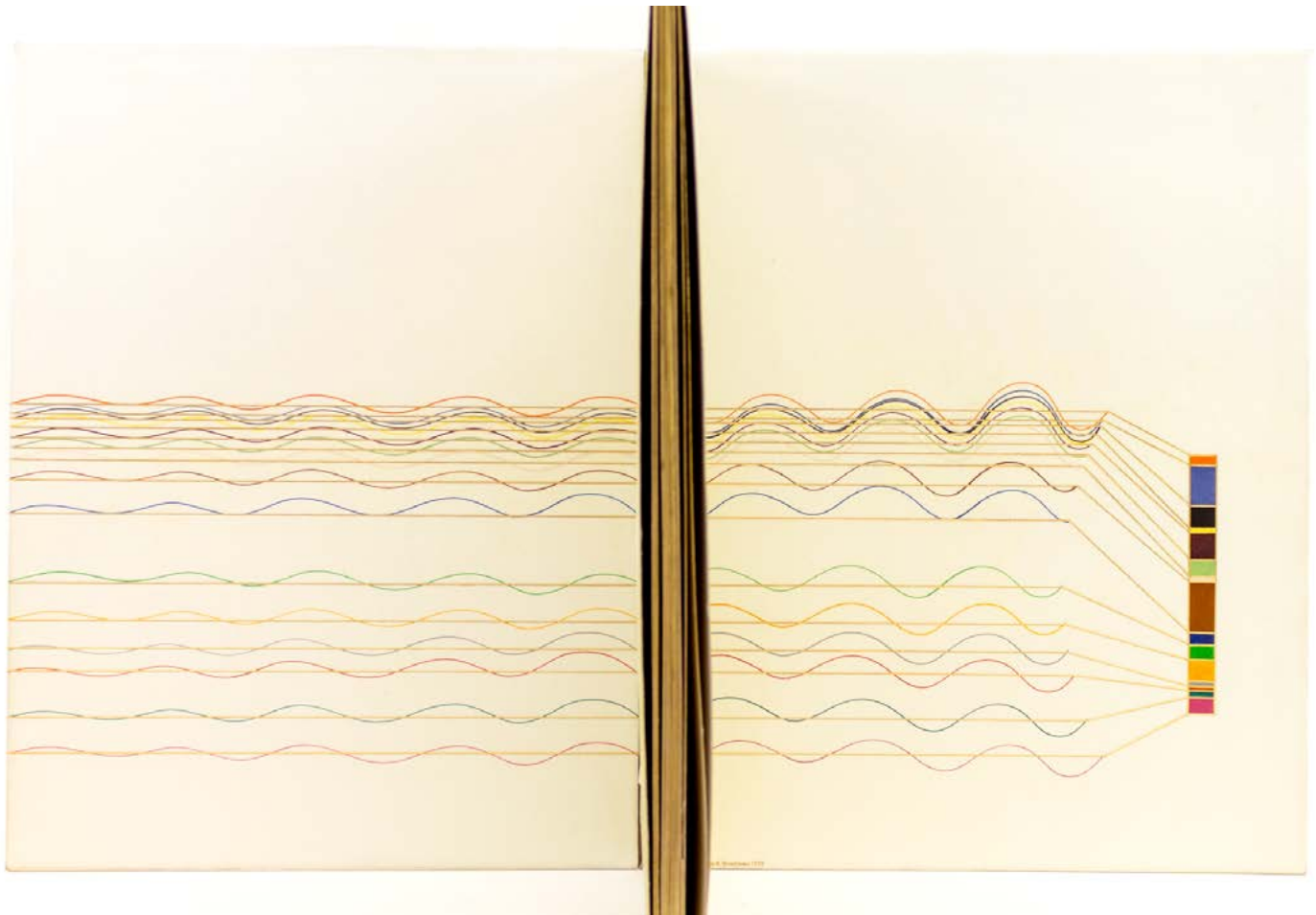


*A Geochemical Survey of England, in a Dazzling,
Metaphorically Apt Binding Done for Lord Wardington*

125 (BINDINGS - JAMES BROCKMAN). WEBB, JOHN, ET. AL. *THE WOLFSON GEOCHEMICAL ATLAS OF ENGLAND AND WALES*. (Oxford: Clarendon Press, 1978) 395 x 303 mm. (15 1/2 x 11 7/8"). 69 pp., [1] leaf (additional plate). EXQUISITE FULL VELLUM BY JAMES BROCKMAN (stamp-signed and dated 1979 in gold on rear turn-in), covers with extensive gilt maze-like design in the form of an electric circuit, the lines emanating from and connecting to painted multi-colored "resistors," FULL VELLUM DOUBLURES, the gilt lines carried over from covers to become parallel rules joining long, colorful waves resembling light passing through a prism, smooth spine with gilt lettering, all edges gilt. Original printed glossy wrappers bound in. Housed in a (slightly worn) blue cloth drop-back box. With four maps in black & white, and 46 maps printed in color, showing the geographical distribution of various minerals throughout England and Wales. With two clear overlays tucked into folder at rear; final free endpaper with book label of Lord Wardington. ♦A short, very light mark on upper board, otherwise in perfect condition. ~~\$8,500~~ \$6,750



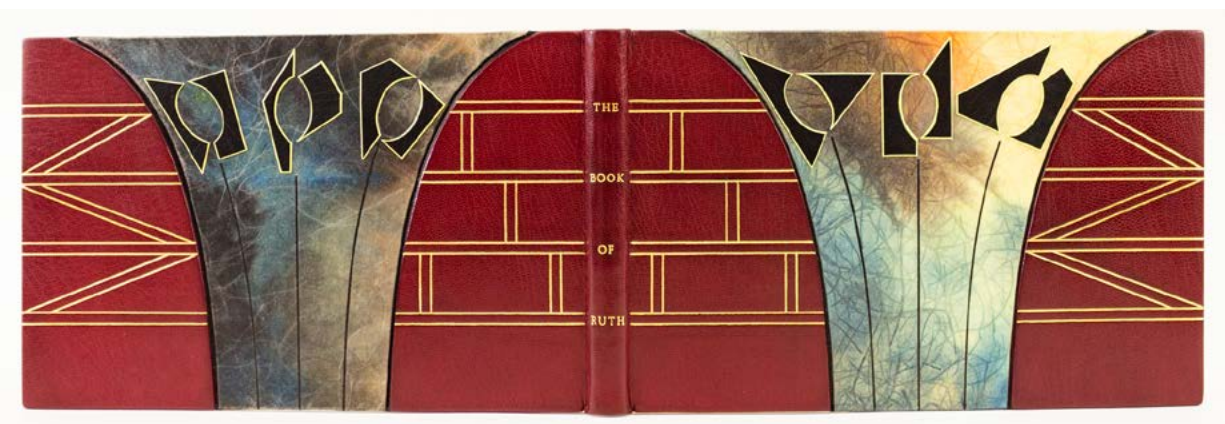
In a meeting of science and art, this important study of British mineral deposits is given the royal treatment with a binding of luxurious vellum and memorable gilt geometric design done by a modern master. The creamy white vellum is the perfect backdrop for the complex design here, allowing the gold and colors to pop off their canvas in a dance of technical precision and pleasing aesthetics. This visual nod to electrical circuits, light waves, and prisms on the covers and doublures seems to reference the "spectrographic" technique that was heavily used in the present study, in which light was passed through sediment samples and then analyzed for the presence of 21 different elements according to their unique signatures. Advancements in computer programming allowed scientists to process an unprecedented number of samples (nearly 50,000 taken over the course of a year) more quickly than ever before, and, crucially, on a large scale. The resulting array of maps shows the dispersion of various mineral deposits nationwide and, according to the British Geological Survey, "remains the only completed high density regional geochemical stream sediment survey of England." The present binding was commissioned by



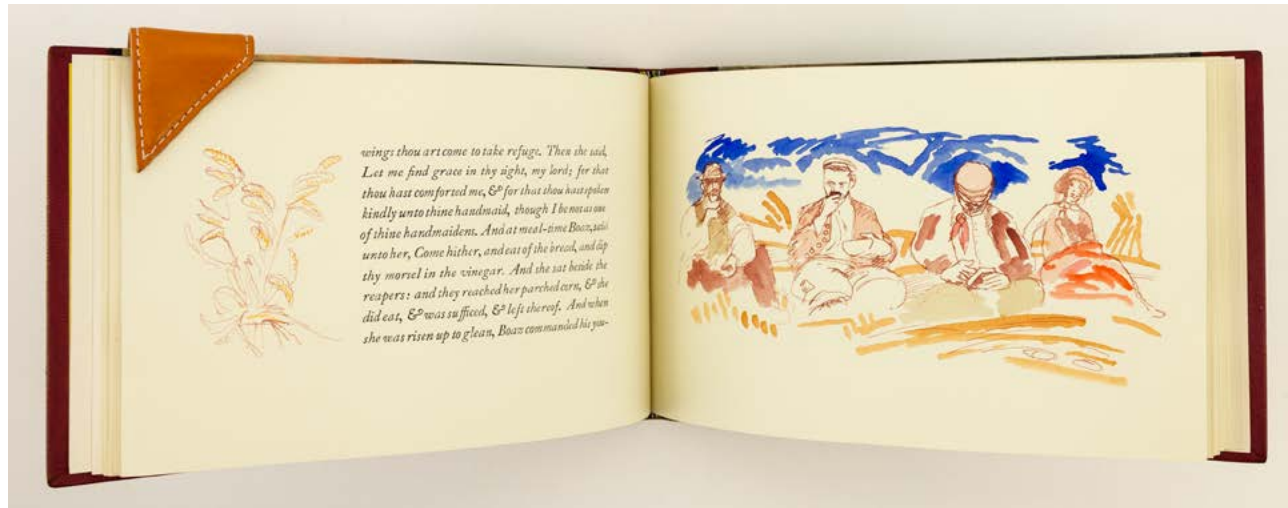
Christopher Henry Beaumont Pease, 2nd Lord Wardington (1924-2005) a distinguished bibliophile whose collection included more than 700 select volumes containing some 60,000 maps. An active member of the Roxburghe Club, he also belonged to the Grolier Club and was an honorary fellow of the Guild of Designer Bookbinders. (ST15551)

One of 10 with Original Watercolors, in a Striking Binding

126 (BINDINGS - STUART BROCKMAN). PARRY, NICHOLAS, *Illustrator*. *BOOK OF RUTH: A PASTORAL IDYLL*. (Market Drayton, Shropshire: Tern Press, March 1994) 150 x 235 mm. (5 5/8 x 9 1/4") [26] leaves. No. 8 OF 10 SPECIAL COPIES WITH ORIGINAL WATERCOLORS, SIGNED BY THE ARTIST, from a total edition of 75. ARRESTING DARK RED GOATSKIN, GILT, BY STUART BROCKMAN (stamp-signed on rear turn-in and dated 2001), covers and spine with gilt rules in zig-zag and brick-like patterns, pared back on both boards to reveal an inlay of stained paper covered by transparent vellum, that on the upper cover in colors of yellow and green, representing harvest, that on rear cover in grays and browns, representing famine, the inlays with curving



vertical black rules and black morocco geometric onlays edged in yellow, smooth spine with gilt lettering, all edges gilt. In the original black cloth drop-back box, lined in velvet, black morocco label with gilt lettering on spine. ILLUSTRATED THROUGHOUT WITH 44 ORIGINAL WATERCOLORS BY NICHOLAS PARRY: title with watercolor of two people, 27 smaller watercolors (mostly stalks of wheat or people) on pages with text, and 16 full-page watercolors. With binder's original drawing for the design and extensive description of the binding laid in. Tern Press Checklist 82a. ♦ In mint condition. ~~\$5,000~~ \$3,900



This is a beautiful rendering of the biblical Book of Ruth featuring original watercolor illustrations by Tern Press founder Nicholas Parry (1937-2012), in an innovative binding that won the Judges' Award at the 2002 Designer Bookbinders competition. The son of master bookbinder James Brockman, Stuart Brockman (b. 1972) received an Honours Degree in Mechanical Engineering from Imperial College, London before joining the family bindery in 1995. He was elected a Licentiate of Designer Bookbinders in 1999 and a Fellow in 2004. In the explanation of this binding design laid in here, he states, "Curved lines tooled on vellum and those formed by the edges of the leather panels represent a barn doorway and also stems of wheat. The design has an architectural feel through the framework design made up by the gold-tooled lines, and in addition reflects the mechanical/structural nature of the binder's education. The inlays depict ears of wheat. The binding also incorporates references to famine and harvest, through the colours chosen." Tern Press was established by Nicholas and Mary Parry in 1973. According to the press website, the Parrys "purchased their first press from a local jobbing printer with prize money from a Welsh Arts Council open painting competition." They approached the books they produced as works of art. In an article in "Matrix 5," Nicholas 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, . . . 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." The press printed two versions of "Book of Ruth": an issue of 75 copies with etchings by Parry, and our very limited edition of 10, with original watercolors. (ST15996)

*A Livre d'Artiste Set in a Sewer (with a Cast Including a Mule),
In a Binding Reflecting these Contents, One of 10 Specially Bound Copies*

127 (BINDINGS - CLEMENTS). MEYERSON, SIMON. NATALIA D'ARBELOFF, Illustrator and Designer. FUNGUS AND CURMUDGEONLY. (London: NdA Press, 1980) 315 x 130 mm. (12 3/8 x 5"). 35, [1] pp., [4] leaves. Calligraphed text in red and black written out by Sally Johnson on a unique vellum copy, and photo-lithographed on BFK Rives paper for this edition. No. 4 OF 10 COPIES SPECIALLY BOUND BY DESIGNER BOOKBINDERS, from an edition of 50 copies signed by the author and artist. STRIKING MULTI-COLOR MOROCCO, INLAID IN AN ABSTRACT DESIGN, BY JEFF CLEMENTS, covers and spine with wrap-around design composed of brown, black, taupe, and citron morocco with geometric blind rules and a quadrilateral tooled in white on the upper cover, DARK GREEN MOROCCO DOUBLURES tooled with a blind geometric design, tan suede endleaves. In a custom gray cloth drop-back box with niche for the accompanying cassette tape. Patterned flyleaves, frontispiece, and six double-page etchings by Natalia d'Arbeloff. With a cassette tape recording of a reading of the play by Charles Turner and Jack



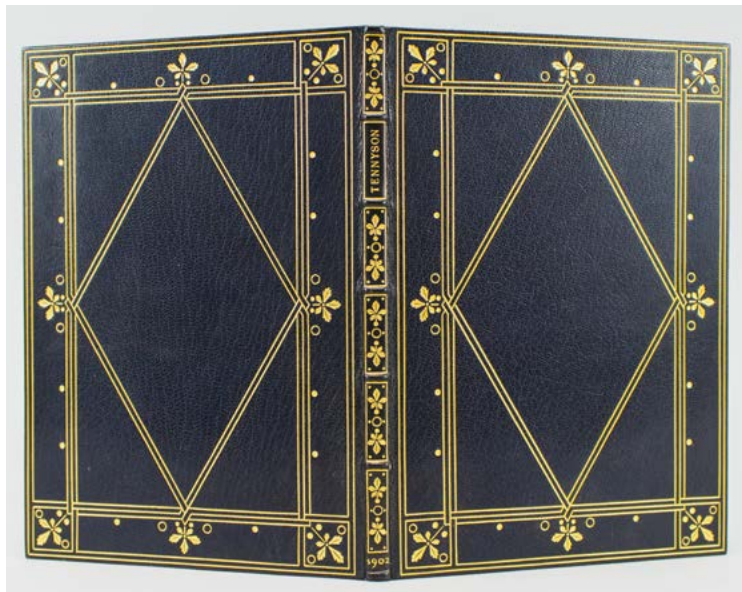
LeWhite. A typed letter signed by binder Jeff Clements and a photocopied review of the Designer Bookbinders exhibit in which this binding appeared laid in. ♦ In mint condition. ~~\$6,800~~ \$5,400

Despite the vaguely unpleasant title, this is a notable and obviously extremely limited artist's book, offered here in a striking binding that is distinctly tall and narrow, with design elements inspired by events in the text, a dramatic dialogue between a "Shakespearean Superstar and his Understudy." According to the binder's letter to Professor John Burton, the original purchaser of the binding, "The design is very much based on the narrative itself with references to blindness as in the blind sun in white within the incised leather; the play takes place in a sewer, also evident, and the lower corner on the back cover is a hint about the mule which appears on the last pages of the play." (Perhaps these plot elements are not as compelling as "King Lear," but they certainly are curious.) Clements notes further that the binding was completed in 1981 and exhibited in a Designer Bookbinders show, and he has enclosed a copy of a review of that show, underlining the portion where the critic compares this binding to the paintings of British artists William Scott and Ben Nicholson. Clements (1934-2021) studied at the Plymouth College of Art and Design, receiving the National Diploma in Design in 1955, and continued his education in bookbinding at the Central School of Arts and Crafts. He became a fellow of Designer Bookbinders in 1957, and served as the organization's president from 1981 to 1983. Since 1988, he has been based in Amsterdam, where he operates Binderij Meridiaan with Katinka Keus. British-American artist Natalia (or Natalie) d'Abeloff is a painter, printmaker, book-artist, cartoonist and teacher, but is best known for her livres d'artiste, copies of which are held by institutions including the Rijksmuseum, the Victoria and Albert Museum, and the Library of Congress. The present work represents an early venture into multimedia works, an area she has continued to explore in the digital age, creating a "Bloggers' Parliament" and authoring a popular web comic. Jerry Jenkins, Curator of Contemporary British Published Collections at the British Library, notes the many ways the various elements of Abeloff's books—paper, print, illustrations—and the techniques she employs give her works appeal to a number of senses on a number of levels. With "Fungus and Curmudgeonly," he was impressed by the impact of being able to follow the text while hearing actors perform the roles, noting that "this offers an aural immersion into the play along with the performance." She is a Fellow of the Society of Designer Craftsmen, and her papers are held by the V&A. (ST14910)

One of the 26 Known Mysterious Imitation Doves Bindings

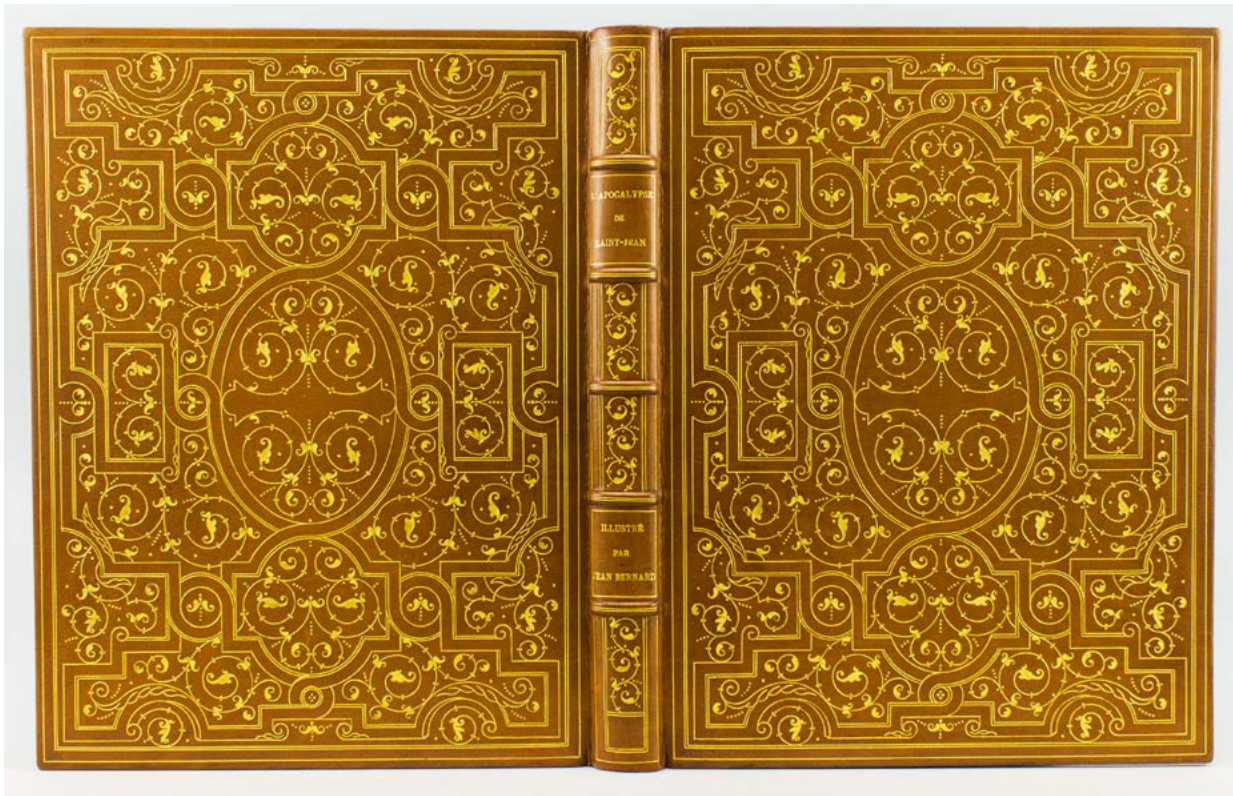
128 (BINDINGS - IMITATION DOVES BINDING). (DOVES PRESS). TENNYSON, ALFRED LORD. SEVEN POEMS & TWO TRANSLATIONS. (Hammersmith: Doves Press, 1902) 233 x 165 mm. (9 1/4 x 6 1/2"). 55, [1] pp. ONE OF 325 COPIES on paper (and 25 on vellum). EXTREMELY ATTRACTIVE DARK BLUE CRUSHED MOROCCO, GILT, IN THE STYLE OF THE DOVES BINDERY (stamp-signed and dated 1909 on rear turn-in), covers with gilt frame formed by interlocking double rules, side- and cornerpieces with oakleaf clusters accented by open circles and solid dots, large double gilt-rule lozenge in central panel, raised bands, spine gilt in compartments with open circle at center, an oakleaf cluster extending above and below it, dots in corners, gilt vertical titling, gilt-ruled turn-ins with oakleaf clusters at corners, all edges gilt and gaufered with two rows of dots. In a blue cloth slipcase. Tomkinson, p. 45; Tidcombe DP-4. For the binding: Tidcombe, p. 463 ♦The usual faint offsetting from the facing turn-ins on the front and rear free endpaper, half a dozen leaves with minor foxing just to the lower fore-edge corner, otherwise VERY FINE, the text clean, fresh, and smooth, and the lovely binding especially lustrous and virtually unworn. ~~\$8,000~~ \$6,400

This is one of the 26 intriguing (and obviously uncommon) examples Tidcombe has identified as imitation Doves bindings, a group of handsomely executed volumes that continue to be mysterious. Tidcombe differentiates between forgeries (those books that are stamp-signed with "C - S" and a date) on the one hand and unsigned "copies of Doves bindings or bindings in the Doves style" on the other. But she treats them as one group "because they have several features in common." For example, signed or unsigned, all of the suspect bindings cover Doves Press books, all are bound in dark blue morocco, and all have green silk double headbands with a visible red core, the letters "E" and "S" are close together on the signature pallet, and so on. Although Tidcombe suggests that the person responsible for the forged Doves bindings could possibly have been the former Doves Bindery finisher Charles McLeish, she does not settle on him or any other likely candidate. Whoever was behind them, the volumes in this puzzling group of bindings—like other forgeries and imitations of historically important cultural artifacts—are actively collected for their value as counterfeits. The present binding differs from its fellows by offering significantly more in the way of gilt decoration. The work here is the fourth publication of the Doves Press, a volume that gathers together a number of poems by Tennyson, written at various times in his long life and all reflecting his abiding interest in Homer and Greek myth. The collection is framed by two short translations of passages from Homer's "Iliad," both featuring images of fire. Two original poems concern the tragic figure of Oenone, the first love of Paris, and two are inspired by the "Odyssey." The other three treat, in turn, the figure of the Theban seer Tiresias; Tithonus, lover of the goddess of Dawn; and the myth of the theft of Persephone by Death. (ST13595)



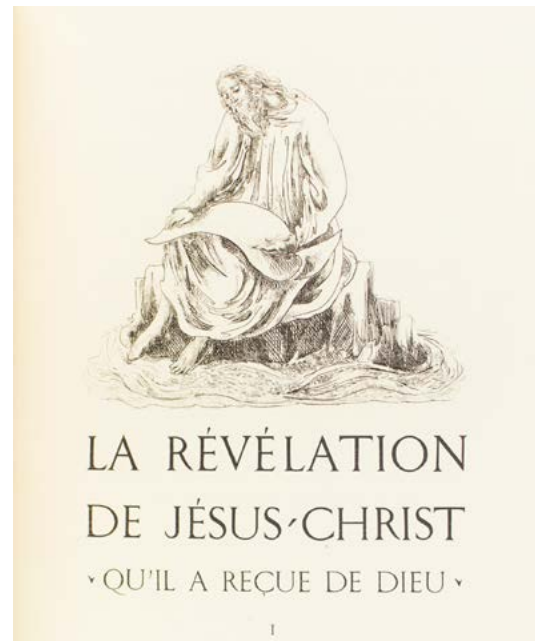
A Large-Format Deluxe Version of "Revelations" Combining Elaborate Gilt Decoration and Creamy Vellum

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



suite of the plates printed on vellum, numbered (10/10) and signed by the artist. ♦ Vellum lightly rumped and with occasional (naturally occurring) variations in grain, but A SPARKLING COPY inside and out. ~~\$8,000~~ \$6,400

This deluxe illustrated edition of the Book of Revelations is enhanced by a beautifully animated binding and by an additional suite of the evocative etchings, printed on creamy vellum. The text here includes the three Epistles of Saint John, in addition to the Apocalypse, translated by Le Maître de Sacy (1613-84), a member of the Jansenists, a French Roman Catholic sect strongly opposed to the teachings of the Jesuits. A major theologian, de Sacy spent two years in the Bastille for his heterodoxy. The binding's fanfare style of decoration was popular in France during de Sacy's lifetime. The main features of this style, in Glaister's words, "are interlacing ribbons" that form "compartments of various shapes, with emphasis given to a central compartment. This interlacing ribbon is bounded by a double line on one side and a single one on the other." Ornaments made with small hand tools "fill all the compartments except the central one and almost completely cover the sides." The fanfare style is perhaps most frequently associated with the work of Nicolas and Clovis Eve, court binders and booksellers to successive kings of France from about 1578 to 1634. It is generally believed that the term "fanfare" actually took its name from an early 17th century music book (the title of which begins with the word "fanfare") acquired by the bibliophile Charles Nodier in 1829. The book was bound for Nodier by the famous Parisian binder Joseph Thouvenin, using an appropriately retrospective design in imitation of the Eves' style, which from that point forward came to be known as "fanfare." This retrospective binding was executed by one of the greatest French bookbinding families. In her "Bookbinders and their Craft," Sarah Prideaux says that the Gruel firm, founded in 1811, "always had the highest reputation . . . for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements." Paul Gruel (1864-1954) took over the firm after the death of his father, the great Léon Gruel, in 1923 and ably directed the operation until his own death, maintaining the atelier's reputation for excellence. Over the years, the firm employed some of the most skillful artisans in the trade, including Prideaux herself. The moving illustrations are the work of Jean Bernard (1908-94), a prolific book illustrator and a leader in the French artisans' association, Les Compagnons du Devoir. The etchings show to especially fine effect on vellum. (ST12970)



“Perhaps the Most Harmonious of Maillol’s Illustrated Books” in a Charming Binding

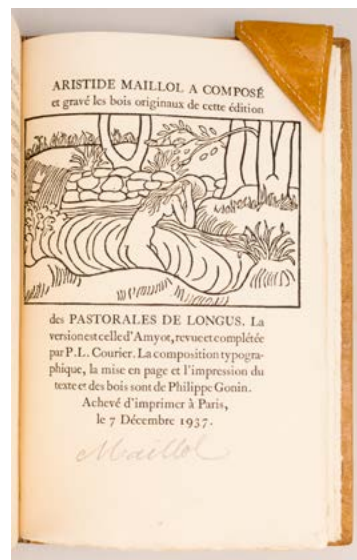
130 (BINDINGS - HACCIOUS). MAILLOL, ARISTIDE, *Illustrator*. LONGUS. *LES PASTORALES DE LONGUS OU DAPHNIS ET CHLOË*. (Paris: Les Frères Gonin, 1937) 219 x 149 mm. (8 5/8 x 5 7/8”). [2], 217, [5] pp. **One volume and one portfolio**. Translated by Jacques Amyot. No. CXXV OF 500 COPIES, SIGNED BY THE ARTIST (this is one of the hors commerce copies with an additional suite of plates). MOST ATTRACTIVE BEIGE CRUSHED



MOROCCO BY IRMGARD HACCIOUS (stamp-signed “I. H.” in gilt on rear cover), front cover with gilt titling (arranged in 10 short, descending rows) surrounded by blind-tooled leaves and grasses, rear cover with three-inch column of blind-tooled leaves bearing gilt berries and the binder’s initials, flat spine with titling in blind, top edge gilt. Housed, with the portfolio of plates in its original printed paper wrapper, in a matching marbled paper folding box with beige morocco spine and edges (no doubt done by Haccius as well). WITH 47 WOODCUTS BY ARISTIDE MAILLOL depicting scenes from the text, AND WITH AN EXTRA SUITE OF 48 PLATES printed in sanguine, the additional plate bearing the 15 woodcut initials used in the text. Front pastedown with armorial bookplate of

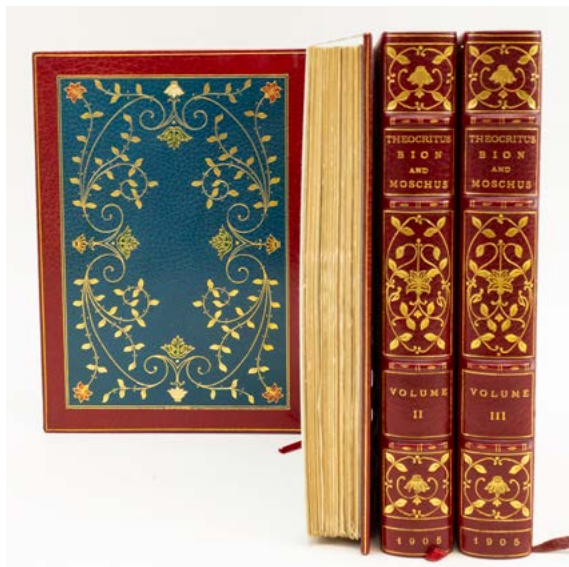
German bibliophile and music publisher Ludwig Strecker. *The Artist and the Book* 174. ♦ A SPLENDID COPY, clean and bright in a luxurious unworn binding. **\$8,500**
\$6,500

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



An Especially Luxurious Set: Gorgeous Morocco Bindings, Hand-Painted Vignettes, and Hand-Illuminated Initials

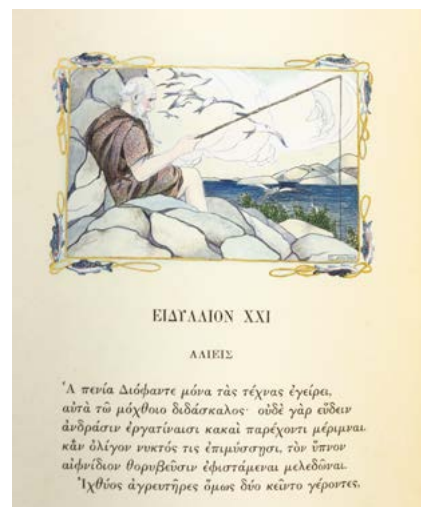
131 (BINDINGS - HARCOURT BINDERY). THEOCRITUS [and others]. *THE IDYLLS AND EPIGRAMS OF THEOCRITUS, BION, AND MOSCHUS*. (Boston: [Printed by the De Vinne Press for] The Bibliophile Society, 1905) 235 x 170 mm. (9 1/4 x 6 3/4”). **Three volumes**. ONE OF 447 COPIES printed for members only. HANDSOME CONTEMPORARY CRIMSON MOROCCO, GILT AND INLAID, BY THE HARCOURT BINDERY



(stamp-signed in gilt on front doublure), covers with gilt rule frame, inlaid green morocco trefoil at corners, raised bands, spines gilt in compartments with inlaid orange or ivory morocco lilies enclosed by swirling leafy gilt vines, gilt titling, TURQUOISE MOROCCO DOUBLURES, with a dozen inlays of lilies and leaves in purple, orange, white, and green morocco, these joined by gracefully curling gilt vines, ice blue watered silk endleaves, top edges gilt, other edges untrimmed. In the original red cloth slipcases with gilt titling on back. Engraved pictorial title page, limitations page, and seal of the Bibliophile Society in each volume, frontispiece portrait of Theocritus in volume I, one engraved black & white plate, four hand-colored plates, 30 FINELY HAND-PAINTED HEADPIECE VIGNETTES and 30 HAND-ILLUMINATED INITIALS in colors and gold. Printed on Japanese vellum, with Greek and English versions of the poems on facing pages. ♦ A SUPERB COPY, with virtually no signs of use inside or out. ~~\$4,500~~ \$3,600

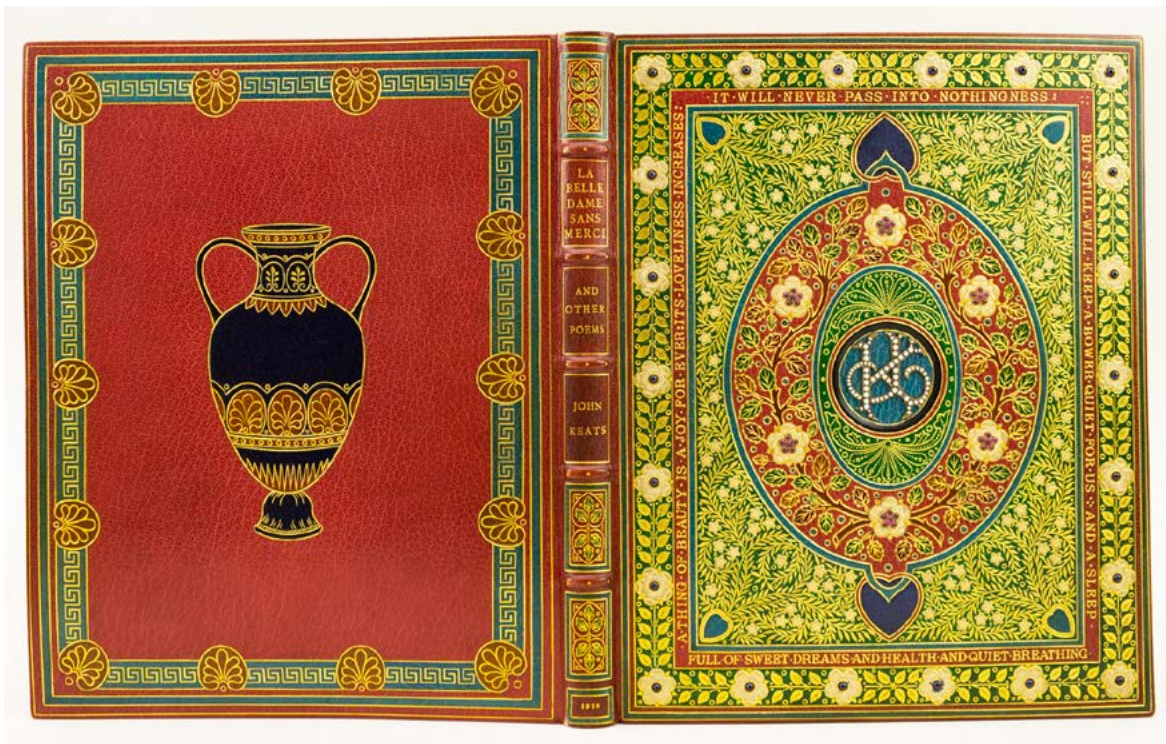
One of 72 works published by the Bibliophile Society between 1901 and 1939, this scholarly edition of verses by three great pastoral poets is here given memorably sumptuous dress, and comes to us in virtually pristine condition.

The present work was beautifully printed, with generous margins on creamy Japanese vellum, by Theodore Low De Vinne (1828-1914), one of the most distinguished American printers of his day (as well as a printing historian and a co-founder of the Grolier Club). Our unnamed member of the Society (an illustrious group that included Henry Cabot Lodge, George Westinghouse, and Pierpont Morgan) embellished De Vinne's fine press work by having the engraved vignettes, headpieces, and historiated initials colored and highlighted with gold by a very skillful hand before sending the volumes to Boston's Harcourt Bindery. Inspired by the Arts & Crafts movement that had spread to New England, this workshop was founded in 1900 to provide hand bookbinding services for the books produced by a burgeoning number of private presses. It remains the largest bindery in the United States exclusively devoted to fine bookbinding by hand. The English language contents here are worth noting as well. Theocritus was the greatest of pastoral poets and the model for Virgil in the writing of his "Eclogues." The "Idylls" present the world of shepherds sheltering in the shade and singing to the music of panpipes. Their songs are by no means artless, but, instead, are highly wrought compositions which often meditate on the poetic craft itself. His fellow pastoral poets Bion (third century B.C.) and Moschus (second century B.C.) write in similar strains. Bion's first idyll is his best-known work, a lament by the goddess Aphrodite for her beloved Adonis, who was slain by a wild boar; among the idylls of Moschus included here is one lamenting the death of Bion himself. Our set remains in virtually the same condition as when it left the bindery. (ST15441)



Celebrating the Immortality of Beauty with Keats' Poetic Text, Alberto Sangorski's Illuminations, and a Magnificent Jewelled Binding by Riviere

132 (BINDINGS - JEWELLED). (ILLUMINATED MANUSCRIPT - MODERN). [SANGORSKI, ALBERTO, Illuminator]. KEATS, JOHN. LA BELLE DAME SANS MERCI [AND OTHER POEMS]. ([London]: 1928) 313 x 248 mm. (12 1/2 x 9 7/8"). 21 pp., [1] leaf (colophon). SUPERB TERRA COTTA-COLORED CRUSHED MOROCCO, LAVISHLY GILT, INLAID, AND BEJEWELLED, BY RIVIERE & SONS (stamp-signed on front turn-in), upper cover with border of inlaid turquoise morocco, inlaid green morocco frame tooled with gilt rose leaves and inlaid with 22 ivory morocco blossoms, each with a dark blue cabochon stone at center, a border of terra cotta morocco lettered in gilt with first lines of "Endymion" by Keats ("A thing of beauty is a joy for ever: Its loveliness increases / It will never pass into nothingness: But still will keep a bower quiet for us, and a sleep / Full of sweet dreams and health and quiet breathing"), a thinner band of turquoise morocco enclosing a large central panel of green morocco richly tooled with curling fronds of foliage emanating from turquoise morocco hearts at corners and bearing numerous inlaid ivory morocco blossoms, central recessed medallion of turquoise morocco with gold metal "J K" monogram set with 79



seed pearls, this enclosed by an oval of gilt-tooled green morocco and a frame of terra cotta morocco inlaid with rose branches of brown and green morocco blossoming with six ivory morocco roses, each set with five red stones (garnets?) at its center, this outlined with turquoise morocco strapwork intertwined with a purple morocco heart at head and foot, lower cover with inlaid frame of turquoise morocco tooled with gilt Greek key pattern and set with 14 gilt-tooled tan palm leaves, center panel with large Greek vase inlaid in dark blue and tan morocco tooled in gilt, raised bands, spine compartments framed in turquoise morocco and with inlaid leaf design, gilt titling, PALE GRAY MOROCCO DOUBLURES elaborately tooled in gilt into a checkerboard of 12 compartments, each containing a lyre or a spray of flowers, the doublures surrounded by a frame of terra cotta and turquoise morocco set with 36 small circles of tan morocco, ivory watered silk end leaves, all edges gilt (newly inserted matching silk guards). In the original padded, silk-lined black straight-grain morocco box. Title page with illuminated border in colors and gold, burnished gold

lettering, inset miniatures of Keats (with tiny inscription of "A S" and the date 1928 written in white paint) and "La Belle Dame," each page of text with intricate three-quarter illuminated borders in rich hues of blue, purple, green, and pink, with much gold, 14 illuminated initials, FIVE VIGNETTE MINIATURES, AND FOUR FULL-PAGE MINIATURES. Ratcliffe, "Jewelled Bookbindings and Illuminated Manuscripts, A Checklist." No. 230. ♦ Spine just slightly darkened, otherwise A SPARKLING COPY INSIDE AND OUT. ~~\$125,000~~ \$95,000

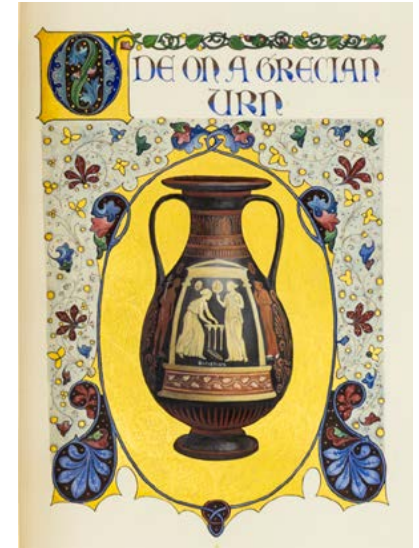


This is a spectacular example of early 20th century handcrafted book art: a splendidly bound, exceptionally attractive modern illuminated manuscript dating from the period after its scribe and illuminator Alberto Sangorski (1862-1932) began to work for Riviere. A Polish émigré, Alberto started his professional life as secretary to a goldsmith's firm, became attracted to the book arts at the age of 43, and began doing illuminated manuscripts that were then bound by his brother Francis' firm, Sangorski & Sutcliffe. Sometime around 1910, Alberto and Francis had a falling out, and the artist went to work for the chief competitor to his brother's firm. In the early part of the 20th century, an intense rivalry between Riviere and Sangorski developed, and the two workshops began putting out intricately



decorated bindings described by Nixon as having as their main aim the putting of “so much gold and color on the cover that the hue of the original leather could no longer be determined.” The upper cover of the present binding beautifully demonstrates the truth of Nixon’s characterization, boasting 137 jewels in addition to rich gilt tooling and morocco inlays in five colors, but the more restrained lower cover also makes an impact with the relative simplicity of its Grecian urn. Ratcliffe estimates that of these special bindings “no more than 300 were ever produced,” and given the labor-intensive process required, this small number is not surprising. Three works by one of the greatest Romantic poets are written out in Alberto’s elegant script: “La Belle Dame sans Merci,” “Ode on a Grecian Urn,” and “Ode to Psyche.” The smaller miniatures here depict a knight leading La Belle Dame on horseback, the Acropolis, a woodland path, Psyche lying naked on her bed, and Cupid with Psyche. The full-page miniatures show us a knight in full armor, the Porch of the Caryatids at the Greek temple of Erechtheion, a Greek urn, and Psyche with peacocks. The present manuscript is not only dazzling in its beauty, but

also memorable in the degree of decoration; there are other lovely Sangorski illuminated books, but ours has significantly more miniatures than the majority of the rest. Alberto tended to favor jewel tones of purple and deep blues for his illuminated initials and borders, and those colors appear here, but in more vibrant hues than usual—lapis and azure instead of navy, lilac and lavender in addition to violet—and this aesthetic choice brings considerable vitality to the manuscript, celebrating the immortality of beauty rather than mourning its evanescence. (ST16166)



A Sumptuously Bound Deluxe Edition of the Works of the Chronicler of the American West

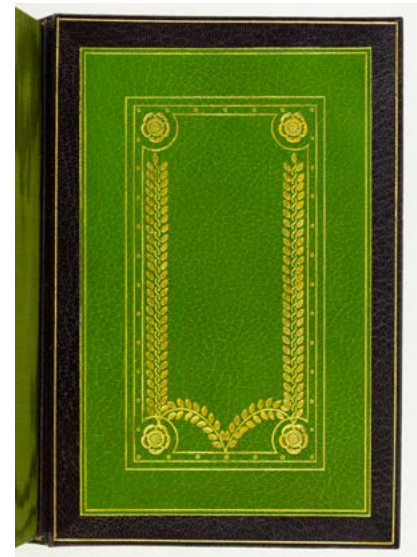
133 (BINDINGS - RIVERSIDE PRESS BINDERY). HARTE, BRET. THE WRITINGS OF BRET HARTE [with] MERWIN, HENRY CHILDS. THE LIFE OF BRET HARTE. (Boston and New York: Houghton, Mifflin and Company, 1896-1914) 221 x 146 mm. (8 5/8 x 5 3/4”). **21 volumes.** No. 59 of 350 COPIES of the Autograph Edition, SIGNED in the first volume BY THE AUTHOR and dated September 1896. HANDSOME DARK BROWN CRUSHED MOROCCO, GILT, FROM THE BINDERY OF THE RIVERSIDE PRESS (stamp-signed on verso of front free endpaper),



covers with gilt fillet frame and large floral wreath at center, raised bands, spines gilt in compartments with Tudor rose centerpiece, gilt lettering, LIGHT GREEN MOROCCO DOUBLURES with pretty gilt frame, green watered silk endleaves, top edge gilt, other edges untrimmed, three volumes UNOPENED. "Writings" with title page vignettes and 134 PLATES, including 20 color frontispieces, portrait of the author, and 113 photogravure plates printed on India paper and mounted on heavy stock, at least one plate in each volume SIGNED in pencil by the artists, who include Frederic Remington, Charles Russell, M. J. Burns, Seymour M. Stone, Frederick McCormick, and Alice Barber Stephens; "Life" with frontispiece portrait and 16 plates. BAL 7384; BAL 7408. ♦A touch of sunning to spines, but A SUPERB SET inside and out, with only the most trivial imperfections. ~~\$11,500~~ \$8.900

Offered here in an expansive deluxe edition in sumptuous bindings, this is a collection of works by a premier chronicler of the American West and the California Gold Rush, a writer whose vivid and romantic depictions did much to contribute to the region's allure.

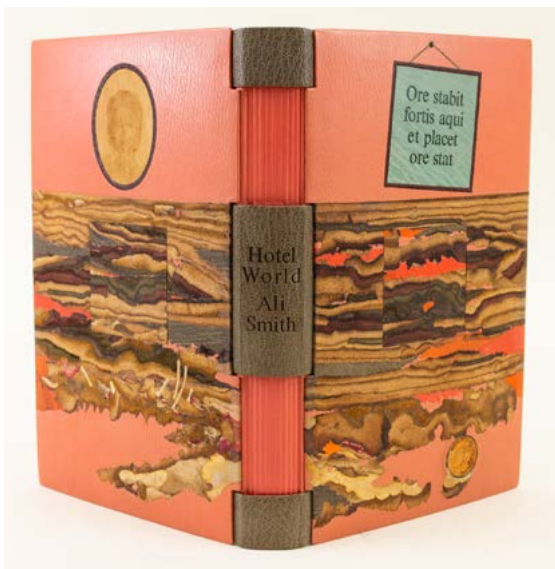
According to Day, "Harte's West is one of picturesque melodrama, sentimentality amidst the sordid, a boisterous flotsam-and-jetsam society set against spectacular scenery. . . . His pervasive technique was contrast, physically among the bizarre admixture of humanity in contemporary California, and morally within individuals (favorite Harte subjects are gamblers and harlots with hearts of gold and blasphemous miners who would weep copious tears over Little Nell)." Harte was part of a vibrant San Francisco literary scene that included Mark Twain and Ambrose Bierce, and was also close to Ralph Waldo Emerson, James Russell Lowell, and Henry Wadsworth Longfellow. Our set is enhanced with illustrations by some of the leading artists of the West, including Frederic Remington and Charles Russell, who bring Harte's colorful characters, dramatic Western panoramas, and rowdy scenes to life. Our set was extravagantly bound at the Riverside Press bindery, and its yards of beautifully gilt crushed morocco make a striking appearance on the shelf. The "Writings" were issued in 19 volumes in 1896, followed by a 20th volume in 1903 and then Merwin's "Life" of Harte in 1914; not surprisingly, the set is frequently seen incomplete, without the two subsequent volumes that are present here. (ST15966)



From the Foremost English Bookbinder of the Half Century

134 (BINDINGS - PHILIP SMITH). SMITH, ALI. HOTEL WORLD. (London: Hamish Hamilton, 2001) 222 x 138 mm. (8 3/4 x 5 1/2"). 5 p.l., 236, [2] pp. FIRST EDITION. INTRIGUING SALMON PINK GOATSKIN BY PHILIP SMITH (signed in ink and dated 2001 on rear pastedown; lettered label bound in before title page), cover with wide band of abstract maril onlays in shades of brown, gray, red, and violet, upper cover with inlaid square "sign" of turquoise morocco at head, lettered in black: "Ore stabit fortis aqui et placet ore stat" ("O rest a bit for 'tis a quiet place to rest at"), a penny set into the maril onlays near the foot of the board; lower cover with inset oval of tan morocco painted with a ghostly portrait; open spine with three gray morocco yokes, the middle one lettered with author and title; endpapers of gray and pink Mi-Teintes Canson paper, head and fore edges painted gray. In a felt-lined red cloth solander box, light blue morocco label on upper cover lettered in gilt. ♦In mint condition.

~~\$7,500~~ \$6,000



A masterful combination of the alluring and the lurid, this arresting binding was executed by Philip Smith (1928-2018), the person generally recognized as the foremost English bookbinder of the last 50 years.

Smith graduated from the Royal College of Art in London and subsequently did binding and conservation work with Sydney Cockerell. A past president of Designer Bookbinders (in 1977-79) as well as a respected author, Smith was a pioneer in the field who consistently explored the potential of the physical form of the book as an alternative art medium. He added several new terms to the vocabulary of bookbinding and was awarded patents for new inventions, both visual and functional, as well as making innovations

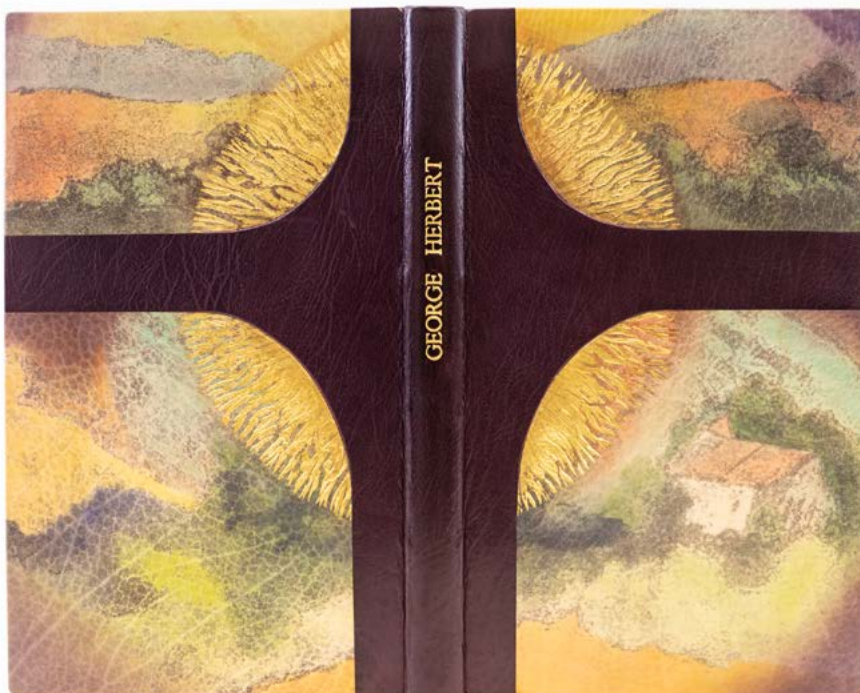
in structural and visual design now applied by an ever-growing number of bookbinders. The present binding was executed in 2001, the same year that Ali Smith's "Hotel World" was published and became a finalist for both the Orange Prize and the Booker Prize. The narrative focuses on five female protagonists whose stories intersect at the generically named Global Hotel, following the tragic death of a chambermaid. Each section is stylistically different and told from the perspective of a single character, beginning with the ghost of the chambermaid, followed by a homeless woman, the hotel receptionist, a travel writer, and the sister of the deceased, who is searching for the motives behind her sibling's death. Through their stories and interactions, the novel explores various stages of grief and meditates on life, death, and the passage of time. Smith's use of a material called maril may seem metaphorically appropriate with this binding (albeit it is something he also employs elsewhere). Composed of various scraps of leather that are bonded together and compressed, maril produces a variegated grain and gives the effect here of the salmon-pink goatskin boards having been pulled away to reveal secrets hidden underneath. A coin, a ghostly portrait, and small leather strips suggestive of bones are also incorporated in the design of the binding, playing off motifs and characters important to the novel. It seems not too much to say that, with his impressive imagination and skill, Smith has executed a binding manifesting subtle but firm relationships to the work it covers. At the very least the binding is curious, intriguing, and engaging. (ST15931)

One of 15 Special Bindings

135 (BINDINGS - JULIAN THOMAS FOR GWASG GREGYNOG). HERBERT, GEORGE. SUNDRIE PIECES. (Newtown: Gwasg Gregynog, 2003) 307 x 185 mm. (12 1/8 x 7 1/4"). xvi, [2], 99, [1] pp., [1] leaf (colophon). Edited by the Earl of Powis. No. III OF 15 SPECIALLY BOUND COPIES (of 200 total). LOVELY MULTI-COLORED CALF AND PURPLE GOATSKIN BY JULIAN THOMAS (signed in pencil in the colophon), the calf dyed various shades of green, blue, purple, pink, and yellow, the pattern suggestive of a landscape with a small house in the foreground, spine and covers with goatskin inlay forming the shape of a cross when completely open, gilt halo radiating from behind the cross, smooth spine with gilt lettering, top edge dyed yellow. Suite of plates in a mustard yellow cloth box, housed together in a matching clamshell box lined with velvet, the box spine with dark purple goatskin label and gilt lettering. Printed in purple and black, with 24 wood-engraved illustrations by Sarah van Niekerk, and WITH AN ADDITIONAL SUITE OF ENGRAVINGS SIGNED AND NUMBERED BY THE ARTIST. With prospectus, two photocopied articles, and correspondence between Julian Thomas and Anthony Dowd loosely laid in. ♦ In mint condition. ~~\$4,000~~ \$3,200

In celebration of the 80th anniversary of the first book issued by the Gregynog Press in 1923, this limited edition

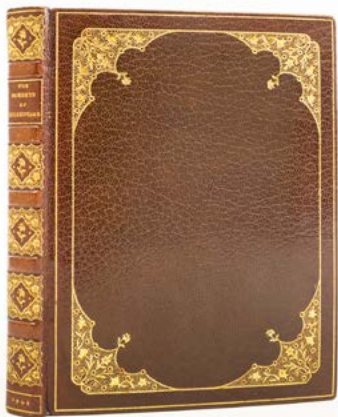
again features the writing of Welsh-born poet George Herbert, in a very pleasing conjunction of fine printing, exquisite woodcut illustration, and sumptuous binding. The religious poetry of orator and theologian George Herbert (1593-1633), featured in the Press' first publication, is here expanded to include excerpts from his prose work, "The County Parson," as well as many amusing proverbs and aphorisms collected by Herbert. These little sayings, originally published as "Outlandish Proverbs" after Herbert's death, are cleverly sprinkled throughout the book in purple ink, adding unexpected dashes of levity. Accompanying the text are a series of excellent woodcut illustrations by Sarah van Niekerk, whose work bears a striking resemblance to that of her mentor and frequent Gregynog collaborator, Gertrude Hermes. Both precise and whimsical, Niekerk's illustrations are an elegant match for the poetry at hand. A



highly favorable review in the *Society of Wood Engravers Magazine* (here loosely laid in) notes that her "technical skill matches Herbert's command of metre and rhyme: craft for each is bent to a divine and not a worldly purpose, baptised to a new and better use and life." Our copy is one of 15 specially bound by Julian Thomas, Head Binder at the National Library of Wales from 1969 until his retirement in 2011, and a Fellow of Designer Bookbinders since 1996. He trained with John Ewart Bowen, who apprenticed at the original Gregynog Press under George Fisher. The binding seems to play off a memorable poem by Herbert called "The Windows," reproduced here on p. 22, in which he compares a preacher to a pane of glass through which God's light may shine. When our binding is open, we may read the central shape as both a cross and a window, with brilliant gilt rays streaming through and amplifying the world around it with joyful color. Founded in 1922 by two spinster sisters, Gwendoline (1882-1951) and Margaret (1884-1963) Davies, the original Gregynog Press produced 42 works between 1923 and 1942. Cave says that the books printed by the Gregynog Press "more than bear comparison with the work of any other private press," and "in the design and execution of bindings, the Gregynog Press was far superior to any, the Doves Press included." It was revived in 1978 by the University of Wales under the name Gwasg Gregynog and continues to produce fine quality work to this day. (ST15552)



136 (BINDINGS - ZAEHNSDORF). SHAKESPEARE, WILLIAM. THE SONNETS AND SONGS OF SHAKESPEARE. (London: Arthur L. Humphreys, 1906) 188 x 120 mm. (6 1/2 x 5"). 2 p.l., 204 pp. The Royal Library Belles Lettres Series. VERY PRETTY DARK BROWN CRUSHED MOROCCO, GILT, BY ZAEHNSDORF (stamp-signed and dated 1907 on front turn-in), covers with gilt-rule frame and elaborate cornerpieces of floral sprays on a densely stippled ground, raised bands, spine compartments with heavily stippled frame enclosing a lozenge containing a floral spring, gilt titling, turn-ins richly gilt, marbled endpapers, top edge gilt. First initial of each poem printed in red. ♦ Spine gently (and uniformly) sunned to a lighter shade (as is often the case with brown morocco), but AN ESPECIALLY FINE COPY, PRISTINE INTERNALLY, and in an unworn binding. ~~\$3,250~~ \$2,600



Virtually unchanged from the day it left the press, this charming collection of the Bard's sonnets and the songs from his plays comes in a lovely, precisely tooled binding by one of the great English workshops. In his history "The Zaehnsdorfs (1842-1947)," Broomhead points out that "few firms of craft bookbinders . . . can claim an existence of longer than 100 years," and throughout its history, the Zaehnsdorf bindery has continued to produce consistently attractive and innovative designs executed with unflinching skill. (For other

examples of their work, see items #92 and 93, above.) The immaculate condition of this volume suggests that it was a treasured gift appreciated for its beauty and never subjected to use. (ST15238)

Bodmer's Celebrated "America," a Gigantic Facsimile Made from the Original Plates, One of 125 Copies, and with an Original Plate of Niagara Falls

137 BODMER, KARL. BODMER'S AMERICA. (London: Alecto Historical Editions, 1991) 765 x 620 mm. (30 1/8 x 24 1/2"). No. 23 OF 125 COPIES. Loose as issued in five buckram folders inside a cloth solander box, paper labels. WITH 81 HAND-FINISHED COLOR PLATES, heightened with gum arabic. WITH AN ORIGINAL PLATE OF NIAGARA FALLS FROM THE FIRST EDITION LAID IN. ♦ One corner of the (heavy) box very expertly repaired, two-inch closed internal tear to title sheet seamlessly mended, other very minor signs of use to the box, but the portfolios and their plates as new, even the tissues guards in pristine condition. ~~\$35,000~~ \$27,500

Printed using the original engraved plates for "Travels in the Interior of North America in the Years 1832-34," this is a splendidly produced facsimile of a monumental work on the American West that offers a very attractive alternative to the prohibitively expensive original. Swiss artist Karl Bodmer (1809-93) was working as a landscape illustrator when he was hired by the Prussian naturalist Prince Maximilian of Wied for an expedition to examine and describe the wildlife and Indian tribes of the American West. The men travelled up the Missouri River from St. Louis to Montana over a 13-month



SAW AND DRIFT WALKER.

IN THE MOUNTAIN RANGE.

CHASE BY WHITE BEAR.

period, and Bodmer documented the landscape and people of the region in great detail. In the words of the website of the National Agricultural Library, “although Maximilian and Bodmer were not the first to explore the American West and record their observations, they were the first team combining a trained, dedicated scientist with an especially skilled illustrator, whose collaboration resulted in a work of unique historical, scientific, and aesthetic importance.” According to ANB, “for over a century Bodmer’s aquatints have been regarded as one of the most significant contributions to the iconography of the western frontier.” In his portraits of American Indians, Bodmer “achieved a level of accuracy and sensitivity that no other artist of the American frontier has ever surpassed. His work is particularly valuable for its detailed rendition of the Indians’ ornamentation, attire, and implements. Indeed, Bodmer was far superior to his better-known contemporary George Catlin, whose work lacks the Swiss artist’s fidelity and meticulous attention to detail.” In addition to depictions of native Americans, the “Travels” (the work was also produced in German and French) contains a number of memorable images of flora and fauna, terrain, frontiersmen, steamboats, and more. After the printing of the original editions, the location of the plates remained unknown until their rediscovery at Castle Wied in the 1950s; they eventually ended up being donated to the Omaha Joslyn Art Museum, which then collaborated with Alecto Historical Editions in London on the present spectacular reproduction. In an effort to achieve thoroughgoing authenticity, the work on our illustrations was done using the 19th century *poupée* printing technique, a laborious and exacting method involving the application by hand of multiple colors on the same plate. Copies of the original editions—which seldom appear in appealing condition—are now extravagantly expensive, costing hundreds of thousands of dollars. And copies of the present facsimile are rare on the market, with just one copy recorded by ABPC and RBH. The original price of the present facsimile in 1991 was \$85,000. (ST12932)

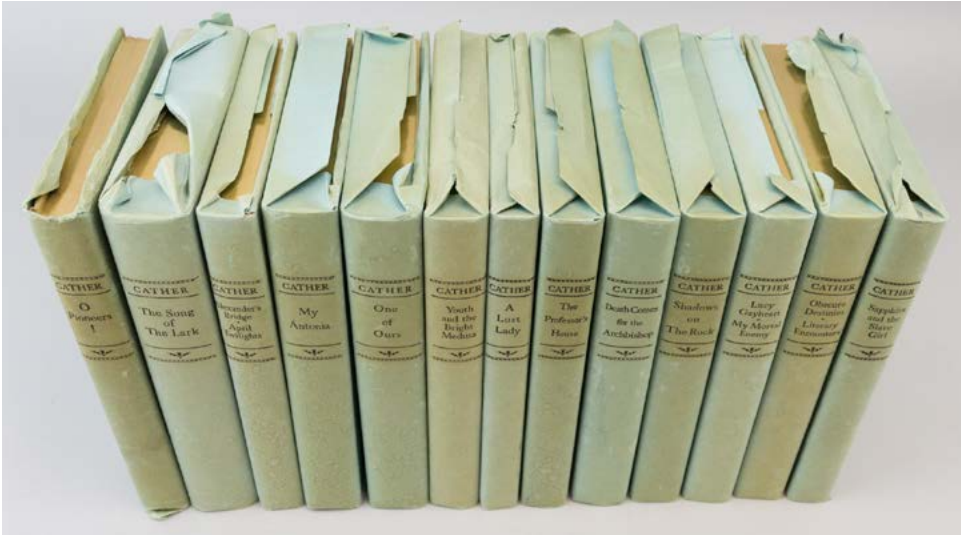


GOYEMBLIKKE DAK WANDAN IPIHAREK. ID'OLEG DES IPIHAREK WANDAN.

BOYS OF THE WANDAN TRIBU.

An Unopened Set in the Original Oversized Dust Jackets

138 **CATHER, WILLA.** *THE NOVELS AND STORIES.* (Boston: Houghton Mifflin, 1937-41) 232 x 156 mm. (9 1/8 x 6 1/8"). **13 volumes.** No. 322 OF 970 COPIES of the Autograph Edition, volume I SIGNED BY THE AUTHOR. Publisher's original cream-colored linen over gray-blue linen boards, covers with author's cipher in gilt, black spine label, top edges gilt, other edges untrimmed and UNOPENED, and IN THE UNCOMMON ORIGINAL OVERSIZED DUST JACKETS. Containing 12 frontispieces with tissue guards (volume XIII without frontispiece, as issued). Crane AA1, first issue. ♦Faint browning to spines of a few of the dust jackets (this browning extending onto rear panel of one jacket), two jackets with some tears and wrinkling along the bottom fold-over flaps, minor rumpling and tears to jacket edges elsewhere, but still AN EXCEPTIONALLY FINE SET, the unread volumes perfectly preserved, and the jackets with basically minor defects. ~~\$4,500~~ **\$3,250**



Designed by Bruce Rogers, this is a remarkably well-preserved set, complete with the rarely seen dust jackets, of the collected works of eminent American novelist Willa Cather. After a youth spent on the Great Plains of Nebraska, Cather (1873-1947) had her first short story published in 1892 at age 19 and never looked back—except in the sense that her works dealt with the Nebraska she grew up in, the destruction of provincial life, and the fall of pioneer culture. Limning those themes, "O Pioneers!" and "My Antonia," respectively published in 1913 and 1917, are among her most

popular and enduring novels. She won the 1923 Pulitzer Prize for her novel "One of Ours," which tells the story of a Nebraska man at the turn of the 20th century. And "Death Comes for the Archbishop (1927) is the work that is perhaps most studied, generally being included among the 100 best 20th century novels in English. Her body of work, written over an extended period of time, is impressive. Bruce Rogers (1870–1957) is among the greatest book designers of the 20th century. Rejecting modernism, he was known for his "classical" style of design, avoiding unbalanced arrangements and rarely using sans serif type faces, preferring dependable roman faces such as Caslon and his own Centaur.

The oversized dust jackets have accomplished their intended purpose to the full here, completely sheltering these volumes from light, dust, and soil, preserving them in an absolutely immaculate state. Not surprisingly, these wrappers are rarely seen: since 1975, ABPC records 20 sales of this edition of collected works, but just four (including this one) are in dust jackets. And the particular design of the jackets—where the paper folds over the top and bottom of the text block—makes them even more than usually susceptible to wear and tear. (ST12646)

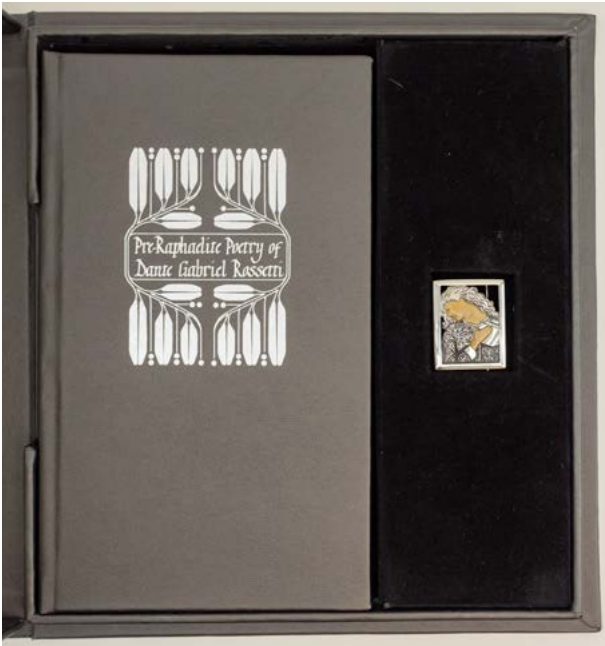
NINE HUNDRED AND SEVENTY COPIES OF THIS EDITION
HAVE BEEN PRINTED FROM TYPE AT THE RIVERSIDE PRESS,
CAMBRIDGE, MASSACHUSETTS, OF WHICH NINE HUNDRED
AND FIFTY SIGNED AND NUMBERED COPIES ARE FOR SALE.

THIS COPY IS NUMBER 322

Willa Cather

139 **(CLINKER PRESS / SEVEN FINGERS JEWELERS).** **ROSSETTI, DANTE GABRIEL.** *PRE-RAPHAELITE POETRY OF DANTE GABRIEL ROSSETTI.* (Pasadena: Clinker Press, 2014) Text: 230 x 130 mm. (9 1/8 x 5 1/4"); Box: 270 x 245 mm. (10 1/2 x 9 1/2"). [18] leaves (first blank). Edited and with an introduction by Andre Chaves. ONE OF 25 COPIES WITH A BROOCH FROM SEVEN FINGERS JEWELERS, signed by the printer and jeweler (this copy lettered "A. P."). Dark gray leather by Mariana Blau, silver title emblem on upper cover, marbled endpapers. In a matching velvet-lined clamshell box with compartment for brooch. With wood engravings based on Rossetti's art printed in purple, and an engraving based on a photograph of the poet printed in blue. WITH A BEAUTIFUL





HAND-CRAFTED SILVER BROOCH in a design based on Rossetti painting, SIGNED on the back by the jeweler and numbered 6 of 25. ♦ In mint condition. ~~\$1,950~~ \$1,550

This unusual book-and-brooch combination features a finely printed volume of Rossetti's best-loved poems and a delicate silver brooch depicting one of Rossetti's Pre-Raphaelite beauties in silver and carved tagua nut (also known as "vegetable ivory").

The production is the result of a meeting in 2007 at the Grove Park Inn Arts and Craft Conference between Andre Chaves, who designed and executed the book at the Clinker Press, and jeweler Tom Herman. The pair has produced seven such combination packages, all strictly limited. One of the founders of the Pre-Raphaelite Brotherhood, the poet and painter Dante Gabriel Rossetti (1828-82) was an early and profound influence on William Morris and Edward Burne-Jones, and through them on the Arts & Crafts Movement that, among other things, revived letterpress printing. Day tells us that Rossetti is "almost unique among English poets as completely the artist, a type more familiar on the Continent. He had no genuine interest in political, social, or scientific

movements of his era. Watts-Dunton listed Rossetti's loves as: poetry, painting, Medieval mysticism, and women, all of which might be summed up as the search for ideal aesthetic beauty." Chaves founded the Clinker Press in 1996, and is especially interested in printing works relating to the art of printing and the Arts & Crafts Movement. The press takes its name from the "clinker" bricks used on the garage in which the press first operated, but Chaves notes that "clinker implies something not very important and keeps things in perspective." In 1982, master jewelry maker Herman established Seven Fingers Jewelers, the name deriving from Herman's own handprint, missing three fingers lost in a childhood farming accident. He has since become renowned for his talents at working with precious stones, metal carving, and unique designs. (ST15710a)

A Charming, Strictly Limited Book with a Lovely Brooch Inspired by a Haiku from the Text

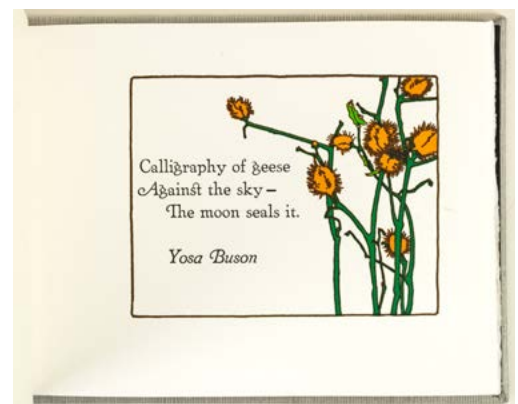
140 (CLINKER PRESS / SEVEN FINGERS JEWELERS). THREE HAIKU MASTERS: BASHO, ISSA & BUSON. (Pasadena: Clinker Press, 2013) Text: 150 x 220 mm. (5 7/8 x 8 1/2"); Box: 270 x 245 mm. (10 1/2 x 9 1/2"). [17] leaves. No. 4 OF 25 COPIES WITH A BROOCH FROM SEVEN FINGERS JEWELERS, signed by the



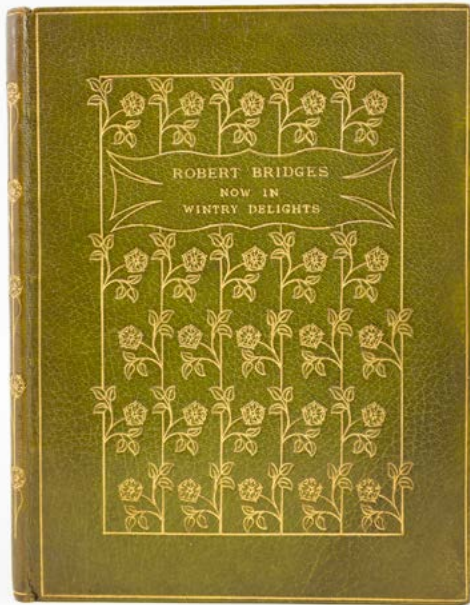
printer and jeweler. In a silver raw silk binding by Mariana Blau, with black titling and flying geese design on upper cover. In a matching velvet-lined clamshell box with compartment for brooch. Each of the three sections of haiku with a section title printed on rice paper featuring a woodcut portrait of the poet; poems printed within frames accompanied by one of four flower designs printed in colors. WITH A LOVELY SILVER BROOCH depicting three geese in flight, silhouetted against a mother-of-pearl moon, numbered on the back.

♦ In mint condition. ~~\$1,950~~ \$1,500

This very appealing book features 12 haiku from the three greatest poets of the Edo period, each separately printed on a leaf of thick handmade paper; the volume is accompanied by an elegant brooch inspired by lines from Yosa Buson: "Calligraphy of geese / Against the sky— / The moon seals it." For the present work, Chaves selected and printed four haiku each from Japanese masters Kobayashi Issa (1763-1828), Yosa Buson (1716-84), and Matsuo Basho (1644-94), while Herman created a brooch with flying geese silhouetted against the moon, a design echoed by the binder on the front cover of the book. (ST15710b)



Click on any item number or photograph to go to that item on our website, where there are more images and a link to purchase.



141 (DANIEL PRESS). (BINDINGS - ARTS & CRAFTS-STYLE). BRIDGES, ROBERT. NOW IN WINTRY DELIGHTS. (Oxford: Daniel Press, 1903) 257 x 190 mm. (10 1/8 x 7 1/2"). 2 p.l., 23, [1] pp. ONE OF 300 COPIES. LOVELY CONTEMPORARY OLIVE GREEN MOROCCO, upper cover gilt in an Arts & Crafts design of repeating rows of trellised roses, gilt title banner, smooth spine with a runner of five gilt roses, gilt-ruled turn-ins, HAND-PAINTED ENDPAPERS with stylized, attenuated fruit trees and small heart-shaped branch wreaths bearing golden apples. Original blue printed paper wrappers bound in. Printer's device on leaf facing opening of text. One folding leaf of manuscript facsimile printed in collotype at the Clarendon Press. Rear pastedown with the bookseller's ticket of W. & G. Foyle. Madan 54. ♦Minor offsetting to endleaves from binder's glue (as usual), other trivial imperfections, but A FINE COPY, clean and fresh internally, with generous margins, and in a virtually unworn, lustrous binding. ~~\$3,250~~ \$2,500

This is an intriguing item in every way: it is "a noteworthy experiment in versification" (Madan) by a future poet laureate; it is printed by a pioneering private press; and it is in a binding with unique features. Described by Day

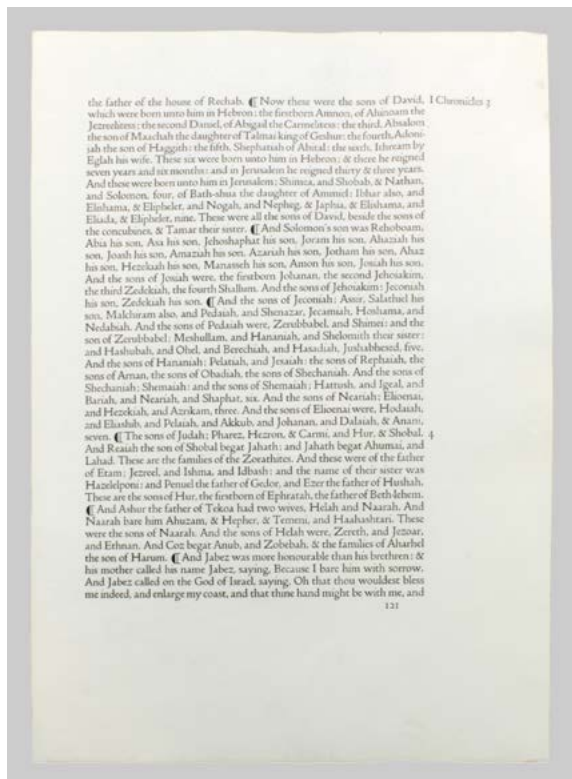
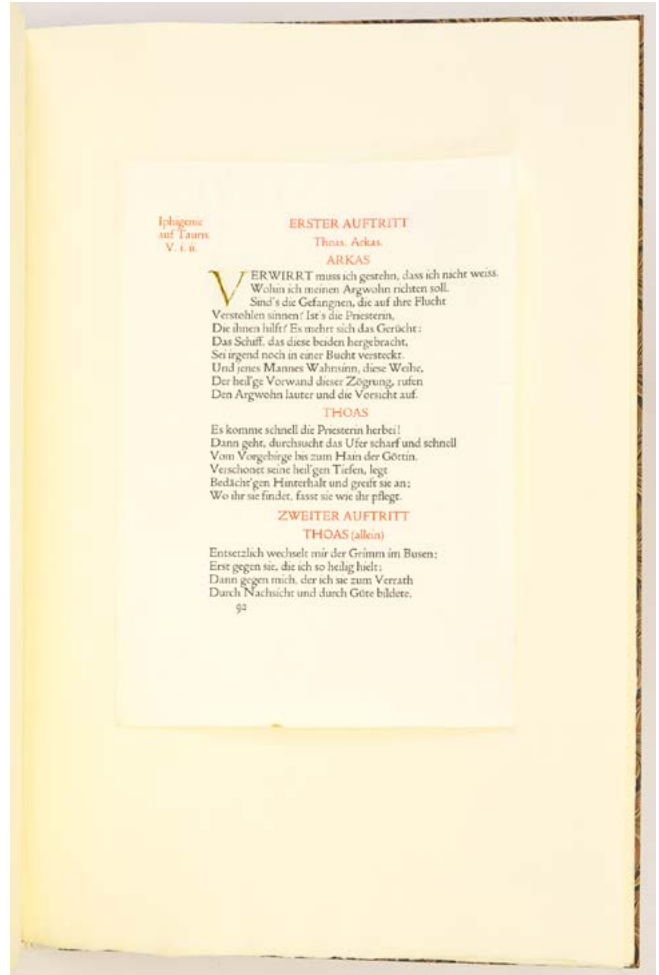
as a "poet's poet" who was "one of the most important experimenters and students of English prosody," Robert Bridges (1844-1930) was inspired by his friend William Stone to attempt to write verse in the quantitative hexameters employed by Classical poets such as Virgil, where scansion is determined by the number of long and short syllables rather than by the stresses on syllables (accentual scansion) generally used in English verse. The poem takes the form of an epistle to Bridges' friend "L. M." [hymn writer Lionel Muirhead], extolling the virtues of studying science—an uncommon subject for a poem, perhaps, but one that allowed Bridges, who read Classics at Oxford before attending medical school, to combine two passions. The Reverend Charles Henry O. Daniel (1836-1919) is called by Cave "by far the most important of all [the] . . . Victorian printers for pleasure." With the help of his wife and two daughters, Daniel produced 60-odd pieces, mostly during the last quarter of the 19th century. This corpus of works was responsible for a renewed interest in the Fell types, which had been bequeathed to the Oxford University Press, after having been ignored for many years, and then taken up by Daniel for continuing use at his press. Daniel was a friend of Bridges, and published several of volumes of his poetry. Our binding is a pleasing marriage of Arts & Crafts and Art Nouveau design elements, with gilding in the style of the former, and with very unusual hand-painted endpapers in the curving, attenuated lines characteristic of the latter. The painting is similar in style to that on bindings produced by the Royal School of Art Needlework, and was perhaps executed by someone—likely a woman—who studied there. (ST15405)



The Garden Copy of the Most Special Version, with Two Vellum Specimen Leaves

142 (DOVES PRESS - LEAF BOOK). (ADAGIO PRESS). STROUSE, NORMAN H. and JOHN DREYFUS. C-S, THE MASTER CRAFTSMAN. (Harper Woods, Michigan: [Printed by Leonard F. Bahr at] The Adagio Press, 1969) 390 x 255 mm. (15 1/2 x 10"). 49, [1] pp., [3] leaves (last blank). COPY "G" OF 12 COPIES WITH TWO ORIGINAL LEAVES PRINTED ON VELLUM (and, of these, one of 10 with a gilt initial) from a total edition of 329 copies. SIGNED BY THE PRINTER. Publisher's vellum-backed marbled paper boards, gilt titling on spine. In the original tan linen slipcase. Prospectus, mounted photo of Emery Walker and Cobden-Sanderson, and sample leaf laid in at front, along with a typed letter, signed, from author Norman Strouse to collector Duncan Andrews, listing the dealers offering the special copies with two vellum leaves. Front pastedown with bookplate of Haven O'More of The Garden Ltd. Text printed in brown, blue, and black. Tidcombe, pp. ix, 144, 154; Cave, p. 264. ♦In mint condition. ~~\$4,800~~ \$3,600

This handsomely printed book is a study of Thomas James Cobden-Sanderson (1840-1922), founder of the Doves Press and the foremost figure in the late 19th and early 20th century among those who straddled the fields of English fine press publishing and artistic binding. The first section, by Norman H. Strouse, gives an overview of the life, character, and aims of Cobden-Sanderson. The second section, by John Dreyfus, studies the troubled relationship of Cobden-Sanderson with his original partner in the press, Emery Walker, based on the discovery of new documents. Our copy of this study includes two leaves from Doves Press books, one from Goethe's "Iphigenie auf Tauris" and the other from the English Bible, the former with a fine burnished gold manuscript initial by Edward Johnston. The published copies are divided among 242 regular copies with two leaves on paper, 75 copies with a Bible leaf on paper and a different leaf on vellum, and the other 12 with two vellum leaves (10 of those with the gold Johnston initial). While copies with one or two leaves on paper are readily available, those copies like the present example—with two gilt-decorated vellum leaves—are very hard to come by. Cave calls our work an "important study" and "the most substantial" product of the Adagio Press, which was founded in 1956 in Grosse Pointe Park, Michigan, by Leonard F. Bahr and later moved to Harper Woods, Michigan. American bibliophile Duncan Andrews (1935-2011) assembled an important collection with concentrations in foxhunting books, the manuscripts and books of English poet Sir John Betjeman, and the work of engraver Stephen Gooden; he produced a catalogue raisonné and bibliography of the latter. Our copy was also part of the Garden Collection, assembled by Haven O'More with funding from Michael Davis, which was the most outstanding library of notable books put together in America in the second half of the 20th century. When it was auctioned by Sotheby's in 1989, the sale brought in \$16.2 million. The library included high spots from all periods (the four Shakespeare folios, the first edition of "Don Quixote," and Blake's "Songs of Innocence and Experience" brought in more than \$5 million alone), and the collection was breathtaking in its impeccable condition. (ST15911)



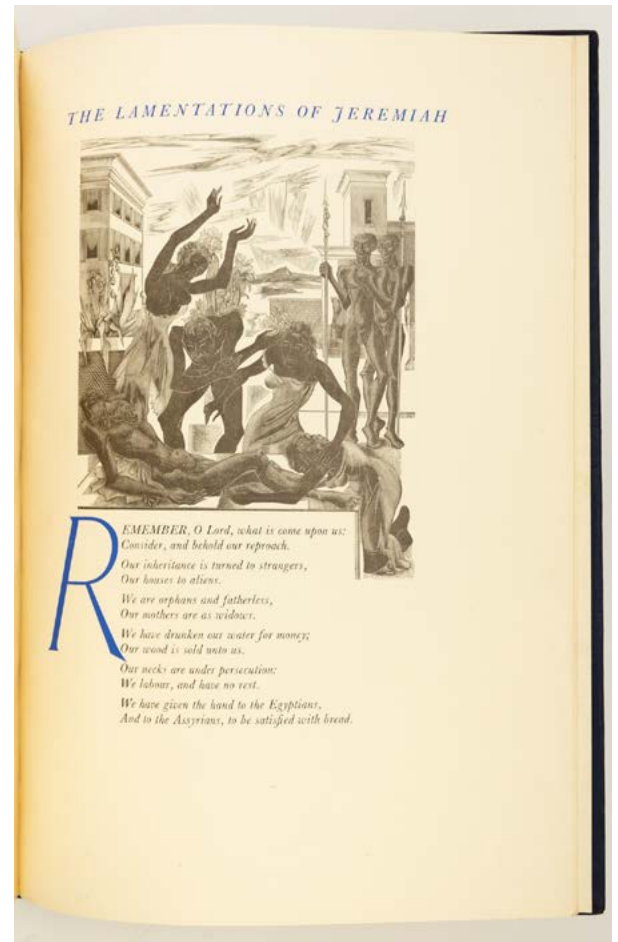
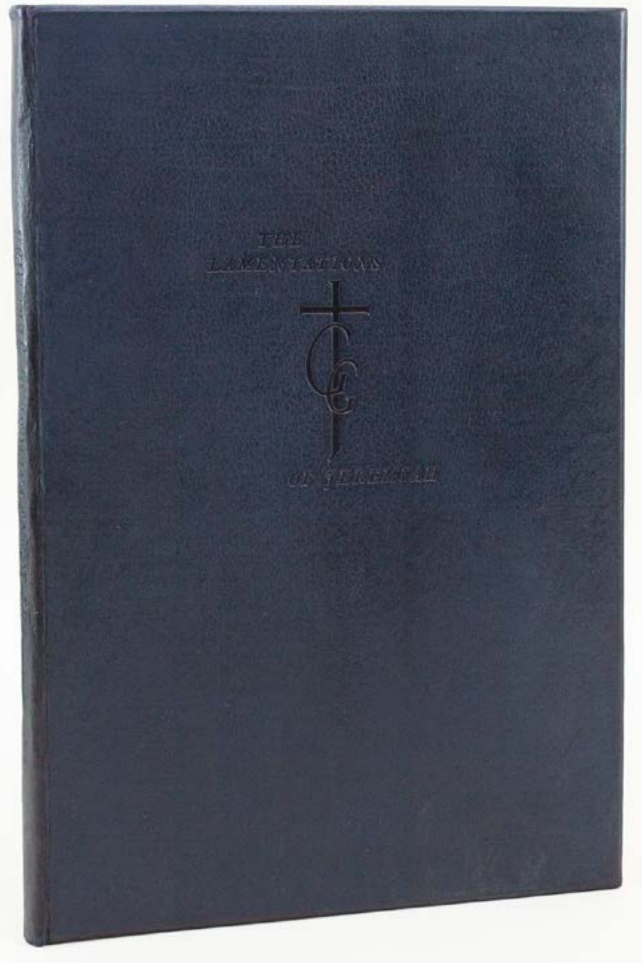
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143 (DOVES PRESS - EPHEMERA). A PRINTED LEAF FROM A VELLUM COPY OF THE DOVES PRESS ENGLISH BIBLE, AND FOUR LEAVES, OFFERED INDIVIDUALLY, FROM A PAPER COPY. TEXT FROM I CHRONICLES AND II KINGS. (Hammersmith: Doves Press, 1903-05) 335 x 232 mm. (13 1/8 x 9 1/4"). ♦ One paper leaf with faint freckled foxing to tail margin, otherwise VERY FINE EXAMPLES, clean, fresh, and bright. **\$1,500 \$1,200** each for vellum; **\$150 \$120** each for paper (ST12801c)

Offered along with Three Signed Wood Engravings from the Book

144 (GREGYNOG PRESS). BIBLE IN ENGLISH. THE LAMENTATIONS OF JEREMIAH. [offered with] HUGHES-STANTON, BLAIR. THREE ORIGINAL WOOD ENGRAVINGS FROM "LAMENTATIONS" PRINTED ON JAPANESE VELLUM. (Montgomeryshire, Wales: Gregynog Press, 1933) 390 x 255 mm. (15 1/4 x 10").

[15] leaves. No. 37 OF 250 COPIES, one of 110 in this binding, accompanied by three additional plates on Japon, EACH ONE OF 12, SIGNED BY THE ARTIST. Fine original dark slate blue Oasis morocco, device in blind on front cover, blind titling on front cover and spine. In the original paper slipcase, somewhat worn and browned, but sound. Wood engraved title with device, and 21 wood engravings in the text, five of them full-page chapter openings, by Blair Hughes-Stanton,



and WITH THREE ORIGINAL SIGNED WOOD ENGRAVINGS ON JAPANESE VELLUM—"The Man Mourns I" (5/12), "The Man Mourns II" (4/12) and "Destruction" (5/12)—attractively matted. Printed in blue and black on Japanese vellum; with an additional half-page engraving from chapter I laid in. Harrop 29; De Zilverdistel Cat. II, 29; Hughes-Stanton 21. ♦ A breath of fading to the spine, negligible signs of wear to the binding, but a fine copy with only trivial condition issues, and the additional engravings pristine. ~~\$3,750~~ \$2,900

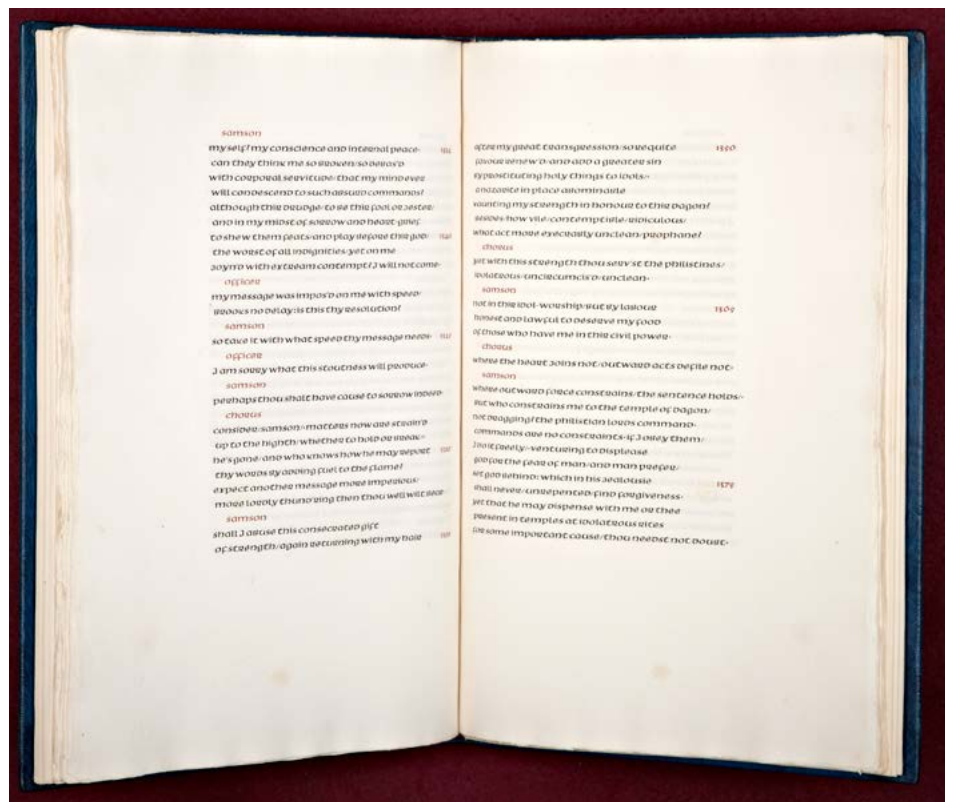
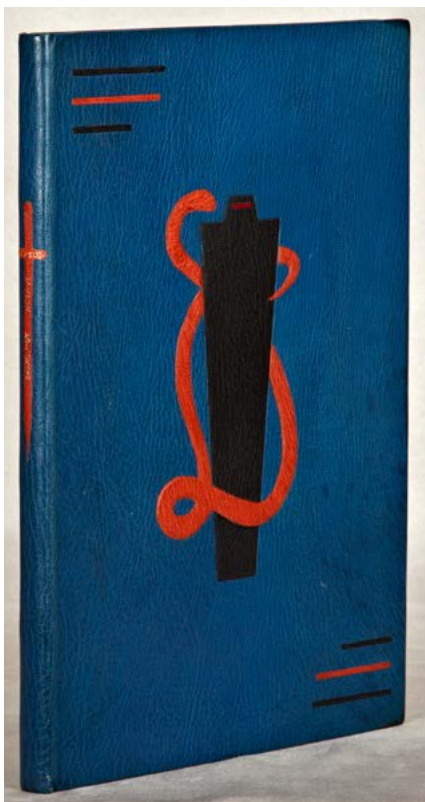
This is, in Harrop's words, "one of the most spectacular books to come from this or any other press," our copy with the bonus of three limited edition wood engravings from the work, signed by the artist. "Lamentations" was designed and illustrated by Blair Hughes-Stanton (1902-81), who studied at the school of Leon Underwood at Hammersmith and had a long and productive career producing sophisticated woodcuts as an avant-garde artist. Although he was encouraged to make his expressive, sometimes even savage, images look more like those of Eric Gill, he resisted and successfully established his unique personal style as an illustrator. The three extra engravings here are excellent examples of his dramatic, emotional technique; "The Man Mourns I and II" effectively convey overwhelming grief, while "Destruction" inspires a feeling of impending doom. From 1930 through 1933, Hughes-Stanton worked for the Gregynog Press in Wales, helping to design text layout, providing woodcut illustrations, and designing bindings. The press was founded in 1922 by two spinster sisters, Gwendoline (1882-1951)



and Margaret (1884-1963) Davies, using a substantial inheritance from their industrialist grandfather; it produced 42 works between 1923 and 1942, eight of them in Welsh. Cave says that the books printed by the Gregynog Press "more than bear comparison with the work of any other private press," and "in the design and execution of bindings, the Gregynog Press was far superior to any, the Doves Press included." (ST15997)

**Bound By Gale Herrick Or Duncan Olmsted(?)
Victor Hammer's First Privately Printed Book**

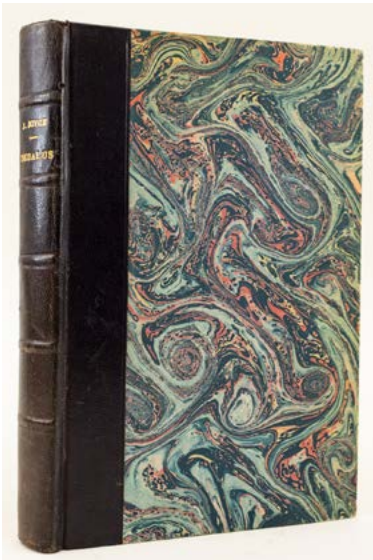
145 (HAMMER, VICTOR). MILTON, JOHN. SAMSON AGONISTES. (Florence: Stamperia del Santuccio, 1931) 340 x 229 mm. (13 3/8 x 9"). [78] pp. No. 51 OF 95 COPIES. In a peculiar amateur binding of blue crushed morocco, upper cover with short black and orange lines onlaid at upper left and lower right corners, centerpiece of onlaid black coffin-like ornament entwined by an orange snake, flat spine with onlaid orange sword with gilt titling, ivory moiré silk endleaves. In a matching velvet-lined orange linen folding box with orange morocco back and lip, onlaid sword on back. Printed in black and bistre. Front flyleaf with bookplate of Norman J. Sondheim. "Victor Hammer: Artist and Printer," p. 142; Ransom, p. 336. ♦Leather a little spotted, soiled, and with slight variation of color, isolated very trivial flecks of foxing, otherwise a fine copy, the text brilliantly white and clean, and the binding unworn. ~~\$5,500~~ \$3,750



Offered in a binding probably by one of two major figures in the California book world, this is a scarce copy of the first privately printed work produced by Victor Hammer and one of the few he printed in folio. Milton's version of a Greek tragedy recounting the biblical story of Samson and Delilah appears here in the uncial type Hammer designed and had cut by Paul Koch. The types he designed were all uncials because he felt that style was needed "for the loftier expression of the philosopher and the sacred language of the past." A Hammer page is instantly recognizable, with its clearly Medieval feel, his mounded letters resembling manuscripts from the 11th and 12th centuries much more than the 15th century scribal hands that Gutenberg imitated. Our binding could possibly be by Gale Herrick or perhaps by his good friend Duncan Olmsted. Herrick was an enthusiastic binder who used Peter Fahey's studio to produce pleasant and creative work, and Olmsted was also a keen amateur binder of fine press books in the style often called "loving hands at home." Both men were collectors as well as founders of the Hand Bookbinders of California, now in its 45th year. The present binding is not the finished product of an elite workshop, but it is certainly the pleasing result of work by an inventive amateur, and any shortcomings it may have are counterbalanced here by Hammer's fine printing and the scarcity of the book. (ST12272)

Signed by Joyce at a Fateful Location while Visiting a Decisive Literary Supporter

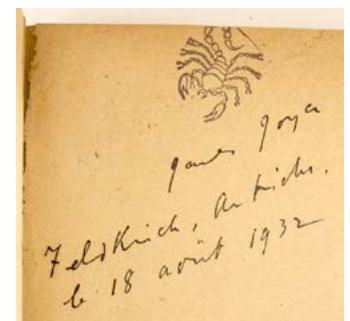
146 JOYCE, JAMES. DEDALUS. PORTRAIT DE L'ARTISTE JEUNE PAR LUI-MÊME. (Paris: Éditions de la Sirène, 1924) 220 x 140 mm. (8 5/8 x 5 1/2"). 274 pp., [3] leaves (last blank). Translated by Ludmila Savitzky. FIRST EDITION IN FRENCH. 20th century blue roan-backed marbled boards, raised bands, gilt titling, marbled endpapers



(neat old repair to head of spine). Original printed paper wrappers bound in. Front flyleaf SIGNED BY JOYCE and dated "Feldkirch, Austria, 18 August 1932"; title page with ink signature of French collector Georges Pernoud (1914-1976), editor-in-chief of "Paris Match"; front flyleaf and half title with his ink scorpion stamp. Slocum & Cahoon D-15. ♦Spine slightly sunned, one corner lightly rubbed, short crack to head of front hinge (no looseness), front flyleaf with three-inch tear along gutter, leaves somewhat browned as in all copies due to paper quality, but still a respectable copy, clean and solid, with no fatal defects. ~~\$9,500~~ \$7,500

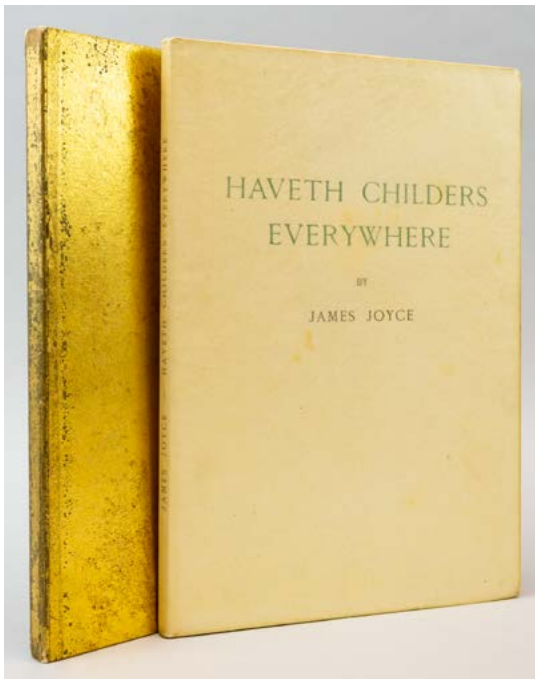
This first French version of Joyce's first novel played a critical role in his future career—establishing his name among the Paris intelligentsia and leading to his introduction to Sylvia Beach, the bookseller who would print his masterpiece, "Ulysses"; of great importance, our copy was inscribed by him when he was visiting one of his most consequential champions in a place that also had a special significance for him. In Joyce's "Portrait," a coming-of-age story first printed in 1916, we encounter Stephen Dedalus, one of the century's great characters, later to play a starring role in "Ulysses." Day calls Joyce's autobiographical narrative "the definitive presentation of the 20th century artist in rebellion, breaking from his matrix and becoming himself. . . . The artist is presented as the

supreme hero, and he is the outsider." This French translation is the work of Russian-born Ludmila Bloch-Savitsky (1881-1957), a literary critic and agent who was well-connected in Parisian publishing circles, in addition to being an experienced French and Russian translator. Ezra Pound prevailed on her to accept this difficult work from an unknown Irish writer, and she undertook the daunting assignment of conveying Joyce's unique style in a new language. It took her nearly five years to accomplish this feat, with Joyce complaining constantly about the slow process, but the final product had the effect its author had dreamed of—making him a feted artiste among the Paris literary set and leading to his first meeting with Sylvia Beach, who was to play such a pivotal role in his life. Our copy was signed by Joyce during his sojourn in Austria, where he was visiting his friend Eugène Jolas (1894-1952), co-founder and editor of the Surrealist literary journal "transition," the first 15 issues of which featured excerpts of Joyce's "Work in Progress," eventually published in book form as "Finnegans Wake." One of Jolas' key motives in establishing "transition" was to bring about "a revolution in the English language," as set forth in his "Manifesto of the Word," which makes such iconoclastic declarations as: "Narrative is not mere anecdote, but the projection of a metamorphosis of reality"; "The literary creator has the right to disintegrate the primal matter of words imposed on him by text-books and dictionaries"; and "He has the right to use words of his own fashioning and to disregard existing grammatical and syntactical laws." Joyce's works were an ideal example of these principles, and as a critic, Jolas was a fervent and influential advocate for the Irish writer. Like Jolas, the town of Feldkirch played a decisive role in Joyce's career:

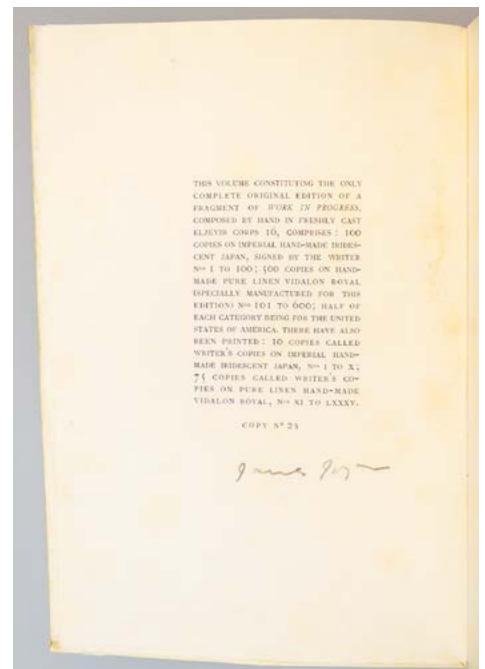


during World War I, the Joyce family was forced to flee their residence in Trieste to avoid being arrested as enemy aliens. On their journey through Austria to the safety of neutral Switzerland, their train was boarded by German officials in Feldkirch, and Joyce narrowly escaped detention. In 1932 when Joyce visited Jolas (who was vacationing in Feldkirch), he remarked to his friend, "Over there, on those [railroad] tracks, the fate of 'Ulysses' was decided in 1915." This quote is now prominently displayed (in German) in a plaque in Feldkirch railway station. It is without doubt that Joyce inscribed our volume during that visit, though it was perhaps for an admirer and not for Jolas, who would surely have warranted a warm acknowledgement to accompany the signature. (ST15985)

One of 100 Signed "Finnegan" Excerpts, An Unopened Copy, in Undisturbed Glassine



147 JOYCE, JAMES. HAVETH CHILDERS EVERYWHERE. FRAGMENT FROM WORK IN PROGRESS. (Paris: Henry Babou and Jack Kahane; New York: Fountain Press, 1930) 283 x 191 mm. (11 1/8 x 7 1/2"). 72, [2] pp. FIRST EDITION, LIMITED ISSUE. No. 24 OF 100 COPIES ON IRIDESCENT HANDMADE JAPON, SIGNED BY THE AUTHOR (plus an additional 500 on paper and 75 writer's copies.) Original white paper covers with printed titling on front and spine, leaves untrimmed and UNOPENED, IN THE ORIGINAL GLASSINE PROTECTIVE WRAPPER. The whole in the original (slightly rubbed) three-panel stiff card folder covered with gilt paper. (Without the original slipcase.) Title printed in green and black, initials and headlines printed in green. Inside front cover of folder with bookplate of John Kobler. Slocum & Cahoon A-41. ♦Corners just slightly bumped, one small faint brown spot to tissue cover, but AN OUTSTANDING COPY, the very fragile and always-torn glassine entirely intact, and the text with no signs of use, most of it never having seen the light of day. ~~\$15,000~~ \$11,000



This luxury version of an excerpt from "Finnegans Wake" is printed on especially pleasing handmade paper that glows like a pearl. In his book review for the New York Times (11 January 1931), Herbert Matthews says this fragment is "an attempt to enrich and refashion the English language, and as such is highly stimulating and carries the reader through a form of mental gymnastics which is not without its profit and amusement." However, he admits, "after an honest and patient effort, backed by a previous reading of all of Mr. Joyce's work, 'Haveth Childers Everywhere' still remained absolutely incomprehensible," and he expresses concern that "Mr. Joyce has gone a little further on the path he is hewing for himself toward what seems to be complete linguistic chaos." Perhaps our previous owner found it equally rough going, for this copy has obviously never been read. (ST15753b)

Also Pristine, Unopened, and with Original Glassine

148 JOYCE, JAMES. THE MIME OF MICK NICK AND THE MAGGIES. A FRAGMENT FROM WORK IN PROGRESS. (The Hague: The Servire Press; New York: Gotham Book Mart, 1934) 241 x 162 mm. (9 1/2 x 6 3/8"). 4 p.l. (first blank), 77, [3] pp. FIRST EDITION. No. 631 OF 1,000 COPIES on Old Antique Dutch (and 29 special signed copies on Japon.) Plain paper wrappers in white dust jacket, front cover with design by Lucia Joyce printed in blue and silver, blue titling on front cover and spine, ENTIRELY UNOPENED. With the very rare original glassine and housed in a (slightly worn) brown cardboard slipcase. With opening initial and tailpiece designed by Lucia Joyce. Slocum & Cahoon A-43. ♦Glassine a little wrinkled, one corner just lightly bumped, otherwise A PRISTINE COPY. ~~\$2,000~~ \$1,500



This fragment from "Finnegans Wake" was beautifully printed in Holland on thick paper using an unusually large, round, and vaguely Medieval typeface. Our copy could hardly be in better condition—as close to mint as one could hope to find, and with all original components. Joyce's daughter Lucia (1907-82) was diagnosed with schizophrenia when in her early twenties and was permanently institutionalized by 1935. She had desperately tried, and failed, to become a dancer, and Joyce was determined to find a new artistic outlet for her, believing it would be therapeutic. He hit upon the design of ornamental capitals like this one, and even went so far as to give publishers the money to pay her for her work. (ST15753e)

149 (JOYCE, JAMES). *TRANSITION* No. 21, No. 22, No. 25, and No. 26. (The Hague: The Servire Press, 1932, 1933; New York, 1936, 1937) 232 x 152 mm. (9 1/8 x 6"). **Four separately issued volumes.** FIRST EDITIONS. Original pictorial paper wrappers. Covers by Hans Arp, Sophie H. Täuber-Arp, Joan Miró, and Marcel Duchamp. With numerous black and white photographs. Issue no. 22 with original (somewhat chipped, but intact) yellow paper band reading "Revolutionary Romanticism"; Issue no. 25 with ink inscription "Wallace Liggett / April 18, 1946" on rear cover; Issue no. 26 with ink stamp of Messageries Dawson, Paris, on rear cover. Slocum & Cahoon, C-70, C-82, C-83. ♦ A few tiny chips to edge of boards, a little light soiling, No. 26 with short scratch and pencilled number on front cover, No. 25 with occasional small, faint stains to fore edge, a few (inevitable) corner creases, otherwise in fine condition, quite clean, fresh, and bright internally in very well-preserved paper wrappers. ~~\$1,250~~ \$750



*These are four important issues from *Transition*, a significant literary platform of modernist literature and art edited by the poet Eugene Jolas, containing excerpts from what would become "Finnegans Wake" under the title "Work in Progress." There were 27 issues published between 1927 and 1938, with contributions from leading writers and artists of the Surrealist, Dada, and Modernist schools. Issue No. 21, subtitled "An International Workshop for Orphic Creation," contains an Homage to James Joyce for his fiftieth birthday, with contributions from Samuel Beckett and Stuart Gilbert, an excerpt from "Anna Livia Plurabelle" in "basic English," and a photograph of a page of manuscript from "Work in Progress"; "Poetry is Vertical," Jolas' manifesto on writing; and the first appearance of Samuel Beckett's "Sedendo et Quiesciendo." No. 22 contains an excerpt from "Work in Progress"; the "Vertigral Documents"; "Laboratory of the Mystic Logos"; "Transition's*

Revolution of the Word Dictionary,” featuring neologisms from Joyce and others; and a bibliography of the first 22 issues. No. 25 features a cover designed by Joan Miró; reproductions of works by Mondrian, Domela, Brancusi, Klee, Matisse, Moholy-Nagy, and Cartier-Bresson; Dylan Thomas’ poem “The Mouse and the Woman”; “Dada Diary (1916-1936)”; and “Painting and Reality” with a discussion among Louis Aragon, Fernand Léger et Le Corbusier. The penultimate issue of the magazine, No. 26 is especially sought after for Marcel Duchamp’s cover featuring a silver comb, which Joyce joked to Sylvia Beach was the one used to comb out “Work in Progress.” It also contains an excerpt from that work, as well as poetry by James Agee and Muriel Rukeyser; photography by Man Ray, Brassai, and Weston; and a song by Aaron Copland. All are in surprisingly fine condition. (ST15753k)

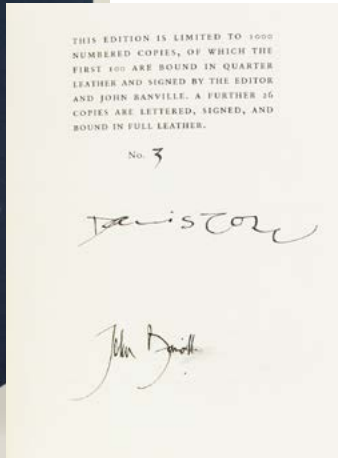
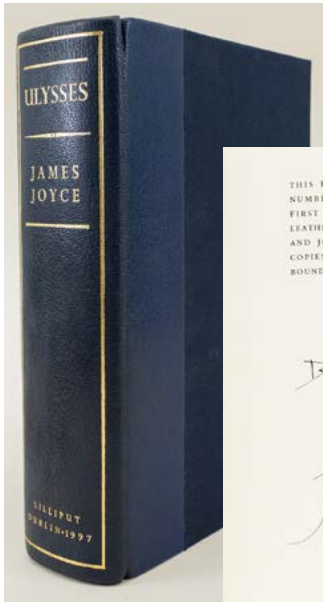
150 (JOYCE, JAMES). TWO WORLDS MONTHLY. (New York: Two Worlds Publishing, July, 1926 - September 1927) 238 x 168 mm. (9 3/8 x 6 5/8”). **The journal’s first 11 issues.** Edited by Samuel Roth. Original printed paper wrappers. Isolated pencilled marginalia. Slocum & Cahoon C-68. ♦Five spines with minor chip at tail, short splits to head of six joints, covers of last issue detached and chipped around the edges, covers a little soiled, with a couple of short fore-edge tears, occasional corner creases or short marginal tears, but the leaves clean and fresh, and the fragile volumes otherwise well preserved. **\$3,500 \$1,900**



These 11 issues contain bowdlerized (and unauthorized) reprints of 13 episodes of Joyce’s “Ulysses,” which had been banned in the United States on grounds of obscenity. This bold piracy certainly brought Roth to the attention of the literary world: according to Slocum & Cahoon, “This unauthorized serialization of Ulysses resulted in considerable public indignation and provoked the ‘International Protest’ signed by 167 artists and writers and printed in transition I (April 1927).” Roth had planned to publish 14 installments in 12 issues; however, the 12th issue never appeared individually, though that section did appear in a later two-volume bound edition. Joyce sought and obtained an injunction against Roth, but by that time “Two Worlds” had ceased publication. The author sued for damages, claiming that an American edition of “Ulysses” could make \$500,000. The New York Times reported that Roth countered, “The circulation of The Two Worlds Magazine has decreased very appreciably since the announcement of the articles by Mr. Joyce.” In addition to “Ulysses,” the magazine contains writings by T. S. Eliot, Ezra Pound, Djuna Barnes, Anatole France, D. H. Lawrence, and Octave Mirbeau’s scandalous novel, “Diary of a Chambermaid.” Complete sets of the individual issues are very hard to find, especially in good condition. (ST15753l)

The "Illegal" First Irish Edition of "Ulysses," One of the Rarely Seen 100 Special Copies

151 JOYCE, JAMES. ULYSSES. (Dublin: Lilliput Press, 1997) 240 x 158 mm. (9 1/2 x 6 1/4"). 4 p.l., v-lxxxiii, [1], 739, [3] pp. Edited by Danis Rose. With a foreword by John Banville. No. 3 OF 100 SPECIAL COPIES of the "Illegal" First Dublin Edition, bound in quarter leather and signed by Rose and Banville (from a total edition of 1,000 numbered and 26 lettered copies). Publisher's quarter blue morocco over navy cloth boards, smooth spine with silver lettering. In a blue buckram slipcase. ♦In mint condition. ~~\$4,500~~ \$3,500



This is the first printing of Joyce's masterpiece actually to be done in Ireland—75 years after its initial publication. Generally recognized as the most important 20th-century novel in English, Joyce's chronicle of Leopold Bloom's odyssey through Dublin excited much controversy upon publication in 1922 and was for years a target of censorship, especially in the U.S. and U.K. The present edition also met with some animosity when it was discovered that the editor, prominent Joyce scholar Danis Rose, used some language from the original manuscripts without permission from Joyce's estate. A lawsuit for copyright infringement was issued, and this work subsequently became known as the "Illegal Edition." Despite the unpleasant dispute, Rose's "Ulysses" was lauded for its readability, and was described by the Irish Times as "a landmark edition for first-time readers and life-time fans." Founded in 1984 and still in operation today, the Lilliput Press has published more than 600 titles of Irish interest and is regarded as one of Ireland's most esteemed small publishers. This strictly limited edition of 100 rarely appears for sale: we could trace just one auction appearance (at PBA Galleries in 2005, where a copy was sold for \$1,495, all in). (ST15816-12)

152 (JUDAICA). GROSS, CHAIM, *Illustrator*. THE JEWISH HOLIDAYS. (New York and Paris: Associated American Artists, 1969) 630 x 485 mm. (24 7/8 x 19 1/8"). [28] leaves. Forward by Rabbi Avraham Soltes. No. 162 OF 200 COPIES (from a total edition of 250 copies, of which 10 were hors commerce). Light blue cloth portfolio, upper cover with gilt titling, in a matching clamshell box with gilt titling on cover and spine. WITH 11 COLOR LITHOGRAPHS, titled, numbered, and SIGNED BY CHAIM GROSS. Text printed in red and black. ♦In mint condition. ~~\$1,750~~ \$1,400

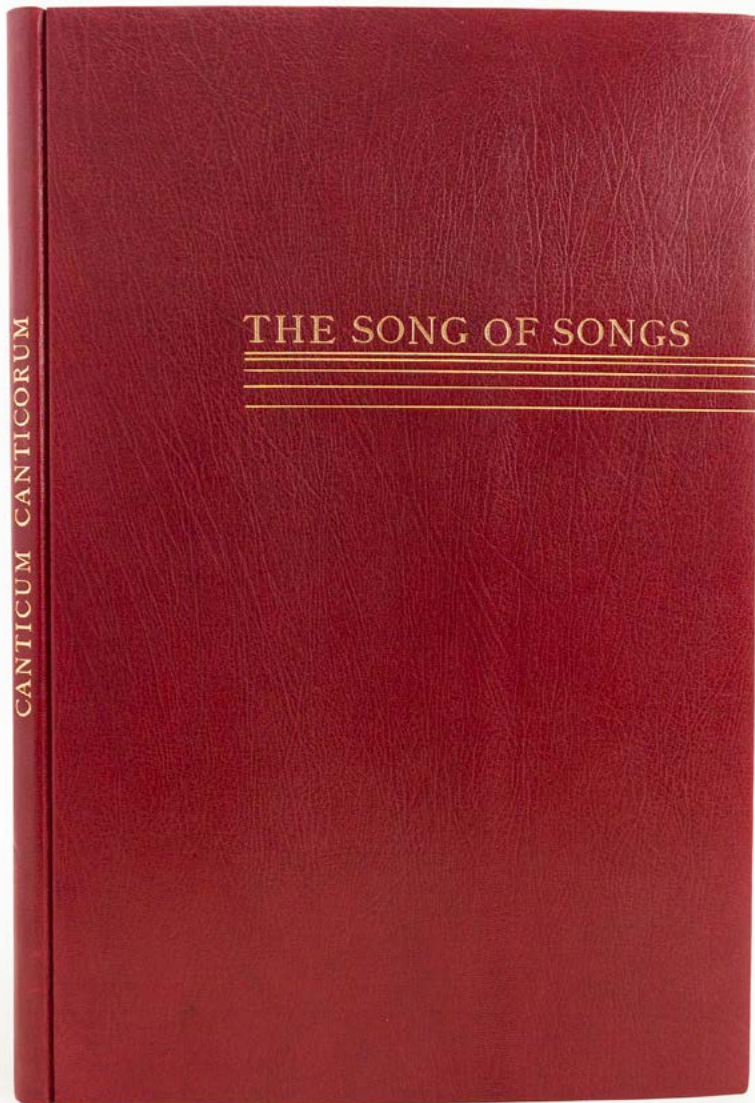
In this jubilant exploration of faith and community, prominent Jewish artist and émigré Chaim Gross (1902-91) presents a joyful mix of animated figures, bright colors, and decorative lettering in a series of lithographs illustrating the 10



holiest days of the Jewish calendar. Displaced from his small village in the Carpathian Mountains during the First World War, Gross in 1921 immigrated to America, where he studied at the Beaux-Arts Institute of Design in New York. He specialized in sculpture and printmaking, employing the method of direct carving he helped pioneer and for which he would predominantly be known. Following the Second World War, Gross became increasingly interested in Jewish subjects, and travelled to Israel on several occasions to complete a sculpture of its first president, Chaim Weizmann, as well as to make watercolor sketches of the countryside. The 11 lithographs in the present series were also conceived as watercolors, lending a dream-like quality to scenes heavy with nostalgia, reverence, and warmth. In the foreword to the present work, Rabbi Soltes explains that "In these lithographs, Gross recaptures the color of his childhood and his skill makes them come alive for those who have shared the experience. For those to whom this vanished world is mere history, Gross offers an emotional insight as well as aesthetic pleasure." (ST15816-09)

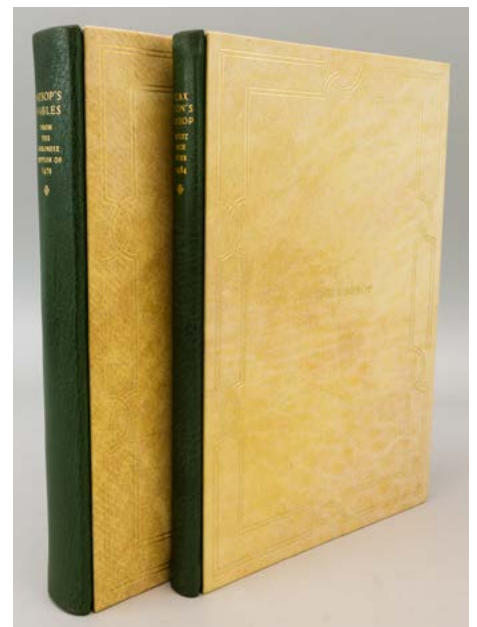
153 **KRAAZ, GERHART, Illustrator. (BINDINGS - ROLAND MEUTER). BIBLE IN ENGLISH. CANTICUM CANTICORUM. THE SONG OF SONGS.** (Frankfurt am Main: Ars Libri Verlag, Gotthard de Beauclair, 1962) 494 x 320 mm. (19 3/8 x 12 5/8"). 40 pp., [2] leaves. Designed by Gotthard de Beauclair. No. 93 of 250 COPIES IN ENGLISH, SIGNED by the illustrator and designer. FINE RED CRUSHED MOROCCO BY ROLAND MEUTER (signed "R. Meuter Ascona" on rear turn-in), upper cover with gilt lettering underlined with four gilt rules, smooth spine with gilt titling, leather hinges. In the original linen clamshell box backed with matching morocco. With 30 lithographs in the text by Gerhart Kraaz, and one additional lithograph in a portfolio. ♦ Slight discoloration from a bookmark in the lower gutter of colophon opening, otherwise in perfect condition. ~~\$3,750~~ **\$2,900**





Handsomely bound and beautifully designed and printed, this very large folio first publication from the Ars Libri Press (later called Ars Librorum) exemplifies the kind of high quality work for which leading German publisher and book designer Gotthard de Beauclair was known. Beauclair (1907-92) began his career at Insel Verlag, where he rose to art director and, according to the Oxford Companion to the Book, "turned inexpensive Insel books into collectors' items with excellent typography." He also founded three different publishing houses, where he produced special, limited editions that made full use of his excellent design and typographical skills. The present item is one such work, recognized by the Association of German Book Artists as one of the most beautiful books of 1962. Gerhart Kraaz (1909-71) studied painting and worked as a graphic designer before becoming a serious book illustrator. The present title is considered his first major work in the realm of bibliophilic editions. His illustrations in charcoal are sensuous and shadowy, capturing the romance and allure of the most beguiling Old Testament book. This edition in English appeared the same year as the German language edition, but is much rarer—apparently the publisher cancelled a number of copies and very few ever made it to market. The binding, characterized by an elegant simplicity, is appropriate for the subject matter and for the stately, large-format volume. Our binder, Roland Meuter, maintains an atelier in Ascona, Switzerland, where he continues to produce imaginatively designed bindings that attract considerable attention. (ST15876)

154 (OFFICINA BODONI). **AESOP.** THE FABLES OF AESOP. PRINTED FROM THE VERONESE EDITION OF MCCCCLXXIX IN LATIN VERSES AND ITALIAN VERSION BY ACCIO ZUCCO, WITH THE WOODCUTS NEWLY ENGRAVED AND COLOURED AFTER A COPY IN THE BRITISH MUSEUM. [with] THE FIRST THREE BOOKS OF CAXTON'S AESOP. (Verona: Officina Bodoni, 1973) 255 x 182 mm. (10 x 6 3/8"). **Two volumes.** With an epilogue by Giovanni Mardersteig. No. 131 OF 160 COPIES. Publisher's stiff vellum backed with green morocco, top edges gilt. WITH 68 FINE HAND-COLORED WOODCUTS by Ann Bramanti (66 of these full-page), colored via pochoir by Daniel Jacomet to recreate the illuminated miniature effect of the British Library colored copy of the Veronese Aesop of 1479 (upon which the present edition is based). Printed on Magnani mouldmade paper with goose watermark. Volume I: the Latin text of the 1479 edition, with Italian translation; volume II: the English text, based on Caxton's 1482 translation. Prospectus laid in. Mardersteig/Schmoller 182. ♦ Vellum grain showing variation, as always, otherwise in mint condition. ~~\$8,500~~ \$6,500



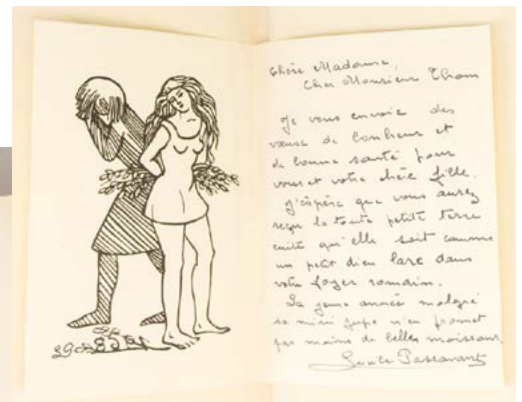
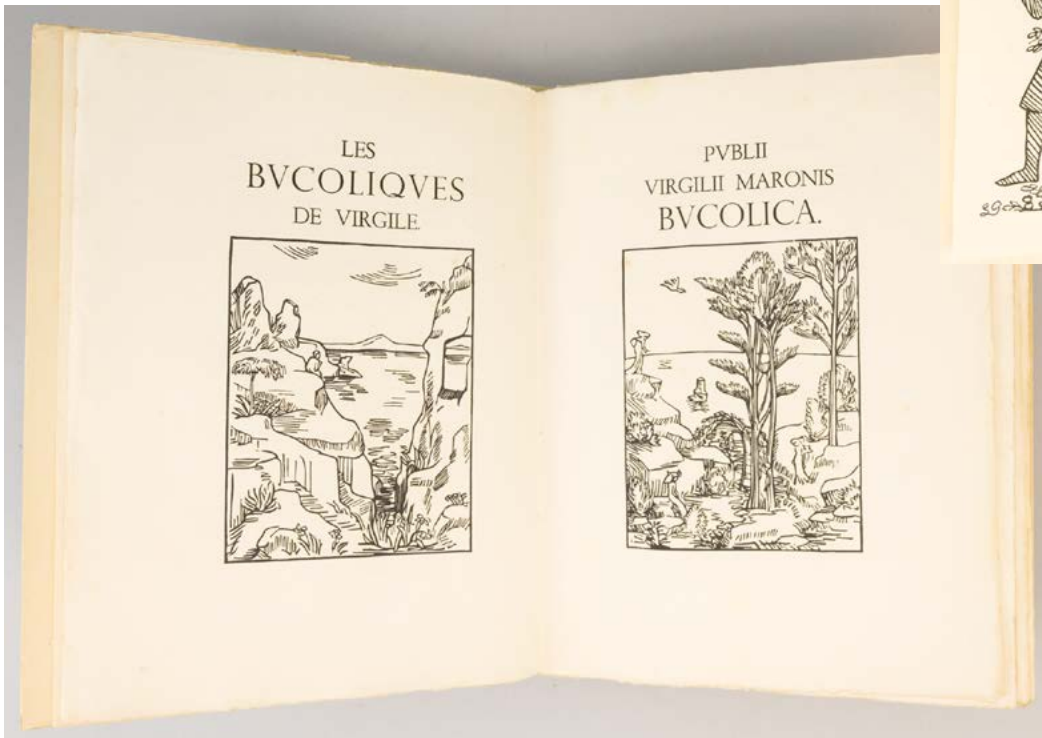
This beautiful limited edition of Aesop is generally considered to be the finest book from Officina Bodoni, and is thought by many to be among the half dozen

greatest private press books ever printed. Probably the most important (certainly the longest-lived) 20th century Continental private press, Officina Bodoni was founded in 1922 by Hans Mardersteig, who later changed his first name to Giovanni. Like Sweynheym and Pannartz, the first printers in Italy, Mardersteig was born in Germany, but moved to Italy as an adult and set up his hand press in a small village there. Will Carter has called Mardersteig “probably the finest pressman the world has ever seen or is ever likely to see,” and it is difficult to overstate the pleasure derived from the precision of the Officina Bodoni books. Based on a beautiful hand-colored copy of the Aesop of Giovanni Aloise, the third printer in Verona, the Officina Bodoni Aesop celebrates the golden anniversary of Mardersteig’s founding of his press. (ST14304)



With an Inscribed Original Wood Engraving by the Artist

155 PASSAVANT, LUCILE, *Illustrator.* VIRGIL. *LES BUCOLIQUES.* (Paris: Philippe Gonin, 1951) 327 x 248 mm. (12 7/8 x 9 3/4"). 111, [2] pp., [1] leaf (colophon). Translated by L'Abbé Delille [pseudonym of the Chevalier de Langeac]. ONE OF 200 COPIES. Loose as issued in publisher's cream-colored wrappers and vellum-backed portfolio, black titling on spine. In a later patterned paper slipcase. With 80 wood engravings by Lucile Passavant. First preliminary leaf warmly inscribed "To Ed and Mary [Thom?]" from "[Denise?] and Louis"; second preliminary leaf inscribed by the artist to the Thom's; a greeting card illustrated and inscribed by the artist to Mr. and Mrs. Thom laid in at front. ♦ A hint of soil to spine, corners worn to boards, faint freckling to covers, the text with isolated trivial foxing, but an excellent copy, the text clean and fresh, and the binding a good deal more than good enough. ~~\$3,000~~ \$1,900



This is a finely printed and illustrated edition of Virgil's first century B.C. pastoral poems, with intriguing provenance. These evocative and mysterious eclogues (or bucolics) are of great importance as an inspiration for the entire European tradition of pastoral poetry. Additionally, they provided an oblique commentary—of considerable

contemporaneous interest—on Roman politics during the time that Gaius Octavian Caesar consolidated his power in the age of post-Julian turmoil. In terms of its modern importance, the book is a showcase for sculptress, painter, and wood engraver Lucile Passavant (1910-2012), who began her career as a voluptuous model posing for French sculptor Aristide Maillol (1861-1944). Though married, he fell in love with her, and she became his mistress. Maillol's close friend and patron, Count Harry Kessler (of Cranach Press fame) wrote in his diary, "in addition to having the kind of young, firm, heavy body that Maillol loved, Lucile was indeed a bright girl, with a talent for sculpture. Her work compares quite favorably with what Maillol was doing at that time. Her young mind was like a sponge, soaking up the master's sense of form and design. She also picked up his sense of graphic design. She carved woodcuts to illustrate classical poetry just like Aristide had done years earlier. She was a natural." As for provenance, the connection between Mr. and Mrs. Thom and Passavant may have been of some importance, as the French notes from the artist to the owners here reflect a friendly relationship. (ST12683-286)

156 **POGÁNY, WILLY, Illustrator and Designer. WAGNER, RICHARD. TANNHÄUSER.** (London: G. G. Harrap & Co., 1911) 287 x 193 mm. (11 1/4 x 7 1/2"). [204] pp. Translated in Poetic Narrative Form by T. W. Rolleston. No. 187 OF 525 COPIES SIGNED BY THE ARTIST. Publisher's full gray leather, upper cover with blind-

stamped lyre/staff/rose ornament and title, smooth spine with title in blind, background leather stippled, pictorial endpapers, top edge gilt, other edges untrimmed. IN THE ORIGINAL (slightly soiled) PICTORIAL BOX. LAVISHLY ILLUSTRATED BY WILLY POGÁNY, with illustrated title and half title printed in colors, frames and decorations on every page of text, numerous vignettes in the text, 44 full-page illustrations(these predominantly printed in black and orange, but some also with gray-green and blue ink, all on toned paper), small mounted color insert to frontispiece, and 16 MOUNTED COLOR PLATES. Inside cover of box with bookplate of "P. W." ♦A hint of rubbing to extremities and head and tail of spine, free endpapers with minor offsetting from turn-ins, but AN ESPECIALLY FINE COPY, pristine internally, its binding beautifully preserved by the (usually missing) felt-lined original box. ~~\$1,500~~ \$1,200

Based on Wagner's operatic reimagining of the Medieval poet-knight Tannhäuser, this beautifully produced translation was designed by Hungarian artist Willy Pogány (1882-1955), a successful illustrator and set designer known particularly for his depictions of exotic locales and ancient times.

In addition to illustrating such works as "The Arabian Nights" and "The Golden Fleece," Pogány designed sets for the Metropolitan Opera and Broadway productions as well as Hollywood films. His creations were well suited for the stylings of Wilhelm Richard Wagner (1813-83), a juggernaut of the opera world (as both a composer and a librettist)



whose ambitious oeuvre was often inspired by myth and legend—including his most famous production, the “Ring Cycle,” as well as the present work, first produced in 1845 and frequently revised. When “Tannhäuser” opens, our eponymous hero is a devotee of the goddess of love, having left the world to live in pleasure by her side. In time, however, he grows weary of the delights of the flesh and travels to Rome where he hopes to repent his sins before the pope and win back the favor of his true love, Elisabeth. Tannhäuser is denied absolution, and is told that the pope’s wooden staff would sooner blossom than forgiveness be bestowed upon him. The miracle eventually does come to pass, but not before Tannhäuser returns home to find that Elisabeth has perished in his absence. As he watches her funeral procession, the despairing knight finds redemption in his love for Elisabeth before succumbing to his own death. Pogány’s ethereal illustrations here capture the romance and magic of Wagner’s narrative, transposing the scenes and characters of lore into dreamy full-color plates, while layered Art Nouveau illustrations add sustained visual interest with attractive patterns and unexpected combinations of shapes and motifs. This lovely work is offered here in especially fine condition, thanks to the presence of its original box. (ST15816-42)

157 SCHMIED, FRANÇOIS-LOUIS, *Illustrator.* MARDRUS, DR. J.-C. HISTOIRE CHARMANTE DE L’ADOLESCENTE SUCRE D’AMOUR. [A CHARMING HISTORY OF SWEET ADOLESCENT LOVE]. (Paris: F.-L. Schmied, 1927) 318 x 241 mm. (12 1/2 x 9 1/2”). 8 p.l. (first four blank), 145 pp., [9] leaves (last four blank). FIRST EDITION. No. 50 OF 170 COPIES, SIGNED BY SCHMIED. Unbound as issued in original printed paper wrappers. With 14 full-page color wood engravings (including the frontispiece signed in pencil by Schmied) and 635 color panel borders, line fillers, and tailpieces in the Art Deco style, all by Schmied. Recto of limitations page with a facsimile inscription by the author to Schmied. Carteret IV, 263. ♦Short ink mark to margin of title page, just the faintest isolated smudge or freckled foxing, otherwise a very fine copy, clean and fresh, with the fragile wrapper unsoiled and remarkably well preserved. ~~\$5,500~~ \$3,900



This is an excellent example of the impressive book arts productions of François-Louis Schmied (1873-1941), a man who raised Art Deco to its highest level in the field of bibliophilic publishing in France and someone who generally was responsible (as here) for every aspect of the production of his books. He engraved all of the woodcut decorations and plates for “Histoire,” and printed them himself as well as designed the layout of the text, which was printed with the assistance of his son Théo and P. Guillemat. The text here is a love story set in the Middle East, the work of Dr. Joseph-

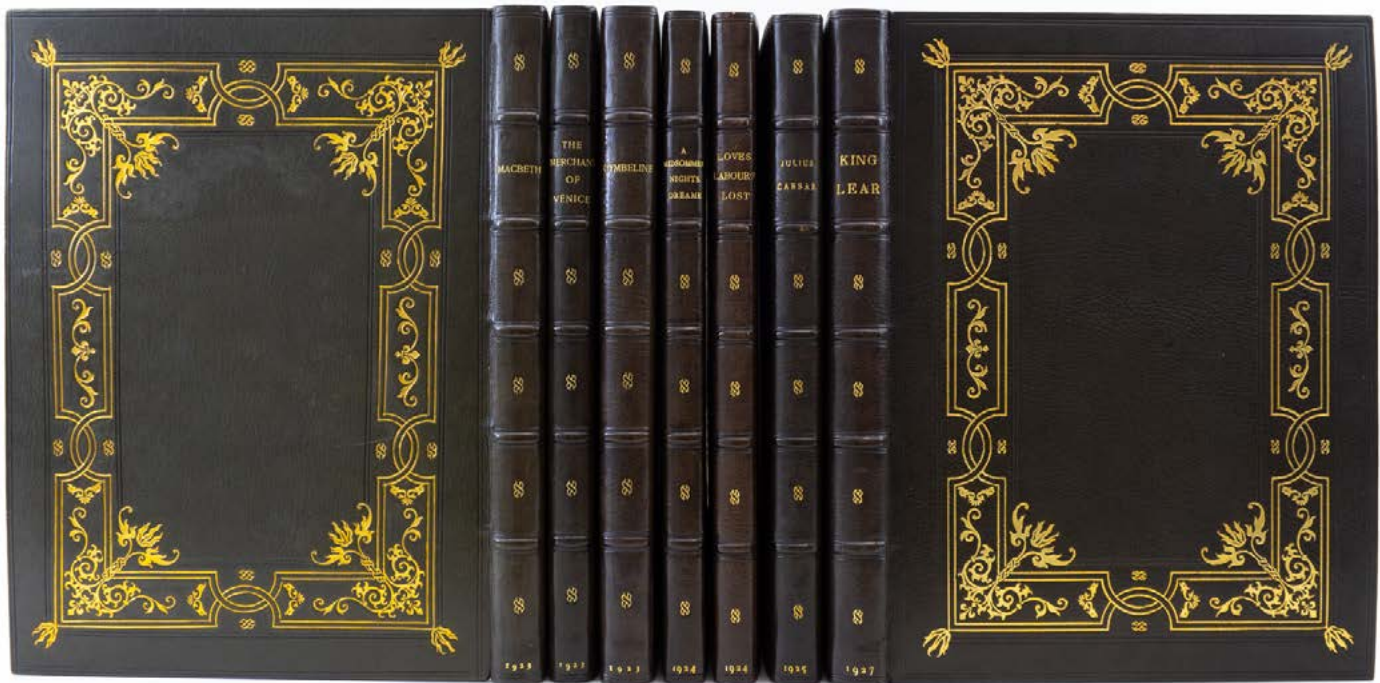


Charles Mardrus (1868-1949), who described himself as “Muslim by birth and Parisian by accident.” Born in Egypt and educated in Lebanon, the physician and eminent Orientalist was a fixture in the intellectual circles of Paris, where he helped to inspire the rage for all things Oriental. He produced a well-received,

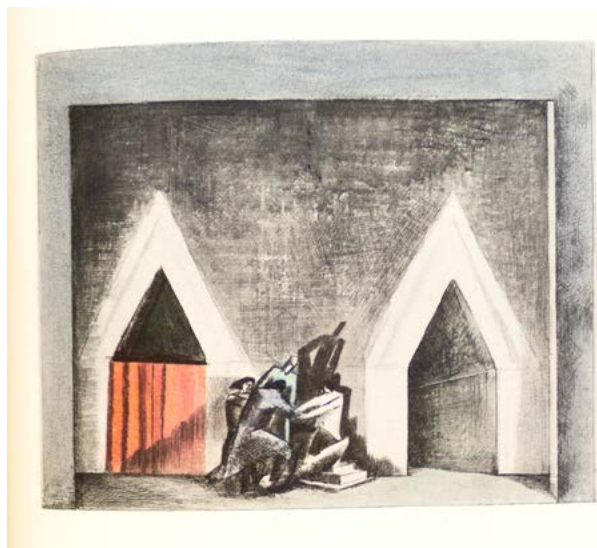
unexpurgated translation of "One Thousand and One Nights," and was commissioned by the French government to produce a translation of the Koran. He gives full credit to Schmied for the realization of the present work in his inscription, which reads: "Dear Schmied, it is to please you that this unpublished text has been developed. Without you, without your enthusiasm, it would still be in nothingness. Your friend, J. C. M." (ST12683-048)

The Rarely Seen Complete Set of Seven Volumes in the Deluxe Bindings

158 (SHAKESPEARE HEAD PRESS). SHAKESPEARE, WILLIAM. *THE PLAYERS' SHAKESPEARE* . . . NEWLY PRINTED FROM THE FIRST FOLIO OF 1623. (Stratford-upon-Avon: Shakespeare Head Press, [1923-27]) 328 x 242 mm. (13 x 9 1/2"). **Seven volumes.** No. 11 OF 106 SIGNED SETS printed on Batchelor's Kelmscott paper, this being one of 100 copies for sale, from an overall edition limited to 606 copies, each volume signed by the editor Harley Granville-Barker, the art editor Albert Rutherston, and the volume's illustrator. Publisher's deluxe chocolate



brown morocco by Riviere & Son (three volumes) or olive brown morocco by Zaehnsdorf (four volumes), sides tooled in gilt with a Grolieresque-style border containing dolphins, fleurs-de-lys, acanthus leaves, and flame tool, raised



bands, spine panels with small gilt "X" tool, gilt titling, top edges gilt, other edges untrimmed. With a total of 42 color collotype plates and 99 woodcuts in the text by Albert Rutherston, Norman Wilkinson, Charles Ricketts, Thomas Lowinsky, Paul Nash, and Ernst Stern. Front pastedown with bookplate of John Herbert Bankes and Mary Priscilla Smith. Ransom, p. 12. ♦ Spines sunned to more closely matching shades of brown, leather with other trivial imperfections (just a hint of rubbing, one volume with small traces of insect activity, faint residue from leather preservative), but the bindings in very fine condition, bright, essentially unworn, and making a very pleasing appearance on the shelf. Occasional minor foxing to endpapers or tissue guards, but a clean, fresh, and bright set internally. ~~\$17,000~~ \$12,500

From a press that was established for the express purpose of printing an edition of Shakespeare in his home town, this is a



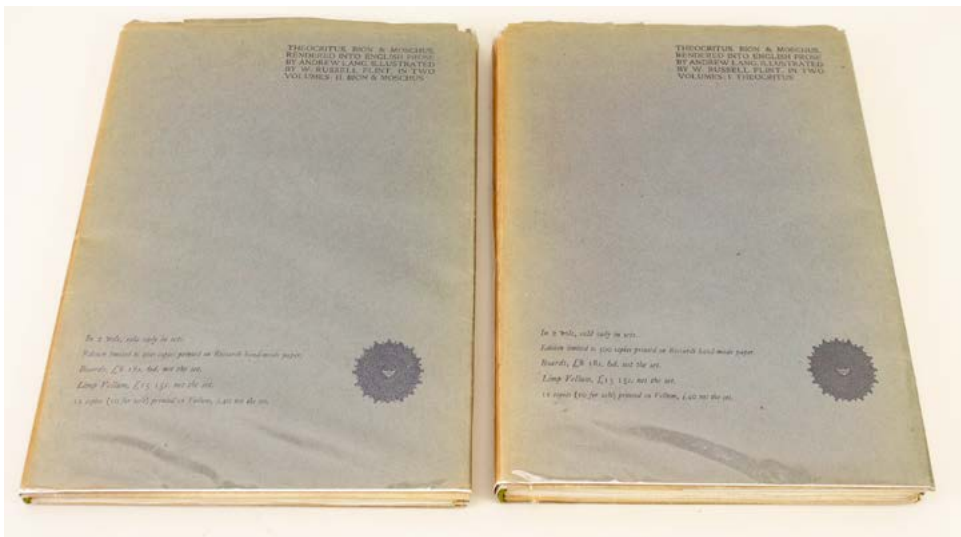
handsome folio-sized series of Shakespearean plays with text from the First Folio, enhanced with illustrations by leading artists of the day and with bindings from two of the longest-running premier binderies in England. The set comprises: "Cymbeline," illustrated by Albert Rutherston (1923); "The Merchant of Venice," illustrated by Thomas Lowinsky (1923); "Macbeth," illustrated by Charles Ricketts (1923); "Loves Labour's Lost," illustrated by Norman Wilkinson (1924); "A Midsommer Nights Dreame," illustrated by Paul Nash (1924); "Julius Caesar," illustrated by Ernst Stern (1925); and "King Lear," illustrated by Paul Nash (1927). Ransom notes that the first two plays were issued on 23 April, the date of Shakespeare's birth. The Shakespeare Head Press was founded in Stratford by Arthur Henry Bullen in 1904 and was acquired after Bullen's death in 1920 by Basil Blackwell of Oxford (and others), who appointed the distinguished scholar-printer Bernard Newdigate (1869-1944) as typographer. Under Newdigate, the Shakespeare Head Press produced a substantial number of impressive editions, sometimes employing a hand press used by William Morris at the Kelmscott Press. According to Franklin, while under Newdigate's direction, the Shakespeare Head Press "became the most mature and sophisticated of the private presses." Both the Zaehnsdorf and the Riviere workshops opened in the second quarter of the 19th century, and quickly became leading West End binderies, continuing in business well into the 20th century. While individual volumes from the present series appear on the market with some regularity (though not usually in the deluxe binding), complete runs of the seven volumes of the deluxe edition are rarely seen. (ST17069)



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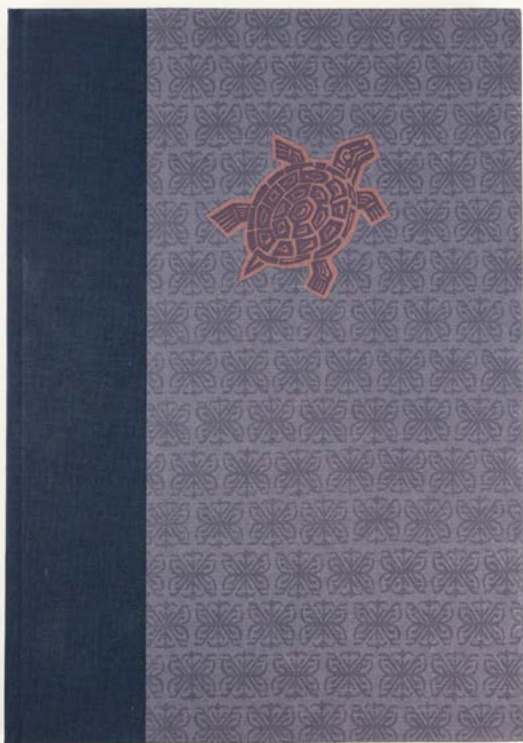
159 (VELLUM PRINTING). (RICCARDI PRESS). THEOCRITUS, BION, and MOSCHUS. THE IDYLS. (London: [Printed in the Riccardi Press Fount by Chas. T. Jacobi for] The Medici Society, 1922) 267 x 203 mm. (10 1/2 x 8"). **Two volumes.** Rendered into English prose by Andrew Lang. No. 10 OF 12 COPIES ON VELLUM, only 10 of which were for sale, and 500 copies on paper. Original limp vellum, green silk ties, gilt titling on front covers and spines, top edges gilt, other edges untrimmed. In the rarely seen original blue-gray printed dust jackets. Woodcut printer's devices, illustrated title pages, and 20 COLOR PLATES with captioned tissue guards, AFTER WATERCOLORS BY WILLIAM RUSSELL FLINT. Title pages printed in blue and black. Ransom, p. 395; Tomkinson, p. 149. ♦Vellum covers darkened as a reflection of grain, but A SPLENDID COPY, the uncommon jackets with only minor defects, the vellum leaves smooth and bright, the bindings and ties entirely unworn. ~~\$5,000~~ \$4,000





Featuring a classical text perfect for Flint's illustrations of sensuous female forms, this is one of the last of the artist's highly agreeable corpus of books done for the Riccardi Press, offered here in its deluxe form and in surely unsurpassable condition. A third century B.C. Greek from Sicilian

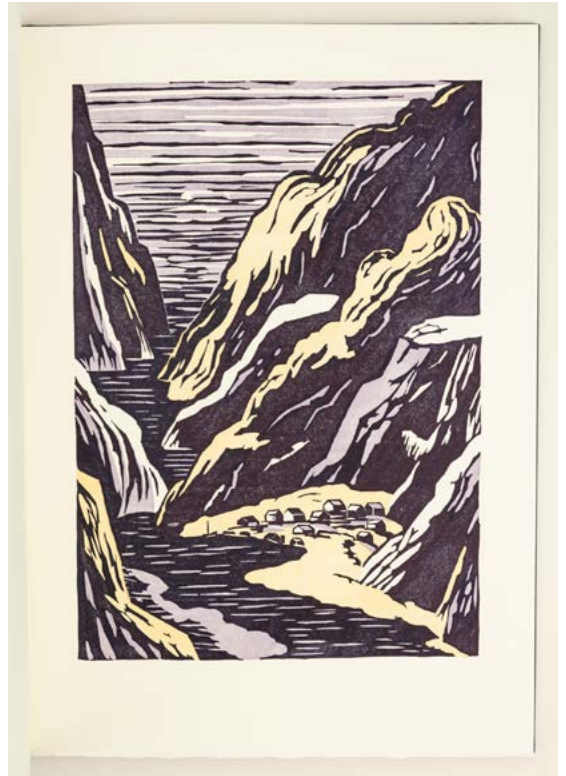
Syracuse, Theocritus was the greatest of Greek pastoral poets, and his "Idyls" served as the model for Virgil's "Eclogues." Although set in the world of shepherds sheltering in the shade and singing to the music of panpipes, the "Idyls" are by no means artless; instead, they are highly wrought compositions that often meditate on the poetic craft itself. Andrew Lang (1844-1912), who translated the poems into English prose, was a well-known classicist, literary critic, poet, folklorist, and writer of fantasy novels. While neither the imprint nor the colophon mentions the Riccardi Press, the emblem of the press is at the back of each volume, and the colophon includes Charles T. Jacobi as pressman. While Flint did fine work in various media, he became known in the 1920s as a master of the watercolor nude (primarily through books like the present one) and this made his reputation, even if he had hoped for recognition in a broader way. The dust jackets, very often missing, have preserved the bindings and the delicate ties in pristine condition here. (ST15800)



160 (YOLLA BOLLY PRESS). DINESEN, ISAK. BABETTE'S FEAST. (Covelo, California: Yolla Bolly Press, 1997) 330 x 230 mm. (13 x 9"). 1 p.l., 51 pp., [1] leaf (colophon). With afterword by Richard Olney. No. 64 OF 250 COPIES (225 of them for sale), signed by Olney and Wikström. Publisher's patterned blue paper boards backed with navy cloth, upper cover with the printer's turtle device onlaid in printed purple paper. In the original blue cardboard slipcase. With 19 woodcuts by Karin Wikström, two of them full-page, all printed in colors. Prospectus laid in at front. ♦ In mint condition. ~~\$950~~ \$750

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