



PHILLIP J. PIRAGES

Fine Books and Manuscripts



2021 New York International Antiquarian Book Fair: Virtual Edition



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Online at abaa.org/vbf*

1 VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A SMALL PSALTER-HOURS IN LATIN, WITH IMMENSELY CHARMING MARGINALIA. (France, first half of 14th century) 110 x 82 mm. (4 3/8 x 3 1/4"). Single column, 12 lines in a gothic book hand. Rubrics in red, line ends in pink and blue with gold accents, each leaf with one or more one-line initials in blue with red penwork or gold with blue penwork, each leaf with one two-line initial painted pink or blue, four of these INHABITED BY A HUMAN FACE, and the other with decorative vines, all on a gold ground, one side of each leaf with A FULL BORDER composed of pink and blue tendrils accompanied by spikey gold decoration and gold accents, often terminating in ivy leaves, and incorporating EXTRAORDINARILY CHARMING EXAMPLES OF MARGINALIA, INCLUDING BEASTS, HUMANS ENGAGED IN VARIOUS ACTIVITIES, AND HUMAN-BEAST HYBRIDS. ♦ Vellum a little soiled, a few leaves with small stains (one touching text but not obscuring meaning), a few instances of light rubbing or chipping to decoration and marginalia, but on the whole these condition issues minor, and the leaves very well preserved WITH ESPECIALLY DESIRABLE MARGINALIA. \$5,500 each



Though diminutive in size, these leaves contain enormously appealing marginal decoration in the form of humans, animals, and hybrid creatures inventively incorporated into the lively borders in manners that range from adorable to bizarre. Especially popular in Flanders, Northern France, and England during the 13th and 14th centuries, marginalia such as these comprise some of the most memorable and entertaining images to be found in any Medieval manuscripts. Despite being found largely in religious books such as Psalters and Books of Hours, the images are often strange, humorous, or even outrageous, and they provide us with consistent delight. Being by definition outside of the central text or miniature, the margins seem to have been a place where illuminators felt more at ease to experiment, resulting in highly imaginative and unique artistic expressions. *The present specimens come from a fragmentary manuscript, with many leaves either missing or rendered defective where portions of the vellum were cut away.* Fortunately, this group of leaves is intact and retains much marvelous imagery, including the torsos of various people emerging from bezants and tendrils: a woman pulling on two tangled ropes above her (perhaps meant to be the ropes of church bells?), another woman holding a long pole with an orange flag and spear at the top, a trumpeter with two faces—each blowing into a long instrument held in each of his hands, a man reaching up to grab onto a decorative initial, and a nun in a habit with the body of an orange-colored beast. Also included here are various human heads (some in unusual hats and cowls), the head of a beast with exceptionally long, gold antlers, another beast with long ears expelling a decorative ivy tendril from its mouth, and a creature with the head of a stork and the legs of a mammal with a long, bushy tail. Marginalia of this caliber and in the nice condition seen here is becoming increasingly rare on the market, making these examples particularly desirable. (ST16985S)



For additional leaves from this same manuscript at different price points, please click here to go to our website.

2 VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A LARGE BOOK OF HOURS IN LATIN. (France [probably Besançon], 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2") Single column, 15 lines in an elegant gothic book hand. Rubrics in dark pink, line enders in pink and blue with white tracery and gold bezants, most leaves with several one-line initials (and/or one or more two-line initials) in burnished gold on dark pink and blue ground with white tracery, EACH SIDE WITH A LOVELY PANEL BORDER composed of hairline vines with gold ivy and bezants, variously with colorful acanthus and flowers, SOME WITH ATTRACTIVE VASES OR ESPECIALLY IMAGINATIVE FLOWERS. ♦ A couple leaves with some general light yellowing or soiling to vellum, occasional (mostly minor) marginal spots or stains, some leaves with a thumb smudge or two to the borders (one or two with more noticeable smudges, but with interesting border decoration to compensate), but on the whole this group in very nice condition—clean, bright, and well preserved. \$300 each



From a (defective) Book of Hours with notably large leaves probably produced in Besançon, these leaves feature very pretty panel borders with unique flourishes on every page, including colorful acanthus presented in attractive formations, gilt or painted vases with lovely flower arrangements, and large, fanciful single flowers with exaggerated petals, stamens, and leaves. Luxurious touches such as the numerous gilt initials, several dozen gilt bezants and ivy leaves in each panel border, and the unusually wide margins point to this manuscript having been a costly production. (ST17060F)

For additional leaves from this same manuscript at different price points, please click here to go to our website.

A Beautifully Preserved, Complete, Vernacular Book of Hours

3 A BEAUTIFUL ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN DUTCH, WITH FIVE ATTRACTIVE MINIATURES. USE OF UTRECHT. (Utrecht, ca. 1440-50) 150 x 105 mm. (5 7/8 x 4"). [149] leaves. One flyleaf excised before f. 1 and last two flyleaves pasted down to lower cover, but textually COMPLETE. Single column, 16 lines in a very pretty gothic textura. Contents: [blank] (f. 1); Calendar (f. 2); [blank] (f. 14); Hours of the Virgin (f. 16); Short Hours of the Holy Spirit (f. 63); Short Hours of the Cross (f. 86); Penitential Psalms and Litany (f. 95); Communion Prayers (f. 114); Office of the Dead (f. 120); Prayers attributed to Thomas Aquinas and St. Augustine (f. 146). Attractive 16th century calf over bevelled wooden boards, covers with a series of blind-ruled frames, the space between the rules tooled in gilt with columns, flowers, acorns, and leaves, center of upper cover with intricate gilt arabesque, center of lower cover with large gilt fleur-de-lys with flowers emanating from it, raised



bands, apparently rebacked (and if so, very expertly), preserving most of original backstrip, compartments each with central gilt flower stamp flanked with gilt leaves, all edges gilt (corners neatly restored, lacking clasps and catch plates). Rubrics in red, many one- and two-line initials in red or blue, 25 FOUR-LINE INITIALS painted either pink or blue with white tracery, some inhabited with a flower, on burnished gold ground, or the initials in burnished gold on pink and blue ground, each initial accompanied by a painted and gilt bar along inner or outer edge of text and running the length of the text block, terminating in floral sprays, WITH FIVE FULL-PAGE MINIATURES framed in gold (four of these miniatures also with burnished gold background), EACH MINIATURE AND THE FACING PAGE WITH FULL BORDERS incorporating gilt and painted leaves, trefoils, and/or ivy connected with intricate hairline vines, the subjects of the miniatures being the Annunciation (f. 15v), Trinity Enthroned (f. 62v), Crucifixion (f. 85v), Last Judgment (f. 94v), and a Funeral Mass (f. 119v). Sewing guards visible on first and last quires made from a 13th century manuscript; faint offsetting between folios 88 and 89, possibly from a Medieval pilgrim's badge(?). See: Defoer, et. al, "The Golden Age of Dutch Manuscript Illumination," pp. 75-86. ♦ Joints cracked about an inch at head and tail, leather with minor dings and abrasions, gutter open at first and last quires, but the early binding very secure, unusually lustrous, and in excellent condition overall. Occasional light soiling to vellum, margins trimmed a little close in some places (slightly cutting into the marginal decoration on a couple pages), burnished gold on facing miniatures and initials showing slight wear, green walls of Office of the Dead miniature either flaked or faded (due to type of pigment used), other trivial imperfections, but all these faults quite minor, and the contents by and large IN LOVELY CONDITION, WITH THE MINIATURES VERY WELL PRESERVED. \$120,000



This enchanting little prayer book, written entirely in a vernacular language, features five very attractive miniatures, many gleaming burnished gold initials, an attractive early binding, and an excellent state of preservation. The text here is the popular Middle Dutch translation of the Book of Hours by Geert Groote (1340-84), founder of the Brethren of the Common Life. A practitioner of the "Devotio Moderna" ("Modern Devotion"), Groote believed in the importance of a strong personal

connection to the divine, achieved through inner devotion, prayer, and meditation. In addition to Groote's text, this manuscript also contains seven other prayers in Dutch, including those recited for Communion. Although this manuscript has, in the past, been advertised as a product of the Masters of Zweder van Culembourg (including when it was first offered at auction by Sotheby's in 1995), we can now definitively say that it has nothing to do with that circle of illuminators. Stylistically, the present work has more in common with the so-called Masters of Otto van Moerdrecht, the name given to a variety of Dutch artists active in the 1430s and '40s, all working in a similar mode (rather than to a specific master or workshop). According to Defoer et al, the work of these miniaturists "exhibit varied compositional formulas and bright, highly contrasting colors. . . . The small, somewhat doll-like figures appear rather wooden, but their expressive gestures give the scenes a varied and vivid character." There are also a number of stylistic and compositional elements in this manuscript that suggest a possible association with an artist formerly referred to as the Master of the Boston City of God, and now known to be Antonis uten Broec, a miniaturist active in the 1450s and '60s. Though this attribution remains speculative and further research would be needed to confirm this hypothesis, if correct, our manuscript would be a very early example of his work—probably executed before he had developed a mature, firmly recognizable style. Whoever the artist(s) responsible for the miniatures, the



paintings all show a consistent use of bright colors—mostly blue, green, and a particularly vivid orange—coupled with softer pinks and browns, and the dazzling use of heavily raised burnished gold. Thickly applied and mirror-like, the gold shines and sparkles in the light, enhancing the spiritual experience. Although the subject matter of these miniatures is fairly standard for a Book of Hours, there are two in particular that stand out for their iconography. The first is the miniature of the Crucifixion (f. 85v), with a swooning Virgin supported by John the Evangelist on the left of the composition, and a kneeling female donor figure on the right (apparently dressed in the guise of a widow). Interestingly, she is pictured alone and without the presence of a patron saint or other figure—a highly unusual composition for a Dutch manuscript of the first half of the 15th century. Other unusual features include the drape of her cloak over the frame and into the inner margin (thus bridging the spiritual and temporal realms), and the fact that, in an otherwise vernacular manuscript, she holds a scroll in Latin, which reads “O bone ihesu miserere” (“O good Jesus, have mercy”). The other miniature of note is the Last Judgment (f. 94v), showing Christ sitting in judgment on a rainbow over the Valley of Death, his feet resting on a golden orb, with the Virgin and John the Baptist in the foreground, gazing up at him in adoration. Immediately below Christ, flames emanate from a fissure in the earth—another very peculiar detail—while in the distance we see the dead rising from their graves. The Last Judgment also has the touch of a more refined artistic hand—particularly in the molding of the faces and garments, and the sculpting of the rock formations—than the other miniatures present here, suggesting that it may have been executed by a second artist. The faces of John the Baptist and Christ are especially well defined and beautifully shaded. It goes without saying that prayer books as handsomely painted and well preserved as the present example are highly desirable, and finding one in a very pleasing early binding, in a vernacular language, and complete is quite uncommon. This is also a manuscript deserving of more study, and with significant potential for further discoveries. We are indebted to Dr. James K. Marrow for his keen observations and assistance in researching this manuscript. (ST16819)

A Very Scarce Example of a Complete Early Processional, In Fine Original Pigskin by a Well-Known Ulm Binder



4 A COMPLETE VELLUM MANUSCRIPT PROCESSIONAL IN LATIN. (Bavaria or Germany, ca. 1470) 185 x 125 mm. (7 3/8 x 4 7/8"). [56] leaves, COMPLETE. Single column, with six staves of musical notation composed of four-line staves and a line of text underneath, or a mixture of staves and several lines of text, all written in an angular gothic book hand. CONTEMPORARY ALUM-TAWED PIGSKIN OVER BEVELLED WOODEN BOARDS BY JOHANNES HAGMAYER, covers with several sets of three-line blind rules and tools consisting of rosettes, roosters, eagles, and owls, central panel on upper cover containing a palmette tool enclosed by a mandorla with a flower tool in each corner, panel on lower cover with an “X” shape surrounded by four owl tools, raised bands, fore edge with single brass clasp and catch plate. Rubrics and staves in red, numerous one-line black and/or red initials at the beginning of verses, first page with a slightly larger than two-line “P” in red and filled with filigree designs. Front pastedown with contemporary manuscript notes in Latin by Franciscan Brother Johannes Dillingen dated 1478 (see below), followed by an additional note in German but in the same hand, giving information about the arrangement of the volume’s contents; front flyleaf with note of ownership of the Dominican Klosterkirche Maria Medingen and an

additional illegible note in German in the same hand. For the binding: EBDB tools: s000768; s000773; s000778; s000782; s000783; s000784; s000790; s0001918; workshop: w000017; Kyriass 46; Schwenke-Schunke II, p. 262. See also: Husby, “Another ‘per me’: A Richenbach Binding Discovered in the Huntington Library” in *The Papers of the Bibliographical Society of America*, Vol. 105, No. 3 (2011), p. 307. ♦ Binding with some general light soiling and a couple small stains, upper cover with one small hole in the center and spine with a few tiny wormholes, paper pastedowns with a few minor worm trails, a couple of vellum leaves showing some wrinkling, occasional minor stain or drop of candle wax, a two-inch marginal tear to one leaf, but on the whole AN APPEALING, UNSOPHISTICATED ITEM IN A REMARKABLE STATE OF PRESERVATION, the binding entirely sound and with clear impressions of the tools, and the contents clean and bright throughout. **\$59,000**





Still in its original Medieval binding, with endpapers bearing contemporary inscriptions telling us about its early life, this is a superb example of a completely unsophisticated manuscript of a sort infrequently seen for sale, and one that is little changed from the days it was first put to use.

The manuscript is composed of prayers and music to accompany liturgical processions throughout the year, beginning with a song for Palm Sunday. Made to be portable and given simple decoration, this manuscript would have been well suited for the personal use of a member of a religious community, and evidence here points to its belonging to persons from more than one order. According to an early note on the front pastedown, from at least 1478 it was in the possession of a Franciscan friar and cantor calling himself Johannes of Dillingen, who says that he has corrected this "little book" as best he can, and that no one ought to attempt to change anything unless that person be an expert in the service of the order, or has been a cantor for more than six years. It seems unusual that his additional note about what the manuscript contains is not in Latin, but in German; this possibly suggests he is taking into consideration a second, less educated audience that would need the vernacular to understand how to use the book. It is also unusual that, in addition to his notes at the front of the volume, Brother Johannes has signed "dillingen" in the margins of several pages where

he edited or added content. We know from the front flyleaf inscription that at some point early on, perhaps even from the time of its creation, this manuscript belonged to the Dominican sisters of Maria Medingen—a convent formally founded in 1246 and located just a few miles from Dillingen, in a Bavarian town midway between Stuttgart and Munich. It is not entirely clear which owner came first, though perhaps Brother Johannes' editorial changes suggest that he was adapting for subsequent use in his own Franciscan community a processional originally made for Dominican nuns. The binding here is of great interest. We know it was made by Johannes Hagmayer of Ulm (active 1470-87), based on the presence of eight different tools identified in the German database of blind-stamped bindings, Einbanddatenbank [EBDB] (see identification numbers above), which finds 16 incunabula and one manuscript bound by Hagmayer in German libraries. The Morgan Library holds a 15th century German devotional manuscript on paper bound by him, the catalogue record noting that it "chiefly was purchased for its binding." (Morgan Library MS M.793) In a study of Ulm-area binders of the late 15th century, Husby notes that of the five binderies in Ulm identified by gothic bindings expert Ernst Kyriss, only Hagmayer's stood out for its unique tools. Fortunately, the binding shows no signs of repair and even retains the original clasp and catch plate; it is in especially remarkable condition, given that it seems to have been used with some regularity. The contents are in an equally impressive state, and the presence of small drops of wax located on the occasional vellum leaf is a palpable and rather charming reminder of the setting in which the manuscript would have been employed. Early processionals are quite scarce on the market, especially complete and in well-preserved original bindings. (ST16378)

A Complete, Glittering Book of Hours Stylistically Echoing Jean Bourdichon

5 A BEAUTIFUL ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, WITH A TOTAL OF 17 MINIATURES BY A TALENTED ILLUMINATOR. USE OF ORLÉANS. (France, late 15th century)

210 x 140 mm. (8 3/8 x 5 1/2"). [122] leaves. Single column, 19 lines in an attractive gothic book hand. COMPLETE (with two blank leaves excised from end of final quire, and two leaves possibly excised between ff. 64-65, but the text continuous there, with nothing apparently missing); without a miniature for Lauds, but this section collating complete and opening with a full border and large initial, suggesting that a miniature was never included here. Contents: Calendar in French (f. 1r); blank leaves (later additions) (ff. 13-14); Gospel Lessons (f. 15r); Obsecro te and O Intemerata (f. 21r); Hours of the Virgin (f. 26r); Penitential Psalms and Litany (f. 69r); Hours of the Holy Cross (f. 83r); Hours of the Holy Spirit (f. 86r); Office of the Dead (f. 89r). 17th or 18th century green morocco, covers with gilt-ruled border and panel, raised bands, gilt-ruled compartments, brown morocco label with gilt lettering, original metal clasps and catch plates, 18th century vellum endleaves, all edges gilt. Rubrics in red, many line fillers in pink and blue with white tracery and gold accents, numerous one- and two-line initials in burnished gold on pink and blue ground with white tracery, 14 very pretty three or four-line initials at major openings painted blue with white





tracery, filled with colorful fruits and flowers over shell gold, and the entire initial on a burnished gold ground, the opening of Lauds with a three-quarter border, WITH FIVE SMALL MINIATURES: St. Luke (f. 16r), St. Matthew (f. 18r), St. Mark (f. 19r), Crowning of Thorns (f. 20r), and the Virgin and Child (f. 21r), each with a three-quarter border, AND 12 LARGE MINIATURES WITH FULL BORDERS, all borders composed of colorful acanthus, fruits, and flowers on bare vellum or shell gold ground (or a combination of the two), many inhabited by charming creatures that include birds and hybrid beasts. The subjects of the large miniatures are: St. John on Patmos (f. 15r); Annunciation (f. 26r); Nativity (f. 42v); Annunciation to the Shepherds (f. 47v); Adoration of the Magi (f. 51r); Presentation in the Temple (f. 54r); Flight into Egypt (f. 58r); Coronation of the Virgin (f. 64r); David in Prayer (f. 69r); Crucifixion (f. 83r); Pentecost (f. 86r); and the Raising of Lazarus (f. 89r). Front free endpaper with later titling in red ink reading "Hevres de Nostre Dame/ a l'vsage de Paris [sic]"; a few pencil notations in the calendar done by a later hand. ♦General wear to the leather, but a solid binding. Leaves 107-

08 with small portion of upper corner margin torn away (no loss) and with dampstain in middle of the text (though without any effect on legibility), other isolated defects (minimal creasing, a few lines of text faint, insignificant small spots, trivial smudges, and light stains, minor soiling and thinning, small portion of the border of four miniatures just slightly grazed), but margins generally very ample, and the manuscript on the whole in excellent condition, with fresh leaves, bright vellum, and well-preserved richly painted miniatures. **\$125,000**

Boasting 17 miniatures, amusing grotesques in its borders, and hundreds of illuminated initials, this attractive Book of Hours features a wealth of glittering details and attractive compositions. Each of the five small and 12 large miniatures contains a fully realized scene showing a variety of interiors and backgrounds as well as an accomplished understanding of composition. The artist seems to have been especially adept at organizing scenes with many people, including the Crucifixion (with a large group of soldiers dressed in gold armor), the Raising of Lazarus (with a crowd of people clamoring to witness the event), and Pentecost (with the Apostles gathered in prayer around the central figure of the Virgin). The molding of the faces also demonstrates a sophisticated and subtle hand: tones of gray are used to create shadows and produce a convincing sense of three-dimensionality, while tiny, delicate strokes of red furnish a slight flush in the cheeks. It is difficult to overstate how beautifully executed—and wonderfully preserved—these faces are. Great effort has also been given to architectural details: of particular note is the reliquary that appears in the King David miniature, and the cathedral in the Lazarus miniature, each showing careful penwork and shading.



The artist has also incorporated architectural tracery into the frame of some of the miniatures to add yet another layer of interest to the overall composition. There are stylistic similarities here that suggest a familiarity with the work of Jean Bourdichon of Tours, the official court painter to four successive French kings. As Avril and Reynaud note, Bourdichon was so sought after, and his extant works so fine, that he would have certainly required assistants to meet popular demand (and undoubtedly inspired imitators eager to capitalize on his style). In the present manuscript, echoes of Bourdichon are evident in the use of strokes of gold to illuminate tresses of hair and garments, as well as the lead white paint with touches of red used on the visages of St. John, the Virgin, and the Angel Gabriel, among others. It is also worth noting that the scene of the Annunciation in the present work is extremely similar to an early miniature attributed to Bourdichon himself and sold at Sotheby's on 27 January 2015 (lot 150); that miniature shows a nearly identical composition of figures, with a prie-dieu holding an open book, and set within a grayish-brown niche. There are certainly opportunities here for further research, including certain stylistic tendencies that could provide the basis for a more precise attribution; for example, our figures' noses tend to be quite big, and the eyes are well defined, with heavy lids and shaded with gray underneath, while in the background, uniquely shaped trees are

dotted with gold. Although there is no evidence of previous ownership in this volume, it was almost certainly produced for a patron who lived in Orléans (based on the Use of the Hours of the Virgin) and, judging from the amount of decoration present here, he or she was a person of obvious taste and means. It is a distinct pleasure to leaf through this manuscript and observe the different (and abundant) uses of gold—from the sparkling burnished gold initials, to the subtly shining shell gold grounds, to the legion of gilt details in the miniatures—that emphasize and amplify its status as a luxurious object. (ST16984)

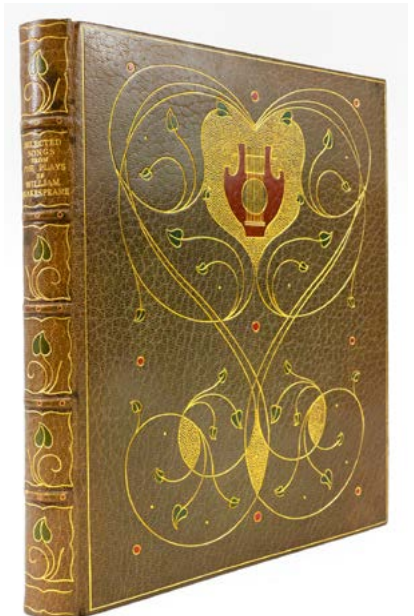
Shakespeare Depicted by Sangorski with Arresting Illumination of Unusual Extravagance



6 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). SHAKESPEARE, WILLIAM. ALBERTO SANGORSKI, Illuminator and Calligrapher. SELECTED SONGS FROM THE PLAYS OF WILLIAM SHAKESPEARE. ([London]: "[D]esigned, written out, and illuminated by Alberto Sangorski" [Colophon], 1920) 255 x 212 mm. (10 1/8 x 8 1/2"). 25, [3] pp. ELEGANT LIGHT OLIVE GREEN CRUSHED MOROCCO, GILT AND INLAID [by Riviere] for London bookseller Charles J. Sawyer (stamp-signed "Chas. J. Sawyer, Ltd., London" on front turn-in), upper cover with inlaid mahogany-brown morocco lyre at head, "strung" with gilt fillets and surrounded by dense gilt stippling, six gilt fillets emanating from the top of this ornament and curling extravagantly below it, with inlaid green morocco leaves at the tips of its extensions, and inlaid red dots accenting the perimeter, raised bands, spine compartments with gilt and inlaid leaf sprig, gilt titling, turn-ins framed with five gilt fillets, stippled and inlaid cornerpieces, ivory moiré silk doublures and endleaves. In a fine full morocco plush-lined box with raised bands and gilt titling. ILLUSTRATED THROUGHOUT WITH EIGHT LARGE MINIATURES within extraordinarily elaborate illuminated borders, FIVE FINE ROUNDELS, FOUR LARGE HISTORIATED INITIALS (a portrait of a young woman, a leaping stag, a skull, and a

landscape with a castle tower), AND 25 ILLUMINATED INITIALS, all with burnished gold. New, expertly matched silk guards. SIGNED by Sangorski in the colophon, following the statement: "This manuscript will not be duplicated." With an early typescript list of the contents laid in at front. Ratcliffe, "Alberto Sangorski" SJR 338 (attributing the binding to Riviere). ♦ Spine slightly sunned to olive brown (just a hint of sunning to head and fore edges of boards), spine with half a dozen barely perceptible tiny dark spots, but A VERY FINE COPY OF AN EXTRAORDINARILY BEAUTIFUL MANUSCRIPT, the binding unworn and lustrous, and the interior pristine, with vellum clean and bright and the paintings perfectly preserved. \$70,000

Written out, decorated, and painted by one of the most accomplished illuminators of the modern era, this attractively bound work celebrates some of Shakespeare's best-known plays with sumptuous miniatures that are in a perfect state of preservation. Songs from "The Tempest," "As You Like It," "Hamlet," "A Midsummer Night's Dream," and other works provide the inspiration for the many delightful miniatures seen here, which display an impressive variety of portraits, outdoor views, and figural scenes—everything from reclining nudes to a particularly lush scene in which a group of spirited hunters return from the woods. The illustrations are all painted with exquisite attention to detail and demonstrate the artist's innate understanding of color, rendering each composition delicate, yet vigorous and vibrantly hued. All Sangorski manuscripts with miniatures are painted with great skill, but this one is particularly arresting. Alberto Sangorski (1862-1932) 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 Riviere, the chief competitor to his brother's firm. The gracefully tooled binding here was commissioned by London bookseller Charles J. Sawyer (1876-





1931), who opened his shop in 1894. According to Brown and Brett's "The London Bookshop," Sawyer provided "anything suitable for a gentleman's library" with specialties in "rare items, early English literature, fine bindings and sporting and colour-plate books." While the binder fulfilling the commission did not sign this work, Sangorski bibliographer Stephen Ratcliffe attributes it to Riviere & Son, and there are examples of Riviere bindings decorated in this Art Nouveau style. But the design here, with its delicate, curving lines creating uncommon shapes, also resembles the work done by members of the Guild of Women Binders. Whoever the artisans involved, the binding is attractively designed and executed using premium materials, and it provides a pleasing cover for the glorious illuminations within. (ST16608)

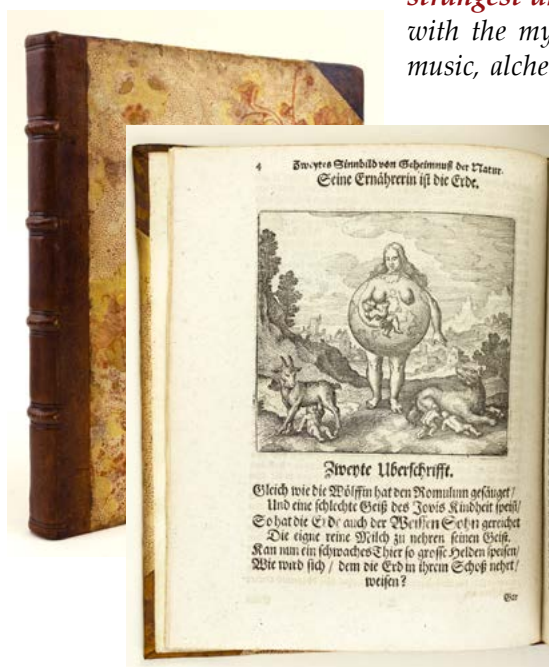
***"Indisputably the Most Beautiful, the Strangest,
And Most Inventive Work of 17th Century Esoteric Alchemy"***

7 (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 rebacked 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**



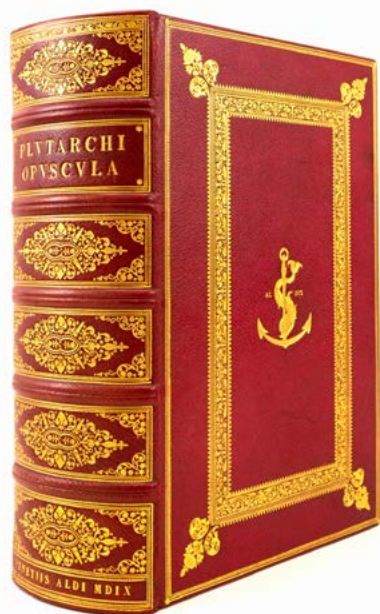
Using the same Merian engravings created for the 1617 original printing (entitled "Atalanta Fugiens"), this is the second edition and the first in German of a work described by Kindlers as "indisputably the most beautiful, the

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



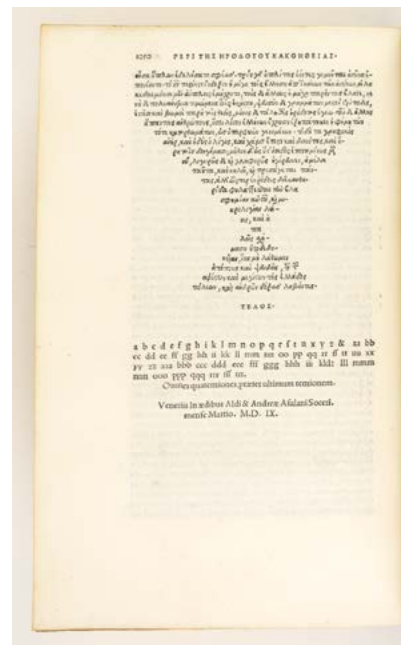
fraternity"; DSB notes that he "helped to organize the publication of the works of Fludd in Frankfurt . . . [and] probably had a hand in the publication of the 'Fama Fraternitatis' (1616)." This is a very scarce edition in commerce (and a good deal rarer than the dramatically more costly first edition): ABPC and RBH record five 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 Exceptionally Beautiful Botfield Copy Of the First Appearance of Plutarch's "Moralia," Covering Newlywed Advice, Flatterer Detection, and Much More about Greco-Roman Society

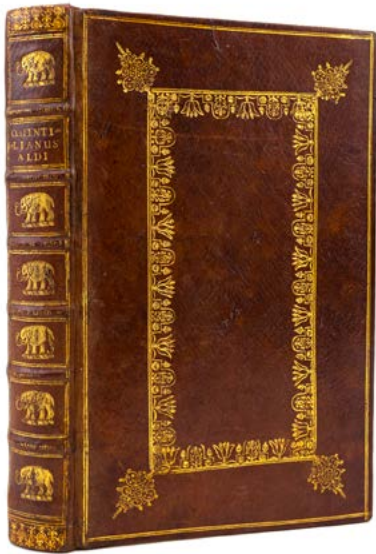


8 (ALDINE IMPRINT). (POST-INCUNABLE). PLUTARCH. OPUSCULA LXXXXII. (Venetiis [Venice]: In aedibus Aldi & Andreae Asulani Soceti, March 1509) 295 x 185 mm. (11 3/4 x 7 1/4"). 8 p.l., 1050 pp., [1] leaf. With a preface in Greek by editor Demetrios Doukas. EDITIO PRINCEPS. Stately 19th century red pebble-grain morocco, gilt, covers with plain and dot rule border, frame of floral and dogtooth rolls, oblique floral cornerpieces, central panel with Aldine anchor and dolphin device at center, raised bands, spines luxuriantly gilt in compartments with complex floral mandorla at center, curling cornerpieces, gilt titling, turn-ins with floral gilt roll, marbled endpapers, all edges gilt. In red morocco-lipped slipcase. With Aldine printer's device on title and final page. Ahmanson-Murphy I, 84; Kallendorf-Wells 92; Renouard 1509/1; EDIT16 37429. ♦Upper cover with short dark line and a couple of small smudges, extremities lightly rubbed, leaves lightly washed and pressed in keeping with bibliophilic fashion at time of binding but AN EXTRAORDINARILY BEAUTIFUL COPY—ENTIRELY CLEAN, FRESH, AND BRIGHT INTERNALLY—IN A MOST ATTRACTIVE 19TH CENTURY BINDING. **\$35,000**

This is the outstanding Botfield copy of the first appearance in print of Plutarch's "Moralia" or "Moral Philosophy," a collection of essays dealing with such diverse topics as fortune, exile, animal intelligence, health, advice for newlyweds, the education of children, benefitting from one's enemies, the value of having few or many friends, how to recognize a flatterer, and many other topics which give scholars insight into Greco-Roman society and obscure cults. The value of the collection is enhanced by the fact that Plutarch borrows liberally from lost Greek works, some of which would otherwise be unknown to us. While lesser-known than the author's "Parallel Lives" of the Greeks and Romans, the moral essays formed nearly half of his output, and were highly influential on later essayists, including Montaigne and Pope. Perhaps the person most singly responsible for bringing down to us the literary treasures of antiquity, Aldo Manuzio (born Teobaldo Manucci, commonly called by his Latin name Aldus Manutius, 1449-1515) established his press in Venice in 1494, produced a long list of classical works, especially of Greek authors and often in first edition, and began in 1501 a series of portable editions of Latin, Greek, and Italian classics that brought widespread popularity in Italy to works that even those of modest means could afford. When Aldus died, virtually all of the important works from classical Greek had been published, and he himself had been responsible for 27 first editions as printer and often as editor as well. The present first edition was edited by Greek scholar Demetrios Doukas, with assistance from Erasmus and Girolamo Aleandro. The attractive binding celebrates our printer, incorporating his famous dolphin-and-anchor device into the design. The work was likely done for former owner Beriah Botfield (1807-63), Member of Parliament, naturalist, bibliographer, and bibliophile. He collected early printed and color plate books, which he bequeathed to the Marquess of Bath. The book resided in the library at Bath's Longleat estate until death duties forced his heirs to send many possessions to auction. Our copy appeared at Christie's in June 2002, when it fetched a hammer price of £15,000 (\$22,260). (ST16646)

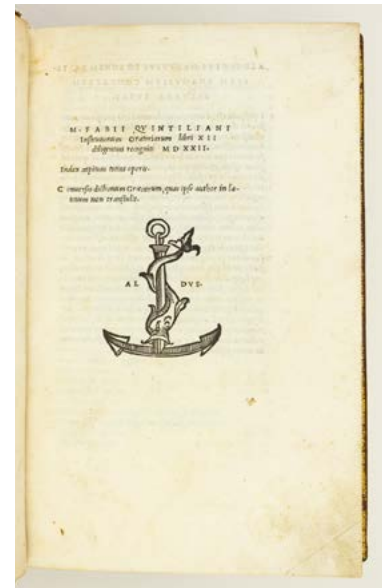


An Outstanding Copy of an Aldine from the Fine Library of Andrew Fountaine



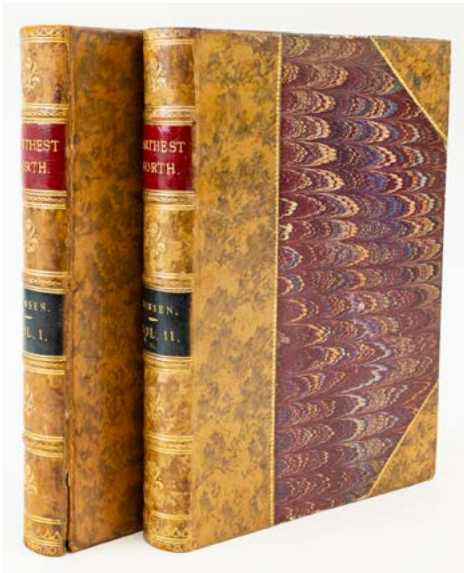
9 (ALDINE IMPRINT). QUINTILIAN. INSTITUTIONUM ORATORIARUM LIBRI XII DILIGENTIUS RECOGNITI MDXXII. INDEX CAPITUM TOTIUS OPERIS. (Venetiis [Venice]: In aedibus Aldi, et Andreae Soceri, 1522 [1521]) 222 x 136 mm. (8 3/4 x 5 1/2"). 4 p.l., 230 leaves. Second Aldine Edition. HANDSOME 18TH CENTURY BROWN DICED RUSSIA, GILT, covers framed by unusual cresting floral roll, oblique fleurons at corners, raised bands, spine compartments with gilt elephant emblem of Sir Andrew Fountaine (see below), gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt (near-invisible repairs to joints). With Aldine dolphin and anchor device on title and last page. Ahmanson-Murphy 168; Renouard 93:14; Kallendorf 184; Adams Q-56; EDIT 16 CNCE 54149; STC Italian, p. 546; Brunet IV, 1025. For the binding: University of Toronto database of British Armorial Bindings, <https://armorial.library.utoronto.ca/stamp-owners/FOU002>, Stamp #4. ♦Tiny, unobtrusive scratch near head of front board, trivial marginal smudging to first, last, and four other leaves, tiny wormhole to tail margin, extending to half-inch trail on two quires, but A BEAUTIFUL COPY, remarkably clean, fresh, and bright internally, with ample margins, and the binding lustrous. **\$4,500**

Bound for a prominent connoisseur, this is a very lovely copy of a work that exerted considerable influence on humanist and Renaissance educational views. A rhetorician of Spanish origin living in Rome, Quintilian (ca. 35 - ca. 95 A.D.) was a respected teacher in Rome, where his pupils included Pliny the younger and the grandnephews of Emperor Domitian. After his retirement, he wrote this treatise as a manual for educating an orator, from early childhood through young adulthood; a complete manuscript of the work was discovered by Poggio Bracciolini, and it first appeared in print in 1470. The first Aldine printing was issued in 1514; our printing was done in 1521, according to the colophon and Renouard, although the title page is dated 1522. The bulk of the volume covers the matter and manner of oratory, while the first two books (of 12) contain important early comments on the theories of education; the final two books constitute a critical history of earlier classical literature, in which Quintilian ranks authors in their respective disciplines, setting Homer and Virgil at the top of Greek and Latin literature, respectively. The work was a bestseller in the Renaissance because, as the Oxford Companion points out, "Quintilian's conception of the purpose of education—to produce not a pedant but a man of high character and general culture—was in harmony with that of the humanists of the 16th century." Former owner Sir Andrew Fountaine (1676-1753) was a well-travelled, Oxford-educated collector of antiquities. He served as Vice-Chamberlain to Princess (later Queen) Caroline, as tutor to William, Duke of Cumberland, and as Master of the Mint, in which position he succeeded Sir Isaac Newton. Books from Fountaine's library are invariably very well preserved, and this one is in an exceptionally fine state, with its untouched text remarkably fresh and bright. (ST16215f)



10 (AMERICANA). HORN, GEORG. DE ORIGINIBVS AMERICANIS. (Hagae Comitatus [The Hague]: Adrian Vlacq, 1652) 150 x 95 mm. (5 7/8 x 3 3/4"). 10 p.l., 282 pp., [1] blank (final quire bound out of order, but complete). FIRST EDITION. Contemporary sprinkled calf, rebaked to style, smooth spine with green morocco label. Flyleaves with older bibliographical notations. Sabin 33014; Field 717. ♦Extremities a little rubbed, leaves a shade less than bright with slightly browned edges, otherwise A FINE COPY, clean and crisp internally, the restored binding solid and not without appeal. **\$950**

An important contribution to the European debate over the origins of Native Americans, this treatise by Leyden historian Georg Horn endorses the theory of Johann de Laet in essays Sabin describes as “supported by an infinite wealth of learning” and “display[ing] a high degree of erudition.” The question of the ancestry of the inhabitants of the New World was of great concern to European Christians who wanted to validate the biblical version of the descent of man. In Renaissance Europe, how humans found their way to the isolated continents in the Western Hemisphere was as much a question of theology as it was of history or anthropology. When noted Protestant theologian Hugo Grotius entered the fray, he turned to philologists and classical historians—rather than to accounts by modern European explorers and missionaries—in support of his argument that North American Indians had Norwegian origins, that Central American peoples had come originally from Ethiopia, and that Peruvians were descended from shipwrecked Chinese. Johann de Laet, who frequently opposed Grotius’ theological views, demolished these imaginative theories by pointing out factual inaccuracies and geographical inconsistencies. He offered 12 possible alternative origins for Native Americans and backed up his suggestions with references to the empirical data gathered by travellers to the New World. His preferred theory designated the Scythians of Northern Asia as the progenitors of the indigenous Americans, and maintained that the migration must have taken place in the distant past. Georg Horn (1620-70) comes in here on the side of de Laet, with the additional suggestion that there had been subsequent immigration to the Atlantic side of the Americas by the Phoenicians and Carthaginians, and to the Pacific side from China. Horn’s treatise cites accounts of early travellers to the Americas, and includes a discussion of the Huron and Iroquois peoples. Field finds in this work “a degree of learning and refinement, which we shall look for in vain, to find bestowed on this vexed question in later days.” (ST14204)

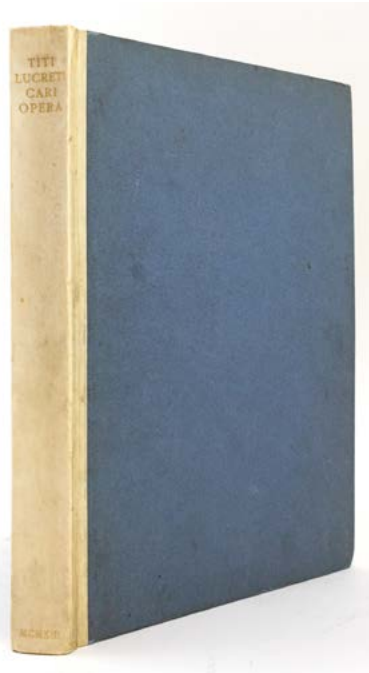


11 (ARCTIC EXPLORATION). NANSEN, FRIDTJOF. FARTHEST NORTH. (London: George Newnes, Ltd., 1898) 235 x 165 mm. (9 1/2 x 6 1/2"). **Two volumes.** Second Edition. Attractive contemporary marbled half calf over marbled boards, gilt-decorated raised bands flanked by plain gilt rules, spine panels with gilt botanical centerpiece. With three frontispieces, one folding map, and numerous illustrations in the text, 110 of them full-page. Front pastedown of each volume with red morocco book label of J. Kimpton. PMM 384. ♦Front joint of first volume cracked (with a little looseness to the board), a little rubbing and a few nicks to leather, short split along one fold of map, endpapers lightly foxed, but an excellent copy, internally clean and fresh in a pleasing binding. **\$450**

First issued in 1897, this amply illustrated work recounts Nansen’s epic pursuit of the North Pole in 1893-96, during which time he travelled closer to the top of the world (86 degrees, 14 minutes north) than had any other known person. He and a small crew set off from Norway in a specially designed boat, and some six months later purposefully embedded it in the ice in order to drift with the Arctic current, which Nansen believed would carry them from the coast of Siberia northwest to the pole. But in mid-drift, he realized the current would not carry him far enough, so he and crewmate Frederik Johansen set out



across the ice with a dogsled. Nansen and Johansen were gone for more than a year before stumbling upon an exploration party from England that eventually returned them to Norway, where Nansen found himself an international sensation. Written in two months, "Farthest North," says author Andrew Nieland, "lacks literary polish, but Nansen's eye for detail and indomitable spirit shine through. Because he wrote while still thawing from his adventures, his story has an exciting immediacy, one that the passing of a century has done little to diminish. As a historical document, as an epic adventure, and as a revival of a worthy hero long forgotten, 'Farthest North' is a tale well worth remembering." Fridtjof Wedel-Jarlsberg Nansen (1861-1930) was a Norwegian explorer, scientist, and diplomat who had a doctorate in zoological and histological studies. Before his voyage toward the North Pole, he had traversed Greenland and told about his journey in "The First Crossing of Greenland" (English translation, 1890). After his Arctic exploits and the publication of "Farthest North," Nansen became a professor of oceanography. He was awarded the Nobel Peace Prize in 1922 for his work as a League of Nations High Commissioner. (ST15557-19)



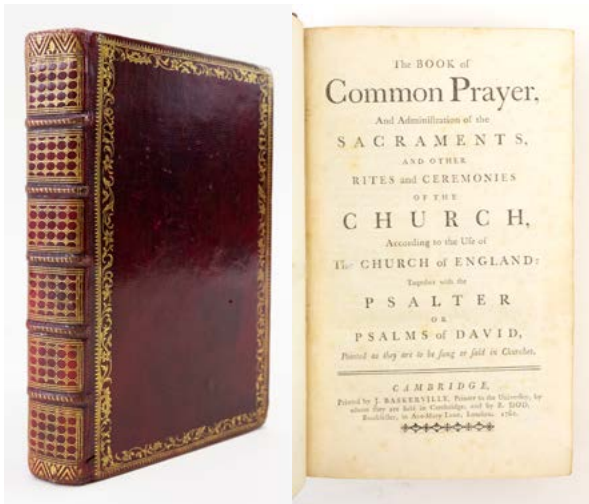
12 (ASHENDENE PRESS). LUCRETIVS. DE RERUM NATURA LIBRI SEX. (Chelsea: In aedibus St J. Hornby [Ashendene Press], 1913) 290 x 200 mm. (11 1/2 x 8"). 4 p.l. (including 3 blanks), 256 pp. ONE OF 65 PAPER COPIES offered for sale, of 85 printed (and five copies on vellum for sale). Original vellum-backed blue paper boards, gilt lettering on spine, edges untrimmed. Six hand-painted initials by Graily Hewitt (the first in gold, the others in blue), hand-painted flourishes at the beginning of each book. Printed in red and black in Subiaco type. Hornby 27; Franklin, p. 239. ♦ Faint soiling to vellum spine and blue boards, edges just a little dusty, a few faint spots to endpapers, but still quite clean, fresh, and bright internally, in a binding with few signs of wear. \$17,500

This is a very appealing but sometimes underappreciated Ashendene gem, a book Hornby modestly says "depends for any beauty it may possess on the proportion of its page." And among the regular Ashendene books printed for sale to the public, it is among the scarcer titles on account of its very limited press run. Written in the first century B.C., the text here is considered one of the best expositions

on the philosophy of Epicurus. Popular in the Roman Empire, it fell into obscurity, before being rediscovered by Italian humanist Poggio Bracciolini in the 15th century. It became one of the most influential humanist texts of the Renaissance and the Enlightenment, inspiring writers and thinkers from Montaigne to Thomas Jefferson, a self-professed Epicurean who owned multiple editions. Colin Franklin calls this Ashendene edition a "masterpiece" and points out the influence it exerted as a model for German private press printing, especially the Bremer Presse (see item #40, below). In addition to its typographic beauty, the book is sought after because of its rarity, particularly in the attractive condition seen here. Founded by Charles Harry St. John Hornby (1867-1946), the Ashendene Press issued 40 books, plus additional ephemeral pieces, from 1895-1935. Less elaborate in appearance and design than William Morris' Kelmscott volumes, but more ornamental than the products of Cobden-Sanderson's Doves Press, the Ashendene books have long been considered the most satisfying of English private press books (ST16977)



13 (BASKERVILLE IMPRINT). THE BOOK OF COMMON PRAYER. [Bound with] STRENGTHOLD, THOMAS and JOHN HOPKINS. THE WHOLE BOOK OF PSALMS COLLECTED INTO ENGLISH METRE. (Cambridge: J. Baskerville and B. Dod, 1762; Birmingham: John Baskerville, 1762) 171 x 105 mm. (6 3/4 x 4 1/8"). [198], [61] leaves. VERY PRETTY CONTEMPORARY CLARET MOROCCO, ELEGANTLY GILT, covers framed with dogtooth roll and fillet border enclosing floral roll, raised bands, spine gilt in compartments with repeating rows of a small tool creating a lattice effect, gilt turn-ins, marbled endpapers, all edges gilt. Cancellans title page with lozenge-and-star printed slip pasted over price at foot of page. Front flyleaf with stenciled ownership: "Hannah Hill / her



Book / January 5 / 1775." Gaskell 20, 21; Griffiths, p. 179, no. 8. ♦Three darkened patches and a scattering of tiny worm tracks on upper cover, corners a bit mashed, occasional mild foxing or minor marginal stains, but generally a fine copy, the text fresh and clean, and in a lustrous binding with no significant wear. **\$1,200**

This is a very attractively bound copy of the fourth and final Baskerville edition of the Book of Common Prayer, and the only one issued in duodecimo format. The Sternhold and Hopkins Psalter, printed the same year and on the same paper, makes a suitable companion. Baskerville (1706-75) began his career as a writing master, then moved on to cutting letters for gravestones. He patented a process for "japanning," a type of veneer that replicated the popular Japanese lacquer work, and ran a successful business in this manufacture for 10 years before following his desire to cut type and print books. In the

preface to his *Milton* (1758), he explained, "Amongst the several mechanic Arts that have engaged my attention, there is no one which I have pursued with so much steadiness and pleasure, as that of Letter-Founding. Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self Ideas of greater accuracy than had yet appeared, and have endeavoured to produce a Sett of Types according to what I conceived to be their true proportion." In addition to innovations in cutting type and making paper, Baskerville was responsible for improvements to printing presses, ink, and paper treatment. The elegant and feminine binding may have been done for Hannah Hill, whose name appears on the flyleaf. It certainly would have made an agreeable accessory for a young lady to carry to church. (ST12473)

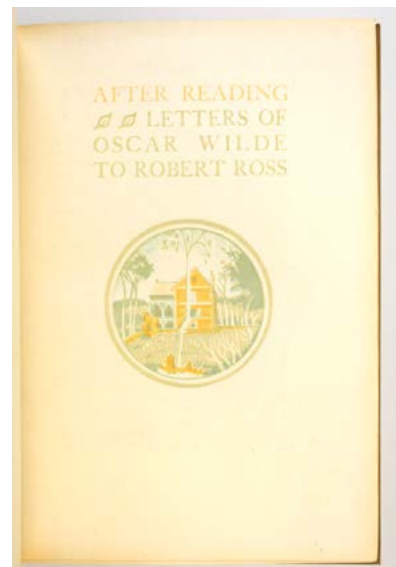
Two Private Press Editions of Oscar Wilde's Letters, Each One of 75 Copies



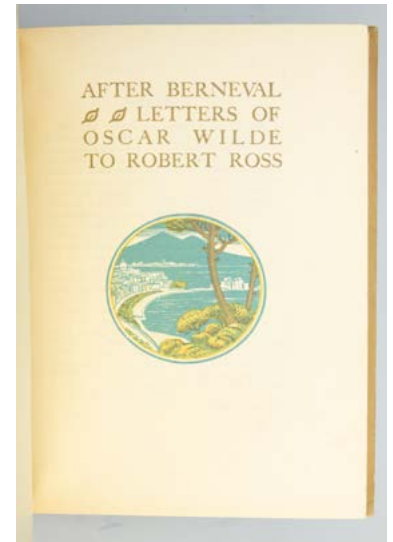
14 (BEAUMONT PRESS). WILDE, OSCAR. AFTER READING. [and] AFTER BERNEVAL. (Westminster: Beaumont Press, 1921-22) 222 x 152 mm. (8 3/4 x 6"). **Two separately issued but companion volumes.** FIRST EDITIONS. EACH ONE OF 75 COPIES ON JAPANESE VELLUM OF THE EDITION DE LUXE SIGNED BY THE PUBLISHER AND ARTIST (of a total of 475 copies). Original vellum-backed decorative paper boards. "Reading" with vignette on title in orange and green, two plates in the same colors, one facsimile of writing in text, device on final page, stylized illustration of a tree on front and rear endpapers; "Berneval" with woodcuts of Naples and Paris printed in blue on the front and rear endpapers, two-color title page woodcut, one plate, a facsimile of a Wilde letter, and printer's woodcut device; our special deluxe version WITH THREE ADDITIONAL WOODCUTS at the back of each volume, all the woodcuts as well as the cover design

by Randolph Schwabe. Ransom, p. 211; Tomkinson, p. 17. ♦"Berneval" spine just a bit darkened, otherwise FINE, UNWORN COPIES that have obviously been little used, as they open stiffly and are immaculate inside and out. **\$1,750**

Here, "After Berneval" is offered with "After Reading," its (earlier) companion volume, both of them in their deluxe form on Japanese vellum and including an extra suite of the illustrations. "Reading" comprises a set of letters, also written to Ross, by Wilde during the summer of 1897, after having just been released from two years' imprisonment in Reading Gaol. The preface to its sequel, "After Berneval," says that the earlier collection "was unprocurable almost as soon as it was published." The letters in these volumes tell the story of a tragic literary figure who fell from a precipitous height. Oscar Wilde (1854-1900) was born and raised in Ireland, studied classics at Trinity College, Dublin, and at Magdalen College, Oxford, before settling in London. There, he



became famous for his unmatched wit and infamous for his personal eccentricities—long hair, décor at his lodgings that included peacock feathers and blue china, and, ultimately, sexual behavior that was deemed both intolerable and criminal. During the first half of the 1890s, he was enjoying remarkable social prominence and literary success with the staging of “Lady Windermere’s Fan” (1892), “A Woman of No Importance” (1893), “An Ideal Husband” (1894), and the incomparable “The Importance of Being Earnest” (1895). But two months after the staging of this last play, he brought a defamation suit against the Marquess of Queensbury, the father of his intimate friend, Lord Alfred Douglas. The suit backfired: in the course of the litigation, Wilde was investigated by police, and his homosexuality was exposed, leaving his reputation destroyed. He was sentenced in May of 1895 to two years of hard labor, spending part of his time behind bars at Reading Gaol, where he produced his powerful poem, “De Profundis.” After release, he moved to the Continent and died three years later in Paris of meningitis. As Day says, “Among English men of letters only Byron and Shaw have surpassed Wilde in the craft of conscious posing and self-publicizing,” a fact that has made succeeding generations suspicious of the reality behind the legend that the author helped to establish. But after a period when he was treated as a kind of martyr because of his suffering at the hands of squeamish Victorianism, “it is at last possible to evaluate Wilde as the capable literary artist he actually was.” In physical terms, these are modest but nevertheless pleasing products of the Beaumont Press, founded by Cyril W. Beaumont in 1917. A special feature of the Press is its patterned paper bindings, each with a design created for one title only. (ST12330b)



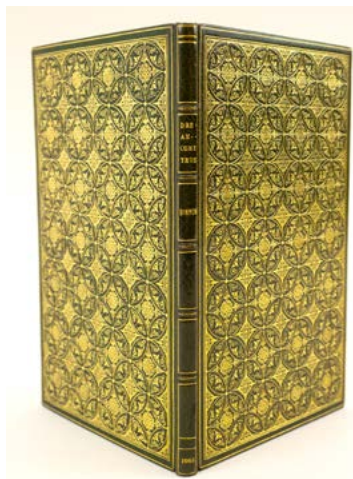
Probably Done by a Douglas Cockerell Student



15 (BINDINGS - ARTS & CRAFTS-STYLE). EWALD, HERMAN FREDERIK. THE STORY OF WALDEMAR KRONE'S YOUTH. (Edinburgh: Edmonston and Douglas, 1867) 184 x 121 mm. (7 1/4 x 4 3/4"). **Two volumes.** First Edition in English. ATTRACTIVE ARTS & CRAFTS-STYLE DARK GREEN MOROCCO, ELABORATELY GILT, each cover with 40 gilt lotus flowers (in five vertical rows of eight), the flowers all flanked by a gilt dot in each of the four corners, raised bands, spine panels with similar floral decoration, gilt titling and turn-ins, all edges gilt. ♦Green spines inevitably sunned to an olive brown, joints and corners a little rubbed, very isolated minor foxing, but a fine copy—clean and fresh internally, the appealing binding lustrous and without significant wear. **\$1,500**

This bildungsroman by one of the most widely read authors in 19th century Denmark is offered here in a binding associated with one of the most influential binders of the 20th century. Originally issued in Danish in 1861, this first work by Herman Frederik Ewald (1821-1908) is the story of a rather vain young poet, Waldemar Krone, his rejection of the good provincial girl who loves him, and his ill-fated infatuation with a flighty countess. When the countess throws him over for a French marquis, Krone comes to recognize the worth of Ida, who still loves him. They are happily married, while the unfortunate countess discovers her husband is a fraud before she dies in childbirth. While this and the two works that followed had contemporaneous settings, Ewald later became known for his meticulously researched historical novels. “Waldemar” is a surprisingly uncommon work: OCLC locates just six copies, three in the United States. The binding appears to have been executed by an amateur who was almost certainly a pupil of Douglas Cockerell, as a pencilled note on the front flyleaf of volume I asserts. The stamped titling on the spines is too uneven to have been Cockerell’s own work, though the intricate floral tooling on the boards is well done; in any case, the lotus flower stamp used on these covers is identical with the tool used for item #282 in Maggs Catalogue 1212, a book bound by Cockerell ca. 1902, and with that used in figures 104-107 in Cockerell’s own “Bookbinding, and the Care of Books.” The design is quite similar to figure 104 in that work, one in which Cockerell demonstrates how tools can be combined and repeated to create a pattern. Cockerell (1870-1945) was generally considered to be the leading and most respected binder of his day, and through his work, his teaching, and his publications, he probably exerted “more influence on bookbinding practice and design than any one man has had before.” (DNB) An apprentice for Cobden-Sanderson when the latter began his Doves Bindery in 1894, Cockerell set up his own workshop in 1897. During these early years, he was appointed teacher of bookbinding at the London County Council Central School of Arts & Crafts, where he taught Francis Sangorski and George Sutcliffe. (ST15808)

A Dazzlingly Intricate Bagguley Binding in Virtually Mint Condition



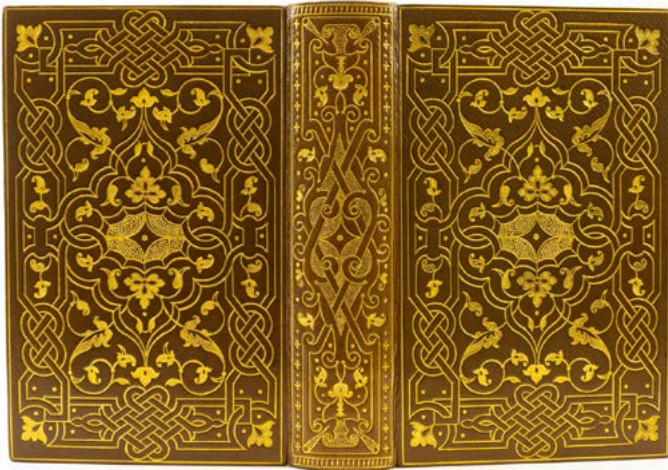
16 (BINDINGS - BAGGULEY). (ERAGNY PRESS). BINYON, LAURENCE. DREAM-COME-TRUE. (London: Eragny Press, 1905) 182 x 110 mm. (7 1/4 x 4 1/2"). 28, [3] pp. FIRST EDITION. ONE OF 175 COPIES, 150 for sale (with 10 copies on vellum). EXQUISITE DARK GREEN MOROCCO, EXTRAVAGANTLY GILT, BY G. T. BAGGULEY of Newcastle-under-Lyme (stamp-signed on front turn-in), covers with rows of interlocking circles forming almond- and diamond-shaped compartments filled with floral tools and delicate pointillé curling vines, raised bands, gilt-ruled compartments, gilt titling, turn-ins with dotted and plain rules, calligraphic flourishes at corners, top edge gilt. Original patterned paper cover bound in at rear. In green cloth clamshell box lined with felt. First two text leaves with woodcut frames and vignette by Binyon printed in green and red; woodcut initials and publisher's device in colophon. Tomkinson, p. 65. ♦ Mild offsetting to free endleaves from turn-in glue (as usual), otherwise A PRISTINE COPY INSIDE AND OUT. \$6,500

This charming collection of 16 poems devoted to betrothal, honeymoon, and the first year of marriage was printed by one of the most distinctive English private presses and then lavishly bound by an accomplished craftsman, the cover so richly tooled with gilt that the leather is barely visible. George Thomas Bagguley (b. 1860) began his career as a bookseller in 1892, adding bookbinding to the services offered by 1925. Bagguley himself did not do any binding, but his eminent staff of binders included Louis Genth (formerly the chief finisher at Zaehnsdorf) and Thomas E. Caley, who had been apprenticed to Fazakerley of Liverpool and later worked for the Hampstead Bindery. According to George Bayntun, "The work was often of the highest quality, as Bagguley employed a number of the best finishers," including the two mentioned above. The artistry of the finishing is on prominent display here; the delicacy and dazzling intricacy of the tooling required the hand of an extremely skilled artisan. And the book he covered is worth the effort: in its 13 May 1905 review, "The Academy and Literature" noted that "'Dream-Come-True' is in every way an exquisite little book." English poet, dramatist, artist, and art scholar Laurence Binyon (1869-1943) began his career in the Department of Printed Books of the British Museum, writing catalogues for the museum and art monographs for his own benefit. He ultimately became the museum's leading specialist in Chinese and Japanese color prints. Operated between 1894 and World War I by Lucien and Esther Pissarro, the Eragny Press produced charming books of the highest quality but in design unlike the other major private presses at work in England. The inclination to be pretty rather than elegant, grand, or luxuriant gave this press a special place in the movement. Cave says that the Eragny Press books "had a charm and freshness quite unlike anything to be found in the work of any other private press." The binding here echoes the pretty floral decoration of Eragny covers in general and the olive green elaborately gilt-stamped limp calf of "Histoire de la Reine du Matin" in particular—though the intricacy of the gilt on our binding is more impressive. (ST16804)



In Extraordinarily Beautiful, Intricately Decorated Bedford Morocco, The Excessively Rare Version Printed Entirely on India Paper

17 (BINDINGS - BEDFORD). (PICKERING IMPRINT). BOCCACCIO, GIOVANNI. DEL DECAMERONE. (London: [Printed by S. & R. Bentley for] Guglielmo [William] Pickering, 1825) 198 x 124 mm. (7 3/4 x 4 7/8"). 2 p.l., cxxv, [1] (blank), 967 pp. **Three volumes bound in one.** Edited by Ugo Foscolo. First Foscolo Edition. ONE OF "A FEW COPIES" PRINTED ENTIRELY ON INDIA PAPER, according to Keynes. DAZZLING TAN MOROCCO, VERY ELABORATELY GILT, BY F. BEDFORD (stamp-signed on front turn-in), COVERS AND SMOOTH SPINE INTRICATELY TOOLED IN A GROLIERESQUE DESIGN OF INTERLACING STRAPWORK and azured-leaf vines, gilt-ruled turn-ins, ALL EDGES gilt and GAUFFERED in a complex repeating fleur-de-lys pattern. In the original brown morocco pull-off box with complementary gilt tooling on the back. With engraved frontispiece portrait and 10 plates after Stothard. Front flyleaf with newspaper clipping of Bedford obituary tipped on. Keynes, p.



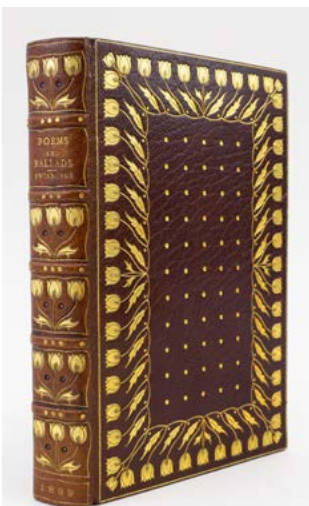
43. ♦Leaves a shade less than bright, occasional minor foxing or browning (more pronounced in a couple of quires), otherwise excellent internally (fresh, and with no signs of use), and THE REMARKABLE BINDING IN PRISTINE CONDITION. **\$12,500**

This is a volume with two powerful assets: it is beautifully bound by Francis Bedford to a memorably intricate design, and it is the rarest version of Pickering's excellent edition of a masterpiece of Italian literature, being printed entirely on India paper. It has always been the most expensive and least encountered issue; according to Keynes, there were four variants: on laid paper, three volumes in red cloth for £2 12s. 6d. with engravings and £1 11s 6d without; on large paper with proof impressions of the plates £4 14s. 6d.;

and "a few copies" printed entirely on India paper for £6 16s 6d. Today, copies of the basic three-decker are not uncommon, but RBH and ABPC find just half a dozen copies of the large paper edition at auction in the past half century (two of these the Hoe copy), and no other copies of our India paper printing. The Pickering Boccaccio was edited by Italian poet, scholar, and patriot Ugo Foscolo (1778-1827), who added an important critical essay on Boccaccio's influence on Italian language and literature, and was embellished with engravings by the most in-demand book illustrator of the day, Thomas Stothard (1755-1834). Although William Pickering (1796-1854) began his legendary publishing career in 1820, it wasn't until 1825, after a move to larger premises, that he began to produce substantial numbers of high-quality editions. "The Decameron" is praised by Britannica as "[s]tylistically . . . the most perfect example of Italian classical prose," and in his introductory essay here, Foscolo traces its influence on vernacular Italian and its place as a linguistic model for Italian writers. Binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for five years for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in the fashionable West End of 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 elaborate in their gilt decoration, as the present example demonstrates. Here, Bedford has taken inspiration from the 16th century entrelac style favored by the great bibliophile Jean Grolier (ca. 1489/90-1565), whose collection was renowned for its richly embellished bindings. (ST16434)



18 (BINDINGS - BUMPUS). SWINBURNE, ALGERNON CHARLES. POEMS AND BALLADS. (London: Chatto & Windus, 1899) 187 x 120 mm. (7 1/2 x 4 3/4"). ix, [1] (blank), 338, [2] pp. "A New Edition." VERY PRETTY DARK BROWN MOROCCO, GILT IN AN ARTS & CRAFTS DESIGN, FOR BUMPUS (stamp-signed on front turn-in)



BY RIVIERE & SON, front cover with frame of graceful long-stemmed tulips enclosing a field with 11 rows of five gilt dots, raised bands accented with five gilt dots, spine panels with spray of three tulips, anular dots between the blooms, gilt titling, turn-ins framed by multiple gilt rules, corners with three tulips and double rows of dots, all edges gilt, with delicate scalloped gaufering. In a later brown cloth slipcase. Front pastedown with bookplate of Gwendolen Bourke engraved by C. W. Sherborn. ♦Spine evenly sunned to hazel brown, one corner lightly bumped, occasional minor foxing, but A FINE COPY, clean, fresh, and bright, in a gleaming binding with few signs of wear. **\$2,500**

Handsomely bound in the innovative Art & Crafts style for Oxford Street booksellers John and Edward Bumpus, this is a new printing of the Swinburne poems first issued in 1866 and described by DNB as "a dazzling collection . . . learned and cosmopolitan in outlook . . . [that] established Swinburne as not only the leading new poet of the day but an international icon for progressive thinkers." DNB notes that Victorian society was shocked by poems that "espoused republicanism, fulminated against priests and kings, rejected the theology

and consolations of Christianity, and celebrated decadent romantic and sexual feelings," but the works found a more enthusiastic audience among fans of the Aesthetic Movement in the late 19th century. Swinburne (1837-1909) was considered a leading light of that school, along with Oscar Wilde and Dante Gabriel Rossetti. Our former owner, Gwendolen Bourke (1870-1967), had direct links with this group: together with her husband Algernon, she was immortalized—if gently caricatured—in Wilde's greatest play, "The Importance of Being Earnest." Founded in 1838, the Bumpus firm long enjoyed a reputation as purveyors of fine and beautiful bindings without ever operating a bindery. Instead, they outsourced the work to the best binders of the day, including Morrell, Sangorski & Sutcliffe, and Riviere & Son. Based on the design and the tools employed, our binding can be attributed to Riviere. The frame of undulating tulips is modern and fresh, quite unlike traditional English bindings. (ST16995)

The Fürstenberg Copy in a Chained Binding of 16th Century Dramatically Illustrated Heroic Tales

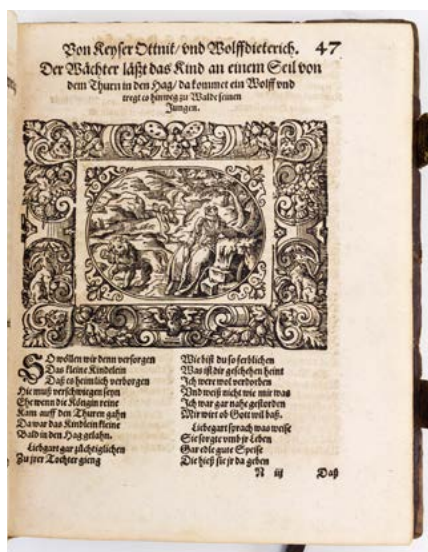


19 (BINDINGS - CHAINED). ("HERO BOOK").
HELDENBUCH DARINN VIEL SELTZAMER
GESCHICHTEN UND KURTZWEILIGE HISTORIEN.
(Frankfurt: Sigmund Feyerabend, 1590) 240 x 183 mm. (9 1/2 x 7 1/4"). 8 p.l. (last blank), 253 (i.e., 252) leaves. Compiled by Sigmund Feyerabend. FINE CONTEMPORARY GERMAN BLIND-STAMPED CALF over bevelled wooden boards, covers framed with thick and thin rules and three decorative rolls (medallions, palmettes, and a Spes, Fides, Caritas roll with the date 1564 stamped under the figure of Caritas), central panel with six rows of three palmettes, raised bands, rebacked preserving sections of original backstrip, remnants of ink lettering to panels, two original metal clasps (one strap renewed) and WITH CONTEMPORARY METAL HASP affixed to tail of rear board, a reconstituted period chain attached to it (hinges reinforced, corners renewed). With title-page woodcut vignette (repeated in the text) and 82 (50 x 75 mm.) wood-engraved vignettes by Virgile Solis and Jost Amman within 130 x 90 mm. frames decorated with a lively assembly of birds, mammals, flowers, and fruits.

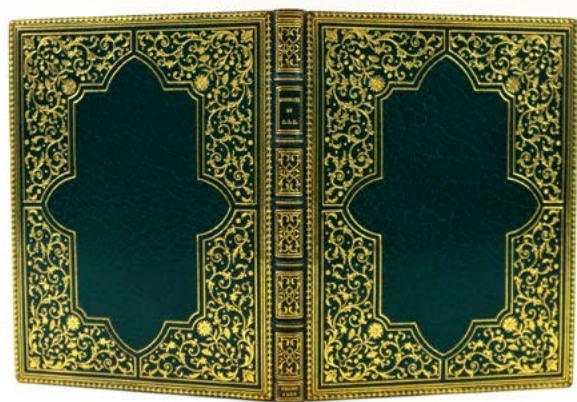
Front pastedown with engraved bookplate of the Bibliothek Heinrich Steibel in Frankfurt, gilt ex-libris of Hans Fürstenberg, and ex-libris of "J-J. S., Bibliophile." Rear endpapers with columns of entries inked in a contemporary hand. VD16 H 1569; USTC 661887. ♦ Boards a little rubbed, small patch of worming near lower edge of front board, gutter open at title page and final page of text, occasional minor offsetting in the text bed, small rust spots, or trivial marginal smudges or stains, tiny wormholes to fore margin of last quire, small loss to free endpaper from contact with chain, but an excellent copy despite these minor flaws, the text generally clean and fresh, and the restored binding sound, with the stamps in clear relief.
\$15,000

This attractively illustrated collection of Medieval German heroic epics comes in a pleasing example of a Renaissance chained binding, for once used to protect a book because of its entertainment, rather than monetary, value. To protect against theft or damage, early ecclesiastical and scholastic libraries chained their most valuable books to a horizontal iron bar running along the desk where the volume would be used. An iron eyelet was set in the lower cover of the book, and a chain attached to this, ending in an iron ring, by which the book was fastened to the bar. This practice was common in the Middle Ages, when books were irreplaceable manuscripts, but fell out of use over the course of the 16th century, after which chained bindings became rare. We have offered a few chained bindings in the past, but they—like most specimens—were on Latin volumes of history and theology, restrained in their original libraries because they were expensive and essential to researchers, not because they posed a temptation to the





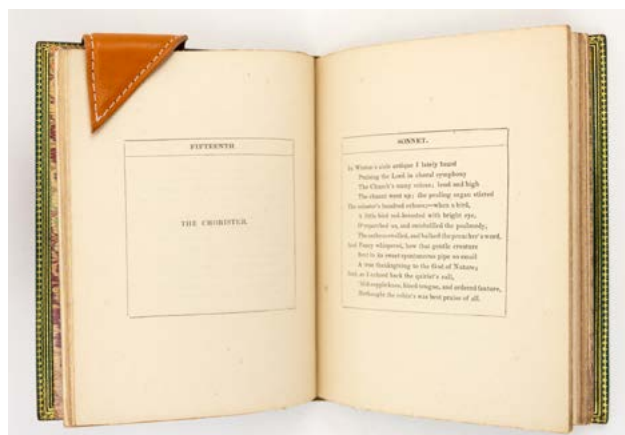
user by being too much fun to read. This “hero book” written in the vernacular, on the other hand, needed to be “non-circulating” because its intriguing stories and entrancing illustrations might lure an enthralled reader to steal it for private enjoyment. First written down ca. 1230 and first printed in 1479, the tales relate the adventures of King Ortnit, Wolfdietrich, and Dietrich von Bern, as they fight human and magical beings, seek brides, slay dragons, avenge wrongs, and find romance. The tales are dramatically illustrated with battle scenes, fierce beasts, and fair damsels engraved on wood by Virgile Solis and Jost Amman. Solis (1514-62) was a German book illustrator and artist whose own hand and whose workshop of apprentices produced several hundred signed drawings, copper engravings, woodcuts, illuminations, and paintings. Though the quality of the image always varies with the hand involved, Solis’ work is highly regarded in general, especially in its ability to take images from a wide variety of sources (including from nature) and to combine them into a graceful whole. The Swiss artist Amman (1539-91), who spent much of his life in Nuremberg, produced a great many spirited wood engravings characterized by minute and accurate details of costume and scenery. Efforts to identify the binder using Haebler and EBDB (“Einbanddatenbank,” the Bavarian State Library’s database of 16th century German blind-stamped bindings) were unsuccessful, and we could not locate a workshop monogram on the dated Virtues roll. Many similar tools were created by a group Haebler calls the “Meisters NP,” active in Germany from 1549 to the mid-1560s. These artisans did not bind books, but instead created stamps and tools for use by other binders, which were sold at book fairs like the one in Frankfurt. Our volume was once owned by banker Hans (or Jean) Fürstenberg (1890-1982), a bibliophile of refined discrimination, who assembled one of the great collections of the 20th century, especially rich in fine and historic bookbindings. In 1974 the library was sold en bloc to Dr. Otto Schäfer, whose marvelous library had already become noted for the beautiful bindings it contained. (ST17026)



20 (BINDINGS - CLUB BINDERY). (DANIEL PRESS). C[RU]TTWELL, C. J. SONNETS. (Frome, [England]: Daniel Press, 1856) 142 x 102 mm. (5 3/4 x 4 1/4"). [54] leaves, first and last blank. With errata slip tipped in at beginning. FIRST EDITION. ELEGANT JADE GREEN CRUSHED MOROCCO, EXUBERANTLY GILT, BY THE CLUB BINDERY (stamp-signed on front doublure and dated 1904), covers with lobed central panel enclosed by a frame of intricately twining floral vines inside a French fillet border, raised bands, spine compartments with gilt quatrefoil centerpiece from which curling cornerpieces emanate, gilt titling, JADE GREEN MOROCCO DOUBLURES with delicate gilt frame, green jacquard silk free endleaves, marbled flyleaves, all edges gilt. In an early calf-backed chemise (neatly repaired) and

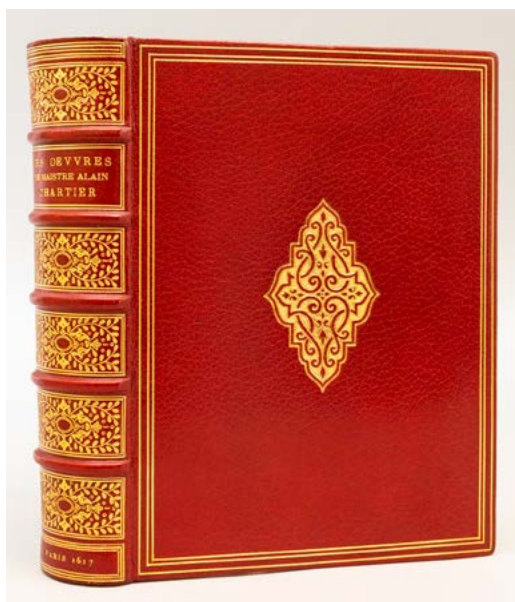
morocco-lipped matching slipcase. Front flyleaf with morocco armorial bookplate of Henry William Poor. Madan IX. ♦Trivial soiling to first and last blank and to title page, leaves a shade less than bright, but A FINE COPY, fresh and clean internally with ample margins, IN A SPARKLING BINDING. \$6,500

One of the five dozen unprepossessing but nevertheless celebrated products of a forerunner of the modern private press movement, this collection of 50 sonnets printed as a Christmas gift book comes in a lovely binding from one of the first great workshops in the United States. Rev. Charles Henry O. Daniel (1836-1919) is deemed 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, ignored for many years, and then taken up by Daniel for continuing use at his press. The poems here were written



by Daniel's uncle, and are noted by Madan for their "considerable poetic feeling and literary style." Once the Grolier Club was founded in 1884 as an organization to further the interests of America's most serious bibliophiles, it soon became apparent that the country's few established hand binders were overtaxed in providing repairs and rebinding for the club members' rapidly accumulating acquisitions. As a consequence, in 1895, Grolier members, along with Edwin Holden and other wealthy collectors, established the Club Bindery in order to attract European craftsmen to provide, close to home, fine quality binding work rivalling what was available abroad. The workshop provided bindings that tended to be traditional in style—though frequently with elaborate decoration—and that lived up to its patrons' expectations in terms of excellence. The first members of the staff of the Club Bindery were the Englishmen R. W. Smith and Frank Mansell. They were subsequently joined by a number of French binders, chief among them being Léon Maillard, who had worked previously for Cuzin, Gruel, and Marius Michel. The Club Bindery was in operation until 1909, with Robert Hoe being its most influential manager and client. In 1906, the Grolier Club held "An Exhibition of some of the latest Artistic Bindings done at the Club Bindery"; most of the volumes on display belonged to our former owner, Henry William Poor (1844-1915), a financier and publisher whose firm was a forerunner of Standard and Poor's. He was a patron of the arts as well as a bibliophile whose collection was noted for its holdings in illuminated manuscripts, early printing, fine bindings, private press books, and American imprints. Unfortunate investments led to Poor's financial ruin, causing his impressive library to be sold at auction in 1908-09. His sales at Anderson Galleries brought in more than \$200,000, a record at the time for an American collection. (ST16979)

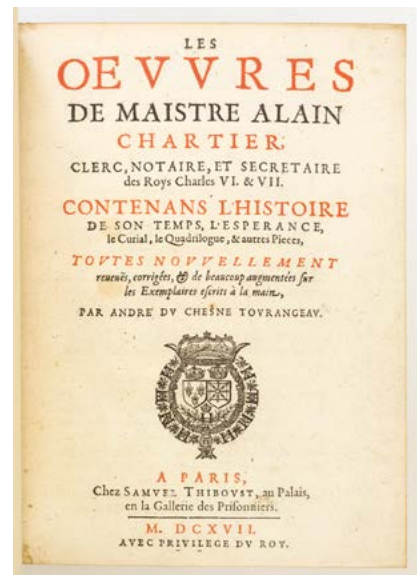
A 17th Century Imprint about 15th Century French History, In Very Fine 20th Century Retrospective Morocco



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

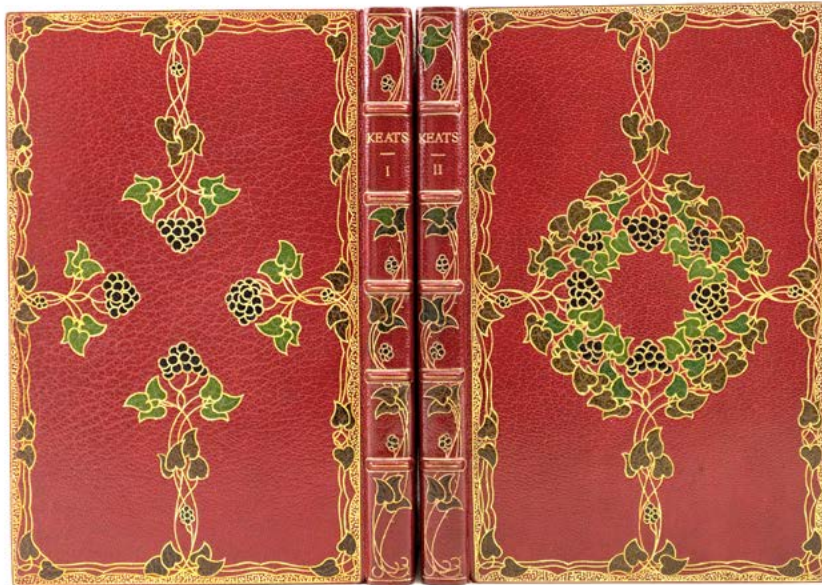
copy nevertheless, especially for an early 17th century imprint, and THE LOVELY BINDING IN PRISTINE CONDITION. \$1,500

In a lovely sympathetic binding by a Belgian master craftsman, this is a superior edition of the works of Medieval French poet and political writer Alain Chartier, edited, annotated, and augmented by the man recognized as the father of French history. A diplomat and courtier, Chartier (ca. 1385 - ca. 1433) drew on his first-hand experience in government to produce the incisive political writings here, including a condemnation of the abuses of feudalism, a satire on life at court, and an allegory on the Hundred Years' War. Britannica notes that Chartier's "didactic, elegant, and Latinate style was regarded as a model by succeeding generations of poets and prose writers." Editor André Du Chesne consulted multiple manuscripts to produce an edition Brunet considers "preferable to all its predecessors, for the accuracy of the text." Du Chesne had also supplied extensive annotations and an index. Our volume has been given a very elegant morocco attire by one of Belgium's most celebrated modern binders. Charles de



Samblanx (1855-1943) began working at the binding trade at age 11, apprenticed to Coppens. He eventually established his own firm (which, during the period from 1889-1909, was known as Samblanx-Weckesser, his gilder Jacques Weckesser having been taken into partnership for 20 years). De Samblanx's binding career extended over several decades, and he worked in a variety of period styles, classical and romantic, sensitively reproducing the bindings of previous centuries with notable accuracy and extraordinary execution. Here, the style of decoration echoes that of 17th century French bindings. Many of his bindings are now in the Royal Museum of Mariemont in Belgium. (ST14934)

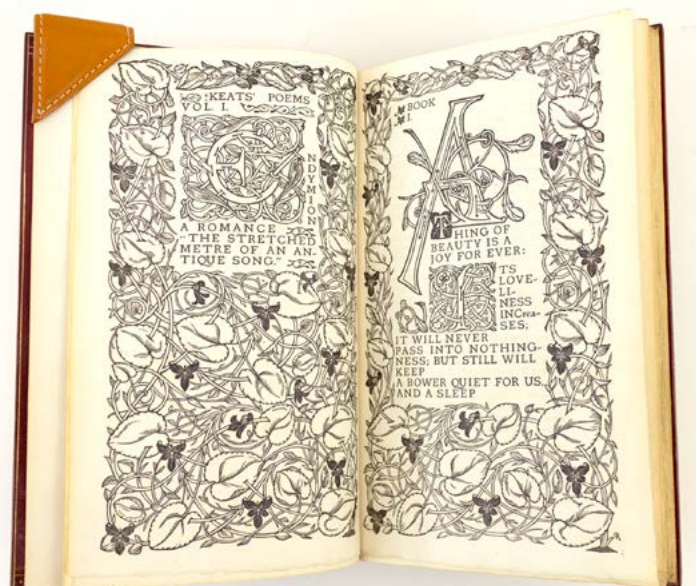
The Vale Press Keats in Exquisite Elaborately Inlaid Morocco by De Sauty



22 (BINDINGS - DE SAUTY). (VALE PRESS). KEATS, JOHN. POEMS. (London: Vale Press, 1898) 235 x 145 mm. (9 1/4 x 5 3/4"). **Two volumes.** Edited by C. J. Holmes. ONE OF 217 COPIES (as mentioned in the colophon; Tomkinson and Ransom list 210 copies on paper and eight on vellum). SUPERB CRIMSON CRUSHED MOROCCO, ELABORATELY INLAID, BY DE SAUTY (stamp-signed on front turn-ins) covers with gilt and inlaid frame of entwining grape vines, those on the front covers with vines meeting to form a wreath at center, those on the rear covers with clusters of grapes at center, emanating from extensions in the center of each sidepiece, raised bands, spine with inlaid and gilt grapevine rising through the panels, gilt titling, gilt-framed turn-ins, marbled endpapers, top edges gilt, other

edges untrimmed. In (original?) red watered-silk chemises. Woodcut white-vine initials and intricate full borders on opening leaves, designed and cut by Charles Ricketts; title page designed by Charles Ricketts and cut by Bernard Sleight. Ricketts, pp. xxiv-xxv; Ransom, p. 435; Tomkinson, p. 20. ♦A breath of rubbing to a couple corners, but A SPARKLING SET inside and out. **\$15,000**

This beautifully bound set offers the poems of the beloved Romantic poet in tastefully designed and printed volumes from one of the great private presses. The Vale Press books, which Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work," included nearly 50 titles issued during the eight-year life of the press, and both its impressive output and considerable artistic success can be attributed to the fact that Ricketts, who was remarkably skilled as a designer, painter, and illustrator, was in control of every facet of the operation. DNB tells us that Charles Ricketts (1866-1931) entered London's City and Guilds Art School in 1882, where he was apprenticed to the prominent wood-engraver Charles Roberts and where he met painter and lithographer Charles Haslewood Shannon (1863-1937), who became his lifelong partner. With the financial support of barrister Llewellyn Hacon and a £500 inheritance from Ricketts' grandfather, the partners set up the Vale Press in 1894. Tomkinson notes that the graceful initials used here were unfortunately among the items destroyed in a fire at the press the year following our publication date. The lovely binding is the work of Alfred de Sauty (1870-1949), a binder with enormous technical skill and a refined imagination for design (for more on de Sauty and his work, see item #32, below). (ST16436)



A "Sede Vacante" Binding

23 (BINDINGS-EARLY). ISOCRATES. ORATIONES TRES CUM INTERPRETATIONE LATINA. (Rome: Iacobus Mascardus, 1617) 111 x 70 mm. (4 1/2 x 2 7/8"). 127, [1] pp. FINE CONTEMPORARY ITALIAN BROWN MOROCCO, ORNATELY GILT, covers framed by plain rules and cresting roll, central panel with multiple leafy spirals and small tools surrounding a center oval containing THE "SEDE VACANTE" ARMS OF THE HOLY SEE comprising crossed keys beneath an umbraculum (i.e., a papal umbrella), this symbol flanked here by the letters "S" and "R," raised bands, spine panels with repeating gilt palmette tools, two leather ties, new but sympathetic endpapers, all edges gilt (recased, preserving most of original backstrip). Front free endpaper with ex libris of Podestà. ♦Upper corners a bit bumped, joints faintly rubbed, boards tending to splay just a little, title page slightly soiled (and with neat repairs), occasional minor foxing or small stains, but a very pleasing copy, generally clean and fresh with comfortable margins and a binding bright with gilt. \$1,650



This small volume contains three of the great rhetorician's orations in parallel Greek and Latin text, in a lavishly decorated binding that has connections to the papacy or to an important Italian family that enjoyed papal favor. The symbol at the center of the boards here, showing the crossed keys and umbraculum, suggests that this might be a "sede vacante" binding: such an insignia was used by the Holy See when there was no sitting pope ("sede vacante" meaning "the seat being empty").

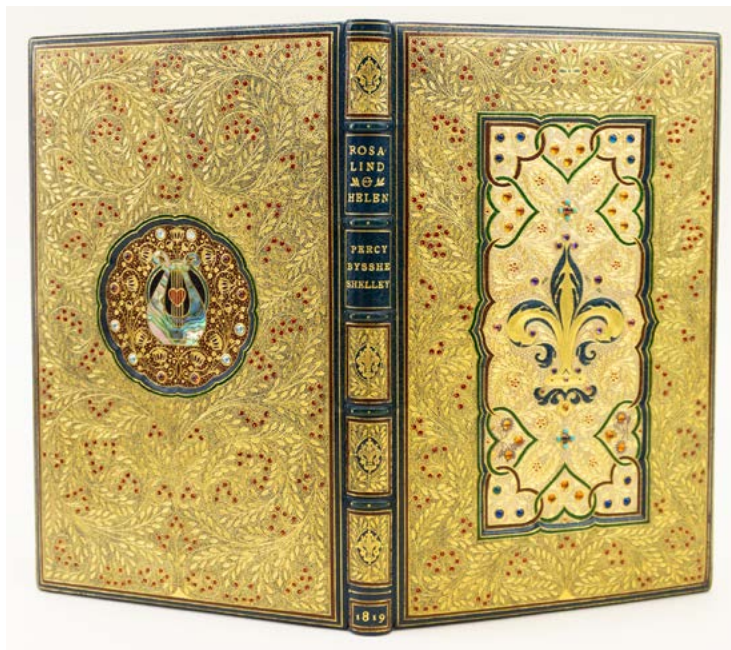


This symbol could also indicate possession by a family that had received a special grant from the pope to use the crossed keys and umbraculum. Among those so honored would have been the great lords who were invested with papal fiefs (for example, the Este, Farnese, and Montefeltro families). The absence of a coat of arms here might suggest that the present binding was not done for one of the great ducal houses, but rather for some other distinguished family. Whoever owned it—and the "S R" initials on the covers are probably those of the original owner—the decoration of our volume is certainly ornate enough to qualify it for distinguished shelves. The celebrated Attic orator and rhetorician Isocrates (436-338 B.C.) presided over a school of rhetoric in Athens for many decades. A shy man, he seldom spoke in public, but aired his political views in published speeches. He deplored the quarrelsomeness of the Greeks, and appealed to Philip of Macedon

to lead them in a conquest of the Persian Empire, an undertaking realized by Philip's son Alexander. The first oration here is "To Demonicus," a moral treatise on good character addressed to a young man of that name. The other two orations are addressed to Nicocles, heir to the Cyprian throne, and outline the qualities of the ideal king. (ST13559b)

One of the Most Spectacular Bindings We Have Ever Offered

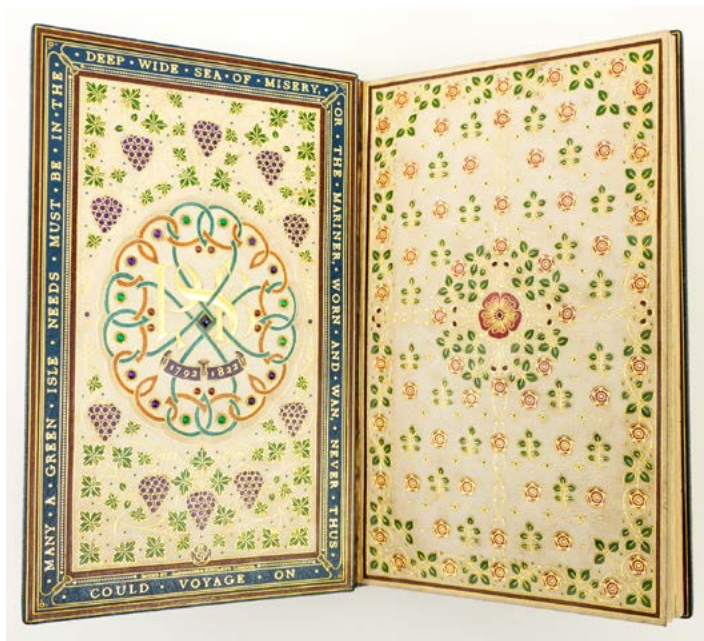
24 (BINDINGS - JEWELLED BINDING). SHELLEY, PERCY BYSSHE. ROSALIND AND HELEN, A MODERN ECLOGUE; WITH OTHER POEMS. (London: C. H. Reynell for C. and J. Ollier, 1819) 225 x 135 mm. (8 7/8 x 5 3/8"). vii, [i], 92 pp., [2] leaves (ads). FIRST EDITION. MAGNIFICENT CADET BLUE MOROCCO, LUXURIANTLY GILT, INLAID, AND BEJWELLED, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in and with firm's logo on small inlaid lavender morocco medallion at foot of front doublure), upper cover with frame outlined with thin strip of brown morocco and heavily tooled in gilt, with swirling vines bearing 198 inlaid red morocco berries (each with a tiny gilt "seed" dot) on a densely stippled ground, rectangular recessed central panel of ivory morocco outlined in green morocco, large raised gilt fleur-de-lys of blue morocco enclosed by a frame of inlaid interlocking hearts and brackets of green and brown morocco, each of the hearts containing a spray of three jewelled flowers (12 blue topaz, 18 yellow topaz), the ivory morocco lightly stippled with gilt dots and with curling gilt vines blooming with 12 inlaid red morocco cinquefoils, two cabochon garnets, and two flowers composed of garnet center and four turquoise petals, the fleur-de-lys accented with nine amethysts, three garnets, and two yellow topaz; lower cover repeating the gilt frame design of the upper, recessed scalloped central medallion of brick red morocco, tooled with a wreath of lotus flowers accented with six moonstones and six garnets surrounding a mother-of-pearl lyre with gilt strings over a circle of black morocco, a red morocco heart at its center; raised bands, spine compartments outlined



in brown morocco with stippled gilt and vine frame enclosing a central mandorla containing a fleur-de-lys; IVORY MOROCCO DOUBLURES AND ENDLEAVES, RICHLY INLAID, the doublures framed in brown and blue morocco, the latter lettered in gilt with lines from Shelley's poems, front doublure with large central recessed medallion containing Shelley's monogram in gilt on a background of interlacing turquoise and tan morocco, a purple morocco banner beneath the initials bearing the poet's birth and death dates, a large square blue topaz at the center of the monogram, and the strapwork accented with eight amethysts, eight emeralds, and eight garnets, the medallion surrounded by gilt-tooled grapevine with many inlaid leaves and 10 purple morocco grape clusters, rear doublure with similar grapevine decoration, a heart centerpiece of purple morocco with a mother-of pearl heart inside it, this framed by inlaid laurel wreath and interlacing strapwork, endleaves elaborately tooled and inlaid with

a design of Tudor roses and leaves, verso of endleaves covered in pale blue watered silk, edges untrimmed. In the original dark blue straight-grain morocco clamshell box, simply tooled in gilt, gilt lettering on back, the interior padded in brick red silk and velvet. Granniss 49; Tinker 1897; Wise, p. 50; Ashley Library V, 68. ♦ Isolated trivial marginal spots, but A BREATHTAKING COPY, the clean, fresh text in close to original condition, and THE BINDING ABSOLUTELY SPLENDID, striking in its notable brilliance. \$75,000

This is an especially desirable combination: an outstanding copy of a first edition from a major Romantic poet in a dazzling binding that must number among the most beautiful productions of a preeminent English bindery. Written after Shelley (1792-1822) had left England for good and with a preface dated at Naples, December 20, 1818, "Rosalind and Helen" tells the story of two lovers—apparently based on Percy and Mary Shelley—whose love is sacred and justified, though unconsecrated by marriage. One of the "Other Poems" included here is the well-known "Ozymandias," a sonnet exploring the impermanence of grandeur, a piece apparently inspired by the British Museum's acquisition of a massive Egyptian statue of Ramesses II. Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943) had learned the craft of binding from Douglas Cockerell before founding their own bindery in 1901. As early as 1905, Sangorski & Sutcliffe began to specialize in custom-made jewelled bindings incorporating elaborately gilt and inlaid designs, and the bindery reached its zenith in the first dozen years of the 20th century, when their most gorgeous jewelled bindings were produced. An intense rivalry between Riviere and



Sangorski developed, and the two firms 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." It seems apparent that our binding came from that period. Ratcliffe estimates that of these special bindings "no more than 300 were ever produced," and given the labor-intensive process required to produce a binding like the present one, this small number is not surprising. Even without the opulent binding, this would be an outstanding copy of this title, complete with oft-lacking half-title and publisher's ads, and with wide, barely trimmed margins, the interior virtually pristine. (ST16348)

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

25 (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**



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

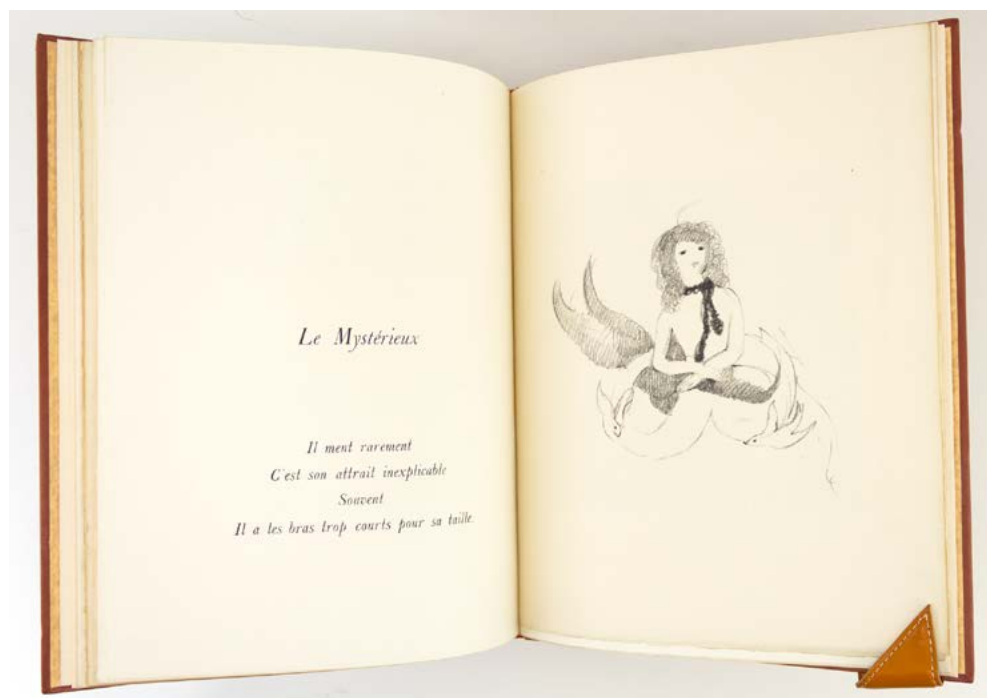
Tenniel (1820-1914), the principal cartoonist for "Punch Magazine," and the Kelliegram Bindery used his instantly recognizable characters to decorate our bindings. The firm of Kelly & Sons had one of the longest histories in the London binding trade, having been founded in 1770 by John Kellie, as the 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)



26 (BINDINGS - ALAIN LOBSTEIN). LAURENCIN, MARIE. PETIT BESTIAIRE, POÈMES INÉDITS. (Paris: François Bernouard, 1926) 324 x 246 mm. (12 3/4 x 9 3/4"). [12] leaves. Copy N OF 25 COPIES "DE CHAPPELLE " (Typographer's copies) from a total edition of 151. DRAMATIC TERRA COTTA-COLORED CALF BY ALAIN LOBSTEIN (stamp-signed in gilt on front turn-in), upper cover with onlaid pigskin in an abstract design, the pigskin decorated in black with net-like pattern, the onlay with a rounded extension set with a carved bone ornament on a background of gold leaf, gilt titling to cover and to smooth spine, patterned endpapers, leather hinges, top edge gilt. Original wrappers bound in. With two lithographs by Laurencin in two states, one black and one sanguine. ♦Small faint spot to edge of one leaf, otherwise A FINE COPY, clean, fresh, and bright in an unworn binding. **\$3,600**

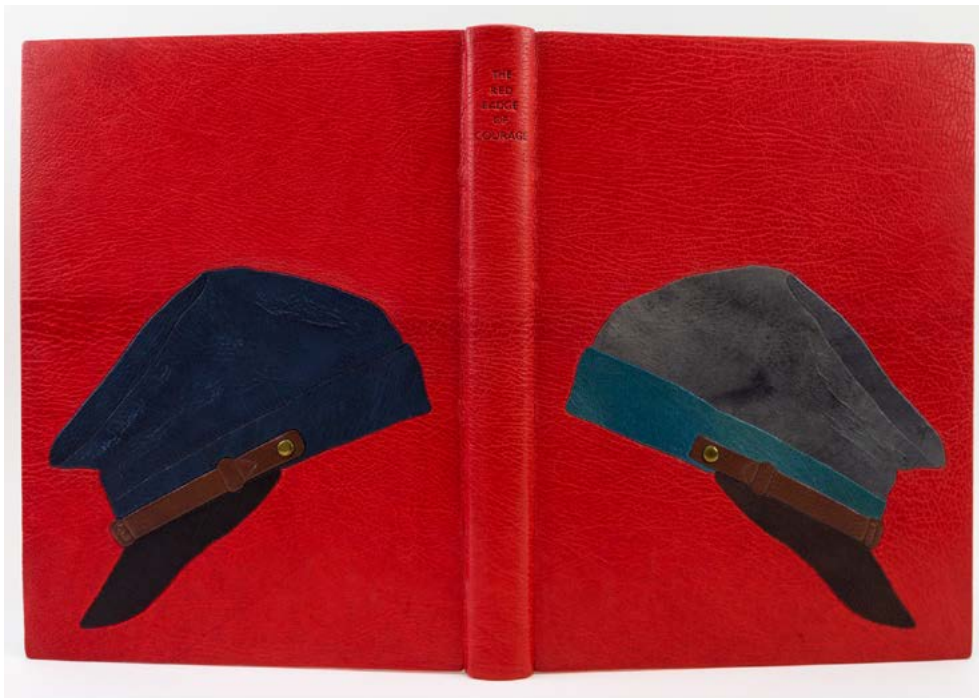
This luxury edition of the unpublished poems by artist Marie Laurencin has two bonuses: an additional suite of the plates printed in sanguine, and an innovative modern binding that would have pleased the avant-garde author. The sole woman in the Cubist circle of Braque and Picasso, famous as the muse of Guillaume Apollinaire, Laurencin (1885-1956) was a prominent figure in the Paris avant-garde of the early 20th century. Her style shows the influence of the colorful Fauve movement and the simplified forms of Cubism, but belongs to neither school;

a feminine sensibility shines through in its graceful curving lines and soft pastel colors. According to the Musée de l'Orangerie, in the 1920s "she began to paint willowy, ethereal female figures, a motif to which she subsequently returned with a palette of soft pastel colours, evoking an enchanted world. . . . She developed a taste for metamorphosis, thus bringing together two of her favourite themes: young women and animals." Those themes are combined in the present work, with poems about beasts illustrated with imaginative images of young women accompanied by animals. The additional suite of plates here are printed in a sanguine that is deep pink rather than the usual reddish brown. The unusual multimedia collage binding is the work of Alain Lobstein (1927-2005), who trained with the successor to Marius Michel, Georges Cretté (1893-1969). He married his teacher's daughter and took over his workshop on Cretté's retirement. Lobstein's obituary in the journal "Arts et Metiers du Livre" (no. 252, Feb/Mar 2006) observes that over a 50-year career he created bindings in a variety of styles, from traditional and retrospective bindings



to modern and art bindings, further noting "Also a teacher, a trainer, he knew how to transmit his knowledge with finesse, realism and generosity." According to Flety, his bindings—in every genre—"retain a classicism of good quality which makes them appreciated by many bibliophiles." We can date our binding to the mid-20th century, as Lobstein only signed bindings with his name from 1955 to 1969. While the design on this binding is abstract, the onlay suggests the profile of an elephant with a curving trunk—an appropriate image for a bestiary. (ST16962)

27 (BINDINGS - DENISE LUBETT). CRANE, STEPHEN. THE RED BADGE OF COURAGE. (London: [Printed in Wales by Gwasg Gregynog for] The Land Press, 1988) 290 x 215 mm. (11 1/2 x 8 1/2"). 146, [2] pp. No. 3 OF 140 COPIES. STRIKING SCARLET MOROCCO BY DENISE LUBETT (signed in colophon), upper cover with inlaid gray morocco hat of a Confederate soldier, lower cover with inlaid blue hat of a Union soldier, smooth spine with blind-tooled titling, gray endpapers, all edges silvered. In the original (lightly soiled) red cloth clamshell box. With 11 collotypes reproducing Civil War photographs by Gardner, Sullivan, and others from the Library of Congress collection. With prospectus laid in. ♦In mint condition. \$2,500



This powerful novel of courage and cowardice in the American Civil War is offered here in a beautifully printed private press edition with wrenching photographs of actual battle scenes, in an ingenious binding by a leading contemporary binder. Described by its author as "a psychological portrayal of fear," "Red Badge of Courage" stands out for its sensitive portrayal of a soldier's reaction to the horrors of war. The contemporary photographs chosen for this edition are some of the earliest such documentation of the grim realities of battles and their aftermath. The publisher asked four binders—Angela James, Jen Lindsay, Denise Lubett, and Romilly Saumarez Smith—to design bindings for the work. Lubett contributed two designs:

the hats seen here, and a sword and rifle. She chose the caps of common infantry soldiers for her design "as being the most emotive symbol of the Civil War." Born in Paris, Lubett (1923-2015) studied bookbinding under John Corderoy at Camberwell School of Arts and Crafts and at the London College of Printing. She set up her own binderies in England and France in 1966. In 1971, she was elected to membership in the society of Designer Bookbinders. Three of her bindings are pictured in the catalogue for the exhibition on "Modern British Bookbinding" held in Brussels and The Hague in 1985. In the chapter she wrote for "A Bookbinder's Florilegium," she implicitly described her personal binding credo when she said that "great purity of style and design usually bring forth great beauty." She also said in the same chapter that "if we [refuse to] bind books so that they become too fragile to handle [and] . . . if we can ascertain that this bound book can be handed down for a number of generations, then we will have achieved a better and more significant role as modern bookbinders." The present very appealing example of her work certainly lives up to these pronouncements. The printing here is an appealing product of Gwasg Gregynog, begun by the University of Wales in 1974 as an effort to revive the spirit of the original celebrated Gregynog Press. The house and grounds of the press were given to the University in 1960 by Daisy Davies, who, with her sister Gwen, had owned the Gregynog Press, which produced its last book in 1940. (ST16933)

One hundred and forty copies of this edition of *The Red Badge of Courage* have been printed by Gwasg Gregynog. It is set in 14 point Centaur and printed on Hahnemühle mould-made paper.

Angela James, Jen Lindsay, Denise Lubett (2 designs) and Romilly Saumarez Smith each designed a binding for this book.

This is copy number 3

here signed by the binder

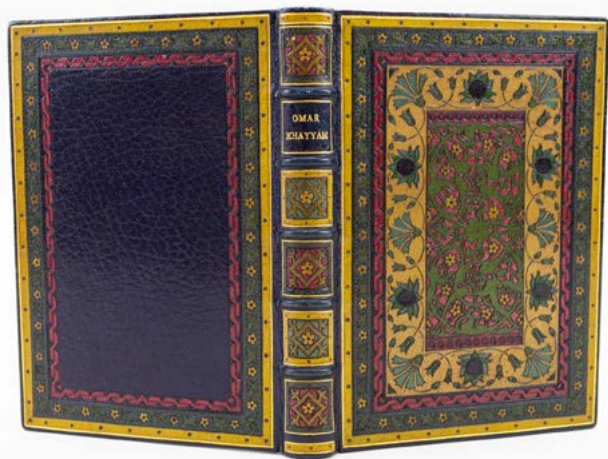
Denise Lubett

A Striking Binding with a Meticulously Executed Exotic and Exuberant Design

28 (BINDINGS - MIRABELLE). VOLTAIRE, FRANÇOIS MARIE AROUET DE. CANDIDE OU L'OPTIMISME. (Paris: Printed by Joh. Enschedé en Zonen of Haarlem for La Compagnie Typographique, 1932) 180 x 108 mm. (7 1/8 x 4 3/8"). 166 pp., [8] leaves (last three blank). NO. 39 OF 88 COPIES ON HANDMADE PAPER, this copy printed for Monsieur Robert Thion de la Chaume. SUPERB EMERALD GREEN MOROCCO WITH PICTORIAL INLAIS BY MIRABELLE (stamp-signed on front turn-in), upper cover with crested bird inlaid in chocolate brown and cream-colored morocco with gilt feathering, holding in its beak a cream morocco oval bearing gilt monogram of original owner Robert Thion de la Chaume, the bird framed above and below with extravagant inlaid floral sprays in burgundy, brown, cream, and citron morocco with gilt detailing, these floral ornaments repeated on lower cover, raised bands, spine compartments with inlaid burgundy morocco frame, flower centerpieces inlaid in burgundy and citron morocco, gilt lettering, BURGUNDY SUEDE DOUBLURES AND ENDLEAVES, the former with crenellated cream morocco frame and decorative gilt roll, green morocco hinges, top edge gilt, other edges untrimmed. Original paper wrappers bound in. Preserved in the original kid-lined chemise trimmed with matching green morocco back (the latter with half-inch chip at head) and morocco-lipped slipcase (one edge split). ♦A FLAWLESS VOLUME. \$8,500



Beautifully printed and flamboyantly bound for a French financier, this is a fine limited edition of "Candide," first published in 1759 and perhaps the most famous work of Voltaire (1694-1778), certainly the one most frequently read today. The naïve title character, taught by the philosopher Pangloss to believe that "everything is for the best in the best of all possible worlds," encounters one disillusioning adventure after another that show him a world full of misery, menace, and injustice. Sudden preposterous twists of plot and melodramatic rescues and coincidences make this satire of Rousseau and Leibniz so diverting that sometimes the philosophical undercurrent is obscured. The gorgeous binding created for collector Robert Thion de la Chaume (1906-67) is signed "Mirabelle," but little information is available about this artisan, unknown to Flety and to Duncan & De Bartha. The exuberant, exotic design and the meticulous execution of the vibrantly colored inlays and delicate gilt details testify to the creator's artistic and technical skills. RBH finds three other Mirabelle bindings at auction, all on bibliophile editions printed between 1927 and 1947. (ST16982)



29 (BINDINGS - MOSAIC). KHAYYAM, OMAR. RUBAIYAT OF OMAR KHAYYAM. (London: [Printed by Spottiswoode, Ballantyne & Co. for] George G. Harrap, 1920) 161 x 111 mm. (6 3/8 x 4 1/2"). 92, [2] pp. Translated by Edward FitzGerald. LOVELY DARK BLUE CRUSHED MOROCCO BY CARTER (see below), ELABORATELY INLAID TO A PERSIAN DESIGN, covers with concentric outer frames of inlaid citron morocco, teal morocco with inlaid citron flowers and green leaves, an inlaid chain design of red morocco, central panel of upper cover with a wide fawn-colored morocco inner frame inlaid with turquoise morocco flowers, some with black morocco center, enclosing a rectangle of green morocco inlaid with pink and citron morocco to create a flowering vine, raised bands, spine compartments outlined in gilt, and framed with inlaid morocco in citron or gray enclosing an olive

brown morocco lozenge sprouting a trefoil into each corner and with a small citron morocco flower inlaid at center, all on a background of either turquoise or pink morocco, gilt lettering, turn-ins with inlaid chain border of red

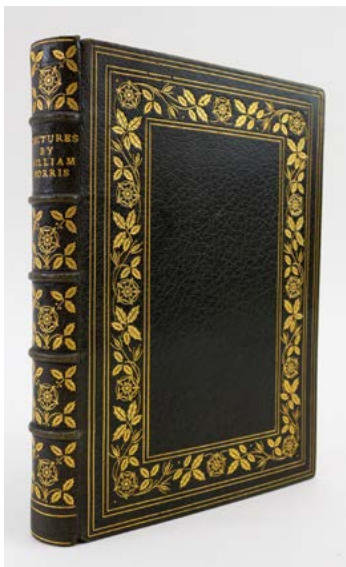


morocco (the binding WITH A TOTAL OF MORE THAN 600 INLAYS), all edges gilt. Illustrated title page printed in colors, decorative text borders printed in pastel hues, and 12 black & white plates by Willy Pogany laid down within decorative frames. With the binder's original pencil sketch of the design laid in at front (old tape marks to verso of sketch and to front free endpaper from being originally tipped on); inlaid slip noting the book was bound by Carter "the binder of some of the miniature books in the Library of the Queen's Doll House." ♦ A breath of rubbing to corners, small, faint stain to margin of title page, light offsetting from plates, other trivial imperfections, but a very appealing copy, clean and fresh internally, in a beautifully preserved binding. \$6,500

This is a pretty edition of the perennially popular Persian poem in a dazzlingly intricate binding. An inlaid typed note from a former owner identifies the binder responsible for this work of art as "Carter," who had bound some of the (postage-stamp-sized) books created for Queen Mary's Doll House in the 1920s. Preeminent London bindery Sangorski & Sutcliffe was awarded the commission for binding these books, according to "Cinderella of the Arts: A Short History of Sangorski & Sutcliffe," which reports that the workshop "bound tiny books in the finest Levant goatskin, complete with gilt edges, raised bands, and hand-tooled gold decoration throughout. They even made tiny ex-libris plates to be pasted on the inside boards. Queen Mary was so impressed by the high standard of workmanship she wrote a personal note of thanks to all the many contributors." Carter must have been one of the finishers who participated in this project, although we have not been able to find any further information about him. The inlaid sketch of the binding design, noting the colors to be used, reveals an interesting decision by the artisan: when executing the central panel, he chose to inlay the pink morocco that actually forms the background into the green morocco that forms the main design element, consisting of complex swirls of vine and leaves. This reversal of the usual order of things (design laid into background) might seem a practical solution, as the green vine takes up most of the space in the panel, but it certainly wasn't an easy short cut. In places where mere slivers of pink background show through, our artist had to cut and carefully inlay irregularly shaped pieces less than a millimeter wide in spots—a task that required an especially high level of dexterity and expertise. Perhaps it posed less difficulty for someone who had worked on tiny doll house bookbindings; the present small octavo volume would, in comparison, seem like a double elephant folio. The preface to this charming edition of "The Rubaiyat" relates its path to immortality: the translation done by Edward FitzGerald (1809-83) from a manuscript in the Bodleian Library at Oxford was published by Quaritch in 1859, but sold so poorly that "it was relegated to a box at the publisher's door in which book were offered at one penny." The poet and Pre-Raphaelite artist Dante Gabriel Rossetti bought one of these remaindered copies, and was so take by the text that he read it to literary friends, including the poet and critic Algernon Swinburne. The poem was championed by the fashionable literary set, and was soon being published in editions from basic to luxurious. The black & white plates here are the work of Hungarian artist Willy Pogany (1882-1955), who immigrated in 1914 to America, where he found success as an 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," Pogany designed sets for the Metropolitan Opera and Broadway productions. (ST17037)



30 (BINDINGS - PAGET). MORRIS, WILLIAM. LECTURES BY WILLIAM MORRIS: AN ADDRESS DELIVERED ... AT THE DISTRIBUTION OF PRIZES TO STUDENTS OF THE BIRMINGHAM MUNICIPAL SCHOOL OF ART ON FEB. 21, 1894; ART AND THE BEAUTY OF THE EARTH; SOME HINTS ON PATTERN DESIGNING; ARCHITECTURE AND HISTORY and WESTMINSTER ABBEY; ART AND ITS PRODUCERS, AND THE ARTS & CRAFTS OF TODAY. (London: Chiswick Press, 1898-1901) 210 x 140 mm. (8 3/8 x 5 5/8"). 1 p.l., 25 pp.; 1 p.l., 31 pp.; 1 p.l., 45 pp.; 1 p.l., 50 pp.; 1 p.l. 47 pp. **Five works bound in one volume.** REFINED DARK GREEN MOROCCO, GILT, BY FLORENCE PAGET (stamp-signed "F. P. 1907" on rear turn-in), cover with frame of gilt fillets and undulating branches bearing Tudor roses, raised bands, spine panels with central Tudor rose and rose-leaf cornerpieces, gilt lettering, gilt-ruled



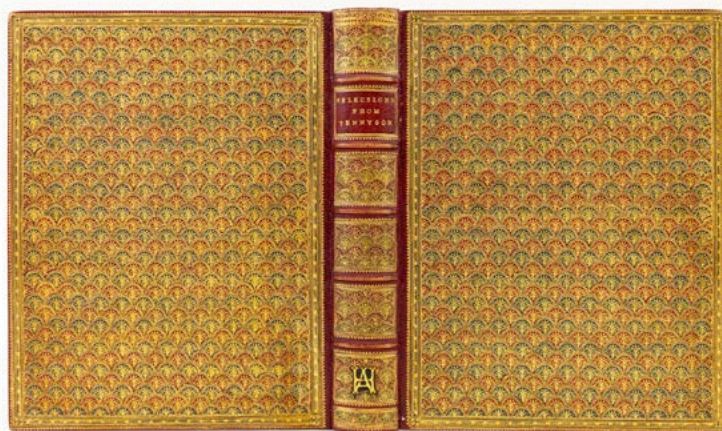
turn-ins with rose cornerpieces, all edges gilt. Printed in the Golden type designed by Morris for the Kelmscott Press. Front pastedown with bookplate of Mary Priscilla Smith and insignia ex-libris of Queen Helen the Queen Mother of Roumania (Helen of Greece and Denmark); front free endpaper with bookplate of Queen Helen. Walsdorf 67, 68, 73, 77, 83; PMM 367 ("Some Hints on Pattern Designing"). For the binding: Tidcombe, "Women Bookbinders," pp. 162-63. ♦Upper fore-edge corners gently bumped, the usual offsetting to free endleaves from turn-ins, but A FINE COPY, quite clean, fresh, and bright internally, in a very well-preserved binding. **\$12,500**

This collection of lectures by Arts & Crafts Movement icon William Morris provides an excellent example of what Marianne Tidcombe describes as the "tastefully designed gold-tooled bindings" by Florence Paget, one of a small group of distinguished female binders at work in England at the turn of the century. An early pupil of master binder Douglas Cockerell, Paget exhibited at the Arts and Crafts Exhibition Society in 1899 and 1900. Among other distinctions, she was chosen (along with Katharine Adams and Alice Pattinson) to bind copies of the Ashendene Press "Song of Songs," the illuminated book printed on vellum that stands as one of the greatest achievements of the modern private press movement. She

also had the honor of binding the Form and Order of Service used by King Edward VII at his 1902 Coronation, now in the Royal Collection. Originally delivered in the 1880s and 1890s, the Morris lectures focus on subjects central to the Arts & Crafts Movement and to Morris' campaigns for preservation of ancient architecture. PMM remarks on the influence Morris (1834-96) had on the applied arts, noting his assertion "that good design should be extended to objects for use as well as works of art" and concluding that "he amply vindicated his claim." Walsdorf notes that the "Address" appearing first in this volume was first set in Golden type at the Kelmscott Press; one known copy was printed for Sidney Cockerell, secretary of the press. When Kelmscott was shut down, the type was transferred to the Chiswick Press and used to print this series. Founded in 1789 by Charles Whittingham (1767-1840) and carried on by his namesake nephew (1789-1876), the Chiswick Press raised the standards of printing in the Victorian era and, Walsdorf observes, "had a marked effect on book production. Their fruitful toils were followed by those of William Morris." Our copy has a royal provenance: it was once owned by Helen of Greece and Denmark (1896-1982), daughter of Constantine I of Greece, wife of Carol II of Romania, and mother of Michael I (1921-2017), the last king of Romania. Helen intervened with her son in 1942 to stop the deportation of Romanian Jews to the Nazi concentration camp in Belzec, Poland. For this, she was named "Righteous Among the Nations" by the State of Israel. Political turmoil in Eastern Europe led her to spend many years in exile at her villa in Tuscany, where she pursued her interest in the arts and socialized with British intellectuals living in the region. (ST17039)

With Some of the Most Intricate Tooling of Any Binding We Have Ever Offered

31 (BINDINGS - RAMAGE). TENNYSON, ALFRED, LORD. A SELECTION FROM THE WORKS. (London: Edward Moxon & Co., 1865) 160 x 125 mm. (6 3/8 x 4 3/4"). vii, [1] (blank), 256 pp. First Edition of this Collection from the Moxon Miniature Poets series. EXQUISITE RED MOROCCO, INLAID AND LAVISHLY GILT "À LA RÉPÉTITION" BY JOHN RAMAGE (stamp-signed on front turn-in), covers framed by decorative gilt rolls, central panel semé with alternating red and inlaid blue morocco scollops densely tooled in gilt, raised bands, spine compartments similarly decorated but the inlaid scollops green rather than blue, compartment at foot of spine with inlaid and gilt monogram "A H" (perhaps for Tennyson's friend Arthur Hallam, the subject of "In Memoriam"?), gilt titling, turn-ins gilt with repeating semi-circle tool, pale gray watered silk endleaves, all edges gilt. With engraved portrait frontispiece and wood-engraved decorative head- and tailpieces. Text with red fillet frame. Verso of front endleaf with round green morocco bookplate of bibliophile couple Georges Flore and Geneviève Dubois, and a pencilled note that the binding was executed by John Ramage ca. 1890. ♦Very minor rubbing at top and bottom of front joint,



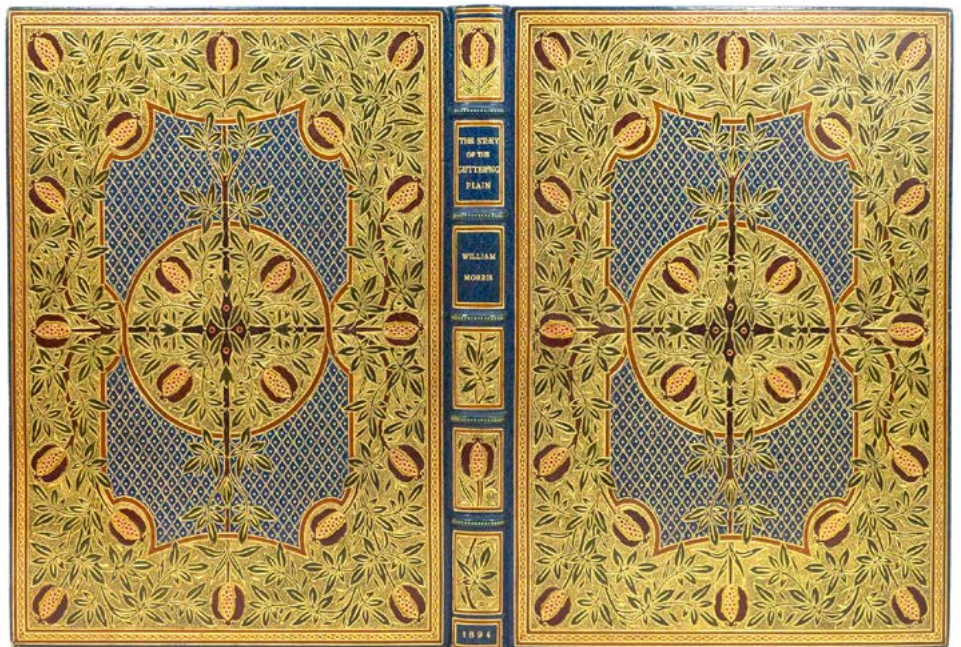
inconsequential creasing to silk endleaves, but A VERY FINE COPY, clean and fresh internally, and IN A BINDING SHIMMERING WITH GOLD. \$11,000

This irresistible volume combines some of the Poet Laureate's best-loved verses with an arresting binding by one of the most respected English binders during the last half of the 19th century. Born in London in 1836, John Ramage served an apprenticeship with John Wright, then went to Paris, where he was able to work with the distinguished Marcellin Lortic. In 1860 Ramage purchased the binding business of Alexander Banks, Junior, in Edinburgh, then returned three years later to London, where he was in business at various locations into the 20th century (W. D. and N. M. Ramage carried on the business until 1929). Though the range of their designs is broad, Ramage bindings are celebrated for their remarkably fine gilt work. That superb gilding and finishing make our volume stand out, distinguished by some of the most intricate tooling of any binding we have ever offered. Among the contents here are many of Tennyson's best-known poems—"Charge of the Light Brigade," "The Lady of Shallott," "St. Agnes' Eve"—along with excerpts from his longer works, "The Princess" and "Idylls of the King." Geneviève Dubois is the author of several books on alchemical and Hermetic studies. Books in the collection she shares with Georges Flore include works on those topics, along with fine bindings and illustrated works. (ST16806)



"Glittering Plain" in a Glittering Binding

32 (BINDINGS - RIVIERE & SON / ALFRED DE SAUTY). (KELMSCOTT PRESS). MORRIS, WILLIAM. THE STORY OF THE GLITTERING PLAIN WHICH HAS ALSO BEEN CALLED THE LAND OF LIVING MEN OR THE ACRE OF THE UNDYING. (Hammersmith: Kelmscott Press, 1894) 292 x 210 mm. (11 1/2 x 8 1/4"). 2 p.l., 177, [1] pp., [1] leaf (colophon). ONE OF 250 COPIES, of which seven were printed on vellum. SUMPTUOUS CERULEAN BLUE CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front inner dentelle), SPLENDIDLY GILT AND INLAID, probably BY ALFRED DE SAUTY, covers with tan morocco inlaid border enclosing a wide decorative frame inlaid with leafy branches bearing 16 mauve morocco pomegranates, each with a central section outlined in citron morocco displaying the gilt and inlaid red morocco seeds inside, central panel diapered in gilt, a gilt pointillé medallion at center outlined in tan morocco and inlaid with four branches extending from its center to a pomegranate in the middle of each side of the frame, the quadrants of the medallion formed by the branches each inlaid with a pomegranate surrounded by curling leaves, raised bands, the gilt pointillé spine compartments framed by tan morocco and inlaid with either a section of leafy branch or a pomegranate, two compartments with gilt lettering, wide inner dentelles with inlaid frame of three tan morocco strips alternating with a row of gilt anular dots, the corners heavily stippled in gilt and inlaid with a pomegranate and leaves, moss green watered silk endleaves, blue morocco hinges, top edge gilt, other edges untrimmed. In the (slightly scuffed) original black straight-grain morocco clamshell box designed to look like a book, with raised bands and gilt lettering, the interior padded and lined with silk and velvet. With elaborate double-page white vine border at title and opening of text, 23 three-quarter twining leafy borders, 35 large decorative woodcut initials, and 28 marginal extensions, some running the length of the text block, all designed by William Morris, and 23 woodcuts by Walter Crane, engraved on wood by A. Leverett. Printed in Troy and Chaucer types. Verso of front free endleaf with bookplate of Mary Priscilla Smith. With typed note from former owner attributing the binding work to Alfred de Sauty at Riviere laid in at front. Peterson





A-22; Sparling p. 156; Tomkinson, p. 113; Lemire A-54.05; Walsdorf 22. For the binding: Nixon, Broxbourne Library 110; Tidcombe, "The Mysterious Mr. De Sauty" in "For the Love of the Binding. Studies in Bookbinding History Presented to Mirjam Foot" (2000), pp. 329-36. ♦Silk of front free endleaf raised a little along fore edge with consequent trivial fraying, paper backing the silk free endleaves separated at gutter (but free endleaves held firmly in place by the leather hinges), a couple of tiny red spots to front flyleaves, one faint corner crease, but A SUPERB COPY, THE CONTENTS ENTIRELY CLEAN, FRESH, AND BRIGHT, AND THE BINDING IN SPARKLING CONDITION. \$85,000

The magnificent binding on this attractively illustrated Kelmscott printing of "The Glittering Plain" is itself glittering, thanks to the profuse use of gold pointillé tooling—thousands of minuscule gold dots painstakingly applied to create a field of gold. The lavish use of this technique and the hundreds of meticulous inlays are characteristic of the workmanship of Alfred de Sauty (1870-1949), a finisher at the Riviere firm in the 1890s. In "Modern Bookbinding," Sarah Prideaux says de Sauty's work "is of considerable merit. His inlays are distinguished for the taste shown in the association of colours, and his finishing has some of the brilliant qualities of the French school, seen particularly in the finely studded [i.e., pointillé] tooling of which he seems particularly fond." The inlay colors here are both true to nature (the darker, brownish red rind of the pomegranate contrasting with the brilliant scarlet seeds) and harmonious. The binding design itself—central medallion linked by extensions to frame—is also one de Sauty favored. In his "Styles and Designs of Bookbindings from the 12th to the 20th Century," illustrated with specimens from the Broxbourne Library, Nixon features a binding similar to this one in overall design and in the techniques employed, as an exemplar of de Sauty's work, citing it as "a most accomplished piece of finishing." He further notes that de Sauty's "finishing was of a very high standard and he was a patient and careful worker." The son of an engineer, de Sauty had studied engineering himself before taking up bookbinding, and he brings an engineer's precision to his handiwork. After leaving the Riviere firm in the late 1890s, he worked as a designer at the Hampstead bindery; in her essay "The Mysterious Mr. De Sauty," binding authority Marianne Tidcombe observes, "De Sauty was responsible for some of the best designs of the two binderies, and carried out all the stages of the craft himself, from sewing to the designing and exceptionally delicate tooling of the covers." De Sauty also taught bookbinding at the London County Council School of Arts and Crafts, passing on his knowledge to a new generation of binders and advising them to create their own tools, as he did. In 1908, he emigrated to America to become the manager of the Extra Bindery at R. R. Donnelly Co. in Chicago. He returned to England after his retirement in 1935. (For another example of de Sauty's work, see item #22, above). The text here is the only title to be printed twice by the Kelmscott Press. Morris' prose romance set in a fantasy world originally appeared as the first publication of the press in 1891, without the illustrations, because Morris had grown impatient waiting for artist Walter Crane to produce the designs commissioned to accompany his tale. Perhaps regretting his haste, Morris later approached Crane about completing the project as planned, with half of the profits from the new issue to be paid to Crane. The result was our larger-format illustrated edition with 23 wood engravings in various

sizes by A. Leverett after Walter Crane, each enclosed in a decorative wood engraved border designed by Morris. Neither the borders in this book, nor six out of the seven frames around the illustrations, appear in any other Kelmscott book. There are more illustrations in this 1894 edition than any of the other 53 books printed at the Kelmscott Press, except "The Works of Geoffrey Chaucer." Even without the spectacular binding, this would be a copy of "Glittering Plain" to be coveted for its immaculate internal condition. With the addition of a binding that is breathtaking in design and execution, it is irresistible. (ST17056)



33 (BINDINGS). (ROYAL SCHOOL OF ART NEEDLEWORK). THE BOOK OF COMMON PRAYER [bound with] HYMNS. ANCIENT AND MODERN. (Cambridge: Printed by C. J. Clay & Sons; London: William Clowes and Sons, ca. 1890) 146 x 87 mm. (5 3/4 x 3 1/2"). [340] leaves; 588 pp. A VERY CHARMING ONLAID, MOLDED, AND PAINTED VELLUM BINDING BY THE ROYAL SCHOOL OF ART NEEDLEWORK, upper cover with raised bronze frame enclosing two angels in blue robes, one with molded bronze wings and nimbus, the other with gilt wings and halo, the onlaid lettering "Gloria in Excelsis Deo" in a semi-circle above them; lower cover with a simpler representation of a seraph in blue and gold; smooth spine divided into panels by blue and gold bands with emanating pairs of wings, gilt titling, all edges gilt. ♦Upper cover with paint a bit rubbed, gilt a little dulled, and with several tiny chips to the raised border and angel wings, a hint of soiling to vellum; not as splendid as it once was, but still A DELIGHTFUL EXAMPLE retaining most of its original appeal, the binding entirely solid and with nothing approaching a fatal problem, and the text in fine state. **\$1,100**

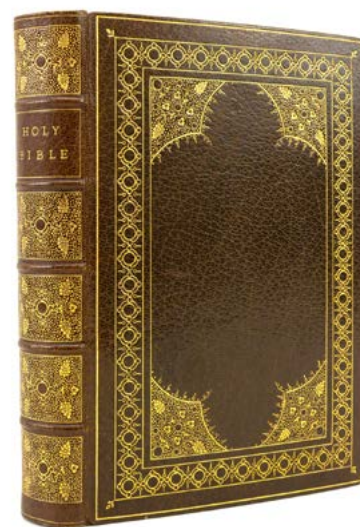


This binding is an amiable expression of a style that occupied a brief but important moment in the history of bookbinding, examples of which appear infrequently on the market. According to its own literature, the Royal School of Art Needlework (now Royal School of Needlework) was founded in 1872, with the expressed purpose "first, to revive a beautiful art which had fallen into decay . . . and, secondly, through its revival, to provide employment for educated women who were without the means of a suitable livelihood and who would otherwise find themselves compelled to live in poverty, or be reduced to absolute destitution." From the beginning, it had a strong Arts & Crafts connection. "It commissioned designs from leading figures in the Aesthetics and Arts and Crafts Movement including . . . William Morris, Edward Burne-

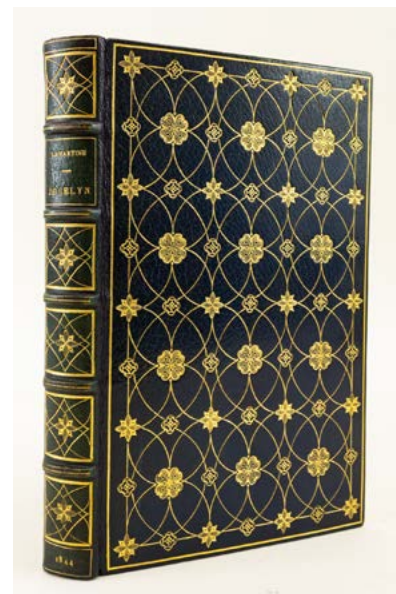
Jones, Walter and Thomas Crane, G. F. Bodley, Fairfax Wade, Selwyn Image, Gertrude Jekyll, and others." Our vellum binding obviously does not involve any needlework, but volumes like the present one were bound by members of the school for about a decade, beginning in 1888. In her "Women Bookbinders," Tidcombe says that the bindings' designs were "very attractive, but the books will not take much handling, and many examples show signs of some of the paint, especially the gold, wearing off. This vulnerability is almost certainly the reason why painted vellum bindings virtually ceased to be produced about 1898." Tidcombe mentions the exhibition of such bindings at Arts and Crafts Exhibition Society events in 1889 and 1890, bookbinding exhibitions in London in 1897 and 1898, and even in America, at the Columbian Exposition in Chicago in 1893. (ST13555a)

34 (BINDINGS - STOAKLEY). BIBLE IN ENGLISH. THE HOLY BIBLE CONTAINING THE OLD AND NEW TESTAMENTS. (Cambridge: Printed by C. J. Clay & Sons at the University Press, ca. 1890) 203 x 133 mm. (8 x 5 3/8"). 998 pp. MOST ATTRACTIVE HAZEL BROWN CRUSHED MOROCCO, GILT, BY STOAKLEY, LATE HAWES (stamp-signed on verso of front free endpaper), covers framed by gilt rules and guilloche tooling, central panel with delicately tooled cornerpieces featuring grapevines on a stippled background, raised bands, spine compartments densely gilt with grapevine motif, turn-ins with richly gilt frame, leather hinges, all edges gilt (gutter at front flyleaf expertly reinforced with tissue). With presentation inscription on front flyleaf dated 1891, and inked record of the recipient's marriage and the births of his children. ♦Spine gently and uniformly sunned a shade lighter, two (hardly noticeable) small abrasions to rear cover, offsetting from turn-ins to free endpapers (as almost always), but still a fine copy in a remarkably handsome binding, with few signs of use. **\$1,750**

The appealing binding on this treasured family Bible was created in Cambridge by Vere Stoakley, who took over the workshop of J. Hawes on that craftsman's death in the late 1880s; he signed his work "Stoakley, Late Hawes" to acknowledge this connection. The firm specialized in academic bindings to supply scholars from the university, and continued in business until the 1920s. The present binding clearly is much more elaborate and beautiful than what might be expected for an academic on a small budget. (ST16866b)

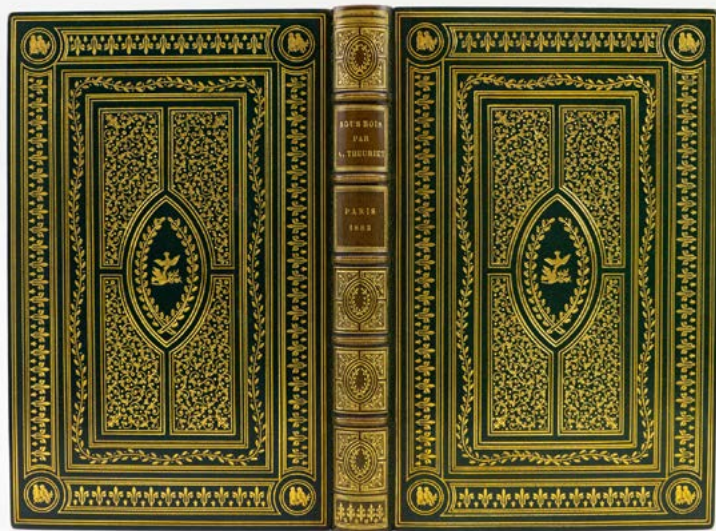


35 (BINDINGS - TAFFIN). LAMARTINE, ALPHONSE DE. JOCELYN: AN EPISODE. JOURNAL FOUND IN THE HOUSE OF A VILLAGE CURATE. (London: Bowdery and Kerby; Edinburgh: Blackwood, 1844) 244 x 152 mm. (9 1/2 x 6"). 2 p.l., xii, 349 pp. Translated by Robert Anstruther. First Edition in English. **QUITE PRETTY NAVY BLUE CRUSHED MOROCCO BY TAFFIN** (stamp-signed on front turn-in), covers with a net of oval fillets, floral ornaments at the points where lines intersect, raised bands, spine gilt in similar design, gilt titling, gilt-ruled turn-ins, royal blue silk endleaves, top edge gilt. With two frontispiece portraits of the author, one on heavy stock and one on chine, and nine etchings on chine, illustrating each of the book's nine episodes. **WITH AN AUTOGRAPH LETTER SIGNED BY THE AUTHOR** tipped in at front. ♦Spine sunned to a dark blue-green, joints and extremities with just a hint of rubbing, but the binding still lustrous and a fine copy internally, clean, fresh, and bright, with lovely wide-margined paper. **\$1,750**



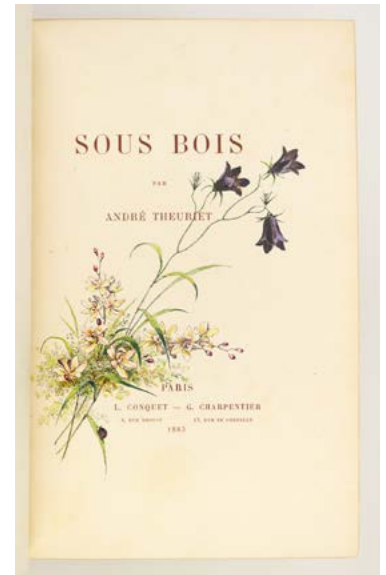
In an elegant Parisian binding, this is the first appearance in English of Lamartine's 1836 epic poem relating the story of a young seminarian who becomes caught up in the French Revolution, falls in love with a young woman, but renounces this chance at earthly happiness to become a priest and serve God. Lamartine (1790-1869) was a multi-faceted man who is recognized as the first Romantic poet in France as well as an influential politician who served as head of state during the Second Republic. A special feature of the present copy is an autograph letter from Lamartine to Marie-Éléonore Magu (1788-1860), a weaver in Lizy-sur-Ourcq who gained renown as a poet of the common man. Magu issued four editions of his poetry in 1839-40, and attracted the attention of Lamartine and other literary lights; George Sand wrote the introduction for the 1845 edition of his works. In the present letter, dated 19 April 1842, Lamartine warmly responds to an earlier missive from Magu, thanking the poet for the honor of writing to him. Lamartine assures Magu that he will write to the minister of Public Instruction, saying that he will be "happy to contribute to you obtaining all that you ask." Exactly what Magu was seeking is unclear, but it may have involved a pension that was bestowed on him by Ministers Villemain and Savandy. The Taffin bindery in Paris was the upscale hand-bindery operated by Lille publishers and trade binders Taffin-Lefort. Flety notes that Taffin took over the rue de Savoie workshop of E. Rouselle in 1895 and, after a move to new premises following the First World War, the bindery continued to operate until 1954. (ST15945)

36 (BINDINGS - THIBARON-JOLY). THEURIET, ANDRE. GIACOMELLI, HECTOR, Illustrator. SOUS BOIS. (Paris: L. Conquet et G. Charpentier, 1883) 222 x 140 mm. (8 3/4 x 5 5/8"). 1 p.l., 2, [2] pp., [1] leaf, xix, [1], 269, [3] pp. Preface by Jules Claretie. No. 14 OF 75 COPIES on Chine (as here) or Japon, according to the subscriber's preference, **WITH ILLUSTRATIONS IN TWO STATES**, one before letters, from a total edition of 500 copies. **SUPERB GREEN CRUSHED MOROCCO, ELEGANTLY GILT, BY THIBARON-JOLY**, covers with elaborate frame of compartments formed by French fillets and decorated with repeated fleur-de-lys tools, roundels at corners

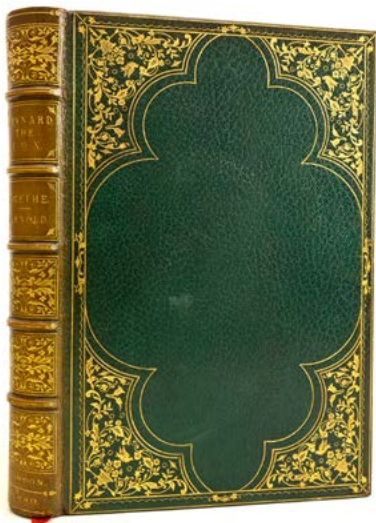


containing a pair of love birds, central panel enclosed by curving leafy branches between sets of French fillets, center panel divided into four quadrants, each densely tooled with twining vines, enclosing a mandorla-shaped centerpiece containing two doves within an olive branch wreath, raised bands, spine compartments in the style of the central panel, with olive branch wreath at center, gilt lettering, **HONEY BROWN MOROCCO DOUBLURES**, tooled with a spray of gilt branches, with two beetles and two ladybugs crawling among them and a tiny butterfly hovering above, leather hinges, marbled endpapers and flyleaves, all edges gilt. Original paper wrappers in two states (on Chine and Japon) bound in at front and rear. In a matching chamois-lined slipcase. Extra engraved illustrated title page in five states: full-color, purple, sanguine, and green states on Japon, black &

white state on China, 69 wood engraved illustrations by H. Giacomelli in the text and in an additional state before letters, illustrated title pages dated 1884 in three states (purple, green, and black & white) added at rear, Japon front wrapper WITH A CHARMING ORIGINAL WATERCOLOR OF BIRDS IN A TREE SIGNED BY GIACOMELLI preceding the printed title page. Verso of marbled front flyleaf with gilt monogram stamp of "E S." Vicaire VII, 789; Ray 289. ♦ Spine evenly sunned to a pale olive green, occasional thin red and blue stain (apparently pre-dating printing) just at tail edge of leaves, other insignificant imperfections, but A VERY FINE COPY, clean and fresh internally, IN AN UNWORN BINDING BRIGHT WITH GILT. \$5,000



This deluxe edition of Theuriot's winsome tales of country life boasts illustrations that Ray deems "in perfect harmony with the author's youthful reveries" and a binding alive with flora and fauna by a leading Parisian workshop. Theuriot (1833-1907) was noted for his keenly observed and empathetic depictions of the petit bourgeoisie and the French countryside: Lemaître describes him as "the best, most cordial, and most accurate painter" of this world. First issued in 1867, "Sous Bois" contains the stories "Autumn in the Woods," "Research on Coleoptera [Beetles]," and "Song of the Gardener." According to Ray, Theuriot was "delighted" with the choice of Hector Giacomelli to illustrate this reissue, proclaiming "Giacco" to be "the artist who was best acquainted with the familiar life of birds, plants, and insects, and who knew how to depict it with as much charm as delicacy." In Ray's opinion, the synergy between words and art here has produced "one of [the luxury publisher] Conquet's most successful books." The binder Thibaron was the favorite pupil of Georges Trautz (1807-79), considered by Michon "the uncontested master of the luxury binding," who achieved a level of celebrity that Michon says would be difficult to imagine. After Trautz retired, Thibaron established his own bindery, and, according to Beraldi, he seemed poised to become heir to his master's position in the binding world, but, sadly, he died very soon afterwards, before he could begin to fulfill that promise. After having apprenticed with a provincial binder, Antoine Joly (1838-1917) moved to Paris, found employment with the celebrated Léon Gruel, later formed a partnership with Thibaron in 1874, became his successor, and, in 1892, turned the business over to his son Robert (1870?-1924). (ST16947)



37 (BINDINGS - TOUT). (EXTRA-ILLUSTRATED BOOKS). GOETHE, JOHANN WOLFGANG VON. REYNARD THE FOX. (London: Trübner and Co., Nattali and Bond, 1860) 252 x 170 mm. (9 7/8 x 6 5/8"). vi, [2], 226 pp. Translated by Thomas James Arnold. Third printing of the First Edition in English, and the first with these illustrations. ELEGANT DARK GREEN CRUSHED MOROCCO, GILT, BY TOUT (stamp-signed on front turn-in), covers with large, eight-lobed central panel framed by gilt rules and decorative scalloping, wonderfully complex cornerpieces with a profusion of flowers emanating from a basket, over which a small bird hovers, raised bands, spine intricately gilt in compartments with a mirrored design, gilt tiling, turn-ins framed in gilt, with floral designs at corners and on sides, deep burgundy endpapers with gilt floral pattern, all edges gilt. Extra engraved title page with pictorial frame, illustrations in the text based on the designs of Wilhelm von Kaulbach, and EXTRA-ILLUSTRATED WITH 37 ENGRAVINGS by Heinrich Leutemann from the 1855 edition published by A. H. Payne in Leipzig. ♦ Spine uniformly sunned to light tan (as almost always with green morocco), a touch of rubbing to extremities, covers with faint traces of leather preservative, one plate and half a dozen leaves

with mild foxing, other trivial imperfections, but an extremely attractive copy—clean and fresh internally, the plates bright, and the binding shining with gilt. \$800

This is a charming edition of Goethe's retelling of the adventures of Reynard the Fox, pleasingly bound and with two full sets of exemplary illustrations designed by two different German artists. Germany's greatest modern literary figure and one of the major figures in the Romantic movement, Goethe (1749-1832) had an influence that extended far beyond his native land. He was responsible for bringing essentially new literary types represented by such words as "Sturm and Drang" and "Bildungsroman" onto the landscape of criticism. Adapted from a Medieval version, his "Reinecke Fuchs" was



an epic in hexameters first printed in 1794 that did not appear in English until 1855. Called by DNB “a man of great culture and accomplishments,” our translator, Thomas James Arnold (1804? - 77) was both a barrister and man of letters best known for this “very creditable” book. Our 1860 printing of this translation includes for the first time engravings after Wilhelm von Kaulbach (1805-75), illustrations that appeared originally in the German edition of 1846. Kaulbach had already won considerable praise for his paintings and murals, but his “Reinecke Fuchs” earned him even wider acclaim. Added to this volume for increased aesthetic appeal is another set of engravings, designed by book illustrator Heinrich Leutemann (1824-1905), who also designed images for actual zoological books. The handsome binding is a credit to the Tout workshop, which turned out consistently fine work and was especially notable for its elaborate gilt tooling. (ST15802)

An Appropriately “Outback” Kind of Binding by a Kentucky Woman



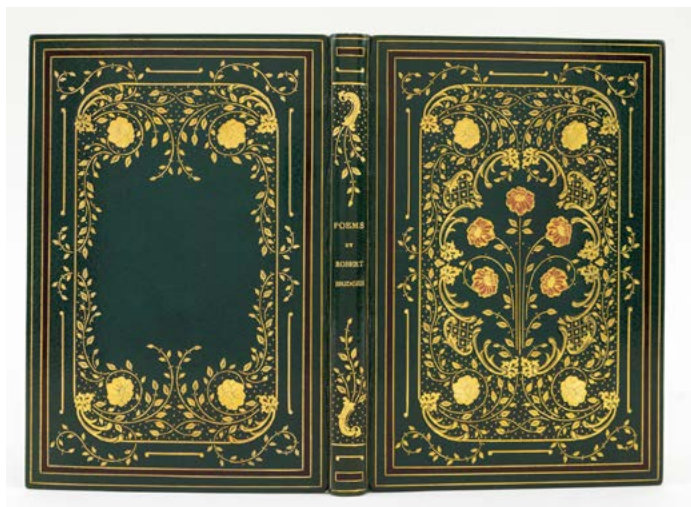
38 (BINDINGS - CONSTANCE WOZNY). WENZ, PAUL. A BILINGUAL EDITION OF TWO STORIES BY “PAUL WENZ, FRANÇAIS & AUSTRALIAN.” “CHARLEY” & “JIM ET JACK.” (Sydney: Bookbinding Exhibitions Australia, 2005) 215 x 152 mm. (8 1/4 x 6”). xvi, 55 pp. Translated by Margaret Whitlam (“Charley”) and Maurice Blackman (“Jim et Jack”). With an introduction in French by Jean-Paul Delamotte and a foreword in English by Maurice Blackman. No. 83 OF 150 TOTAL COPIES. Attractive and supple limp Australian calf by Constance K. Wozny (signed in ink in colophon), cover with blind-stamped rounded rectangle divided into four quadrants containing images of a cowboy hat, a cactus in landscape, a cowboy

boot, and a horse’s head, a star at center, flat spine with “Paul Wenz” stamped in blind, each letter (deliberately) stamped crookedly, unfinished edges to cover and paper. In a buckram-covered box with blind-stamped calf label, matching label on cover, and suede-lined pull-out tray with stitched calf spine. Eight engraved plates by Daniel Pata. Printed on watermarked Aboriginal paper, handmade by Euraba Paper Company. ♦As new. \$800

This is a superb copy of a handmade, limited edition by celebrated French-Australian writer, Paul Wenz, offered in a binding that speaks perfectly to the outback stories the volume contains. Wenz (1869-1939) was born in France to a wool merchant who had interests in Australia, where Wenz eventually settled and where most of his writings were set. The two short stories presented here come from Wenz’s first collection of stories, “À l’Autre Bout du Monde,” published in 1905. “Charley” is the story of a wizened rabbit in the outback, hunting rabbits and then periodically spending his earnings at the bar. “Jim et Jack” is the story of two best “mates” working on a ranch in the outback. Both stories are simple, yet picturesque, and each has a macabre ending. The impressionistic engravings by Daniel Pata, an Australian artist and teacher, add to the appeal of the stories. This edition was chosen as part of an exhibition entitled “Double Bush Binding,” held in 2005 by Bookbinding Exhibitions Australia. Binders from Europe, Japan, North America, Scandinavia, and Australasia were invited to bind copies of the present book using the materials and methods of their choosing. Our copy was bound by American Constance Wozny, who works in Eastwood, Kentucky. She is a member of the Guild of Book Workers and the Hand Bookbinders of California, and has studied with such well-known binders as Merl Kast and Tini Miura. (ST14433)



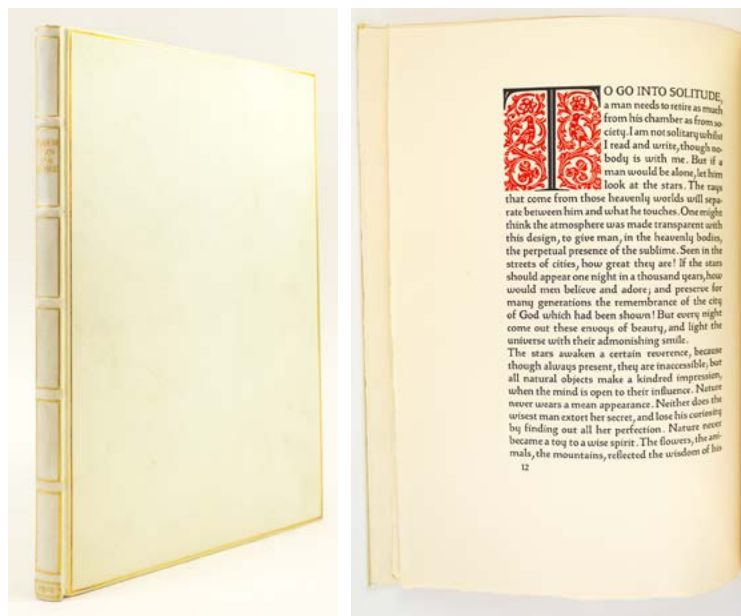
Robert Bridges' First Work, in a Very Pretty Gilt and Inlaid Floral Binding



39 (BINDINGS - ZAEHNSDORF). BRIDGES, ROBERT. POEMS. (London: Basil Montagu Pickering, 1873) 190 x 125 mm. (7 1/2 x 5"). 9, [3], 1-125, [3] pp. FIRST EDITION. LOVELY TEAL GREEN MOROCCO, RICHLY GILT AND INLAID, BY ZAEHNSDORF (stamp-signed on front turn-in), covers with gilt fillet border, inlaid violet morocco frame, central panel of upper cover with inlaid bouquet of pink morocco flowers on curving gilt stems, this surrounded by an animated frame of gilt latticework, stippling, and curling vines bearing an inlaid white blossom in each corner, lower cover with central panel outlined by gilt vines and flowers in similar style, smooth spine with inlaid bar of violet morocco at head and foot, with a volute emitting a spray of leafy branches above and below the central gilt title, turn-ins with similar volutes at either side of drawer-handle cornerpieces, green

silk endleaves, top edge gilt. In a later green cloth jacket and slipcase. Printer's Aldine anchor device on final leaf, decorative woodcut headpieces and initials. MacKay 1. ♦AN ESPECIALLY FINE COPY in a glistening binding, with no signs of use inside or out. \$3,750

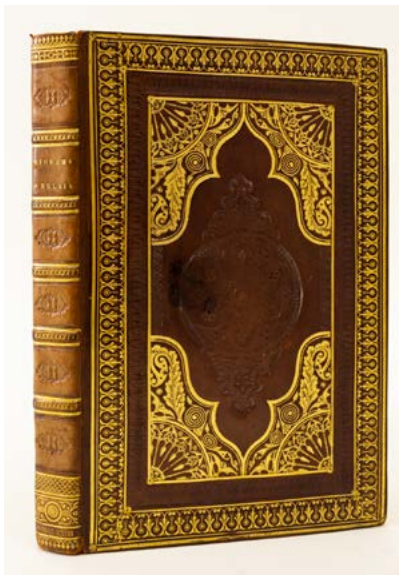
This is an extremely pretty example of the outstanding work done by the Zaehnsdorf workshop, which produced consistently fine bindings for more than 100 years. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, 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 unfailing skill. The present binding combines delicate inlay work with exuberant gilt, demonstrating the expertise of its finishers, led by Genth. The first work published by Bridges, these "Poems" were withdrawn from circulation by the author after only a small number of copies had been sold, and the book is, consequently, quite scarce. At the time of their publication, Bridges (1844-1930) was still a practicing physician at St. Bartholomew's Hospital, and the literary career that was to lead up to his appointment as poet laureate in 1913 did not begin until almost a decade after this volume's appearance. (ST16674)



40 (BREMER PRESSE). EMERSON, RALPH WALDO. NATURE. (Munich: Bremer Presse, 1929) 278 x 190 mm. (11 x 7 1/2"). 86 pp., [1] leaf (colophon). No. 36 OF 130 COPIES printed for subscribers of the Bremer Presse (plus 150 copies printed for Buch-Bund Hamburg and 250 copies printed for Random House, New York). Original stiff vellum by the Bremer Binderei (stamp-signed on rear pastedown with bindery name and the initials of its director, Frieda Thiersch), raised bands, boards and spine compartments with gilt-rule border, gilt titling to spine, yapp edges. In the original (slightly faded) vellum-lipped blue cardboard slipcase. Title page and decorative initials designed by Anna Simons, printed in red and black. Ransom, p. 257. ♦AN IMMACULATE COPY. \$1,750

Virtually unchanged from the day it left the Bremer premises, this is a pristine example of the elegant work produced by one of the greatest Continental private presses. The Press was founded in 1911 by Willy Wiegand (1884-1961) and others, and was active until just before World War II. Cave flatly declares that Bremer had an influence that “was probably greater and longer lasting than that of any of the other fine presses.” It certainly is universally considered the most successful and influential of the German private presses, and Ransom says that “perhaps no other organization, private or public, has attempted closer coordination and interrelation of scholarship, type design, and book design.” Following the typographic lead of Cobden-Sanderson and Emery Walker, the press “was very much in the grand tradition; a few good, special typefaces were cut and used with magnificent effect in large format editions of Homer, Dante, Tacitus, the Luther Bible, and similar books.” (Cave) As with the Doves volumes, ornament was eschewed, except for the splendid initials drawn by Anna Simons, one of Edward Johnston’s pupils—embellishments that are seen to good advantage in this work. The considerable success enjoyed by Bremer resided in typography both refined and innovative, with the highest quality of materials, and with meticulous presswork. In addition to the typefaces cut by Wiegand for exclusive use at his press, new titles and initials were designed and cut for almost every production. Bremer books were bound at the press’ own bindery, under the direction of Frieda Thiersch (for more on whom, see item #42, below). The collection of essays by American Transcendentalist Ralph Waldo Emerson (1803-82) on topics including nature, beauty, language, discipline, idealism, and spirit is printed in English, with the colophon in German. This copy was in the superb library of private press books assembled by Hamburg collector Barbara Achilles (d. 2010). It was her wish that, when she died, “the books should not be handed over to a museum or archive and then possibly disappear into storage except for brief exhibitions, but rather, to the delight of new and old collectors, should come back into circulation through an auction.” (The Hamburg Achilles Foundation) Her mother and fellow collector, Edith Achilles, honored this request. Subscriber copies of this work are far more uncommon in the marketplace than those printed for Bund-Buch Hamburg and Random House, and copies in the perfect condition seen here are even rarer. (ST16970)

A Lively French Exploration of London Social Strata, Derived from Egan’s “Life in London”

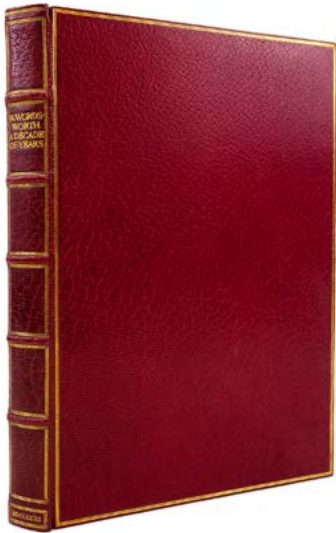


41 (COLOR PLATE BOOKS). [SAUVAN, JEAN-BAPTISTE-BALTHAZAR.] (BINDINGS - CATHEDRAL-STYLE). DIORAMA ANGLAIS, OU, PROMENADES PITTORESQUES À LONDRES: RENFERMANT LES NOTES LES PLUS EXACTES SUR LES CARACTÈRES, LES MOEURS ET USAGES DE LA NATION ANGLAISE. (Paris: Jules Didot l’aîné et Baudouin Frères, 1823) 235 x 150 mm. (9 x 5 3/4”). 2 p.l., 235 pp. FIRST EDITION. Quite attractive contemporary calf decorated in gilt and blind in the Gothic cathedral style, central panel of covers with blind-stamped centerpiece in the style of a rose window and gilt cornerpieces, enclosed by blind- and gilt-roll frames, raised bands, spine panels with blind-stamped drawer-handle ornaments, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. WITH 24 LIVELY COLOR PLATES IN THE STYLE OF GEORGE CRUIKSHANK. Front pastedown with book label of “Beguin.” Vicaire III, 564. ♦Upper cover with small dark stain, spine sunned to a soft tan, head of spine with small chip, minor wear to front joint and corners, but the binding solid and pleasant; text leaves with mild foxing (due to paper quality) but the plates happily unaffected and still bright, with vivid coloring. \$950

In a stylish contemporary binding and with illustrations depicting the various “characters, mores, and manners” of the English, this humorous exploration of the highs and lows of London society is a close adaptation of Pierce Egan’s enormously popular “Life in London.” The present work, though not a word-for-word translation, closely follows Egan’s original story of Tom, Jerry, and Logic, a group of friends whose misadventures lead them from the most fashionable districts of London to its poorest slums. The wonderful illustrations show the trio taking part in all manner of mischief and merrymaking, including attending a masked ball, mingling in the crowded foyer of a theatre, visiting a bespoke tailor, taking boxing lessons, carousing at a rowdy alehouse, and, perhaps inevitably, having to appear before a constable. Though the plates are unsigned, they appear to



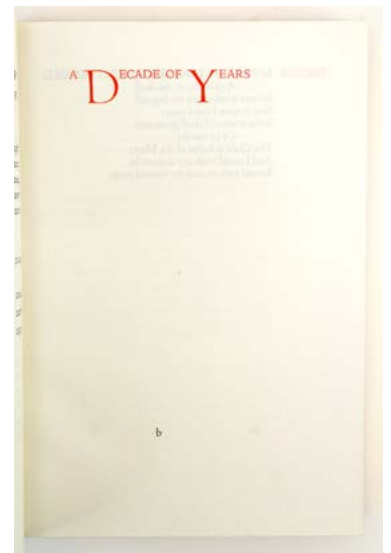
be faithful copies of those done by George and Robert Cruikshank for the original Egan work. Deriving its name from the use of design motifs taken from Gothic architecture, the so-called "Cathedral Binding" (or "Cathedral-Style Binding") was fashionable in England and France for about three decades, beginning ca. 1810. French binder Joseph Thouvenin is sometimes credited with popularizing the style. The design is usually accomplished with either blocking or gilt tooling, but sometimes both are employed in a pleasing mixture, as seen here. (ST15946)



42 (DOVES PRESS). (BINDINGS - FRIEDA THIERSCH). WORDSWORTH, WILLIAM. A DECADE OF YEARS. (Hammersmith: Doves Press, 1911) 235 x 165 mm. (9 1/4 x 6 1/2"). 230 pp., [1] leaf. ONE OF 200 COPIES ON PAPER (and 12 on vellum). FINE RED CRUSHED MOROCCO BY FRIEDA THIERSCH (stamp-signed on rear turn-in), covers with double gilt fillet border, raised bands, double gilt-ruled compartments, gilt titling, turn-ins with gilt French fillet, all edges gilt. In the matching morocco-lipped marbled paper slipcase lined with fleece. Printed in red and black. Front flyleaf with tiny oval "E K" stamp of Ernst Kyriss. Tidcombe DP-25; Tomkinson, p. 56. ♦ Spine very lightly darkened, a couple of leaves with the faintest spots of foxing, but AN EXTRAORDINARILY FINE COPY, little changed from the day it left the bindery. \$7,500

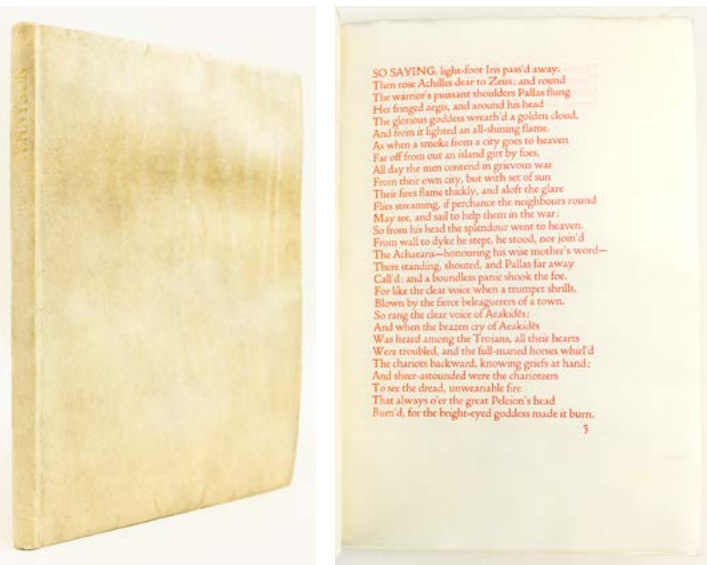
This is an excellent example of the fine printing produced by T. J. Cobden-Sanderson and Emery Walker at the Doves Press and the fine binding done by Frieda Thiersch, the German binder who had trained with the former head of the Doves Bindery, Charles McLeish. That master artisan wrote of his pupil, "Miss Thiersch became the most

skillful pupil we ever had and we considered her, at the time of leaving us [in 1912], equal to any professional." Thiersch has clearly drawn on her studies with McLeish for the design of this binding, which brings to mind the simple elegance of Doves bindings, and for the flawless execution. Upon completing her apprenticeship with McLeish, Thiersch (1889-1947) worked for Leipzig art bookbinder Carl Sonntag before opening her first workshop in Berlin in 1913. Soon thereafter, she became the principal binder for Willy Wiegand's Bremer Presse (see item #40, above), while continuing to create bindings for discriminating collectors. It was her custom to sign bindings she bound with her own hands with her full name, as here; books bound by her workers under her supervision were signed with her initials instead. When financial difficulties forced Wiegand to close the Bremer Presse in 1934, Thiersch's business was hard hit, and she was forced to turn to a sinister new source of employment. The emerging Nazi party was attracted to Thiersch's work by her international reputation, and she soon became the binder of choice for the party and for Hitler himself, creating document folders, guest books, photo albums, and so on. The present Doves publication is highly sought after both because of its limited press run and its content, which Cobden-Sanderson greatly admired for its "cosmic" quality. Tidcombe tells us that in the present anthology, the publisher "selected the poems to build one great poem, as Wordsworth himself had intended." As Cobden-Sanderson says, the verses begin and end with Nature, being linked together "in one chain of emotion, rising and falling, expanding and contracting, as is the manner of emotion itself." Perceiving in Wordsworth's works a recourse from the violence of the world, Cobden-Sanderson sent a copy of this book to his old friend Bertrand Russell, who had been imprisoned for his pacifist pronouncements during the Great War. It is not surprising that this beautiful specimen of the book arts has distinguished provenance: it was previously owned by Ernst Kyriss (1881-1974), an eminent scholar of bookbinding history whose four-volume work on early German book stamps is a classic in the field. He was also a collector of books in special bindings from all periods, and he had a great fondness for press books, especially those printed on vellum. It is not unreasonable to suppose that Kyriss commissioned this binding from Thiersch. (ST16972)



One of 25 Copies Printed on Vellum

43 (DOVES PRESS). (VELLUM PRINTING). TENNYSON, ALFRED, LORD. SEVEN POEMS & TWO TRANSLATIONS. (Hammersmith: Doves Press, 1902) 234 x 165 mm. (9 1/4 x 6 1/2"). 55, [1] pp. ONE OF 25 COPIES ON VELLUM (there were also 325 on paper). Publisher's limp vellum by the Doves Bindery, flat spine with



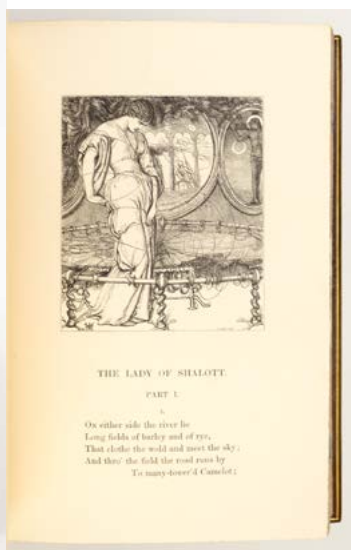
gilt titling. Printed in red and black. Front pastedown with bookplate of C. S. Ascherson (see below), dated 1902 in pencil. Tidcombe DP-4. ♦Boards a little wavy, minor (naturally occurring) variations in the grain of the covers, but a fine copy, the vellum leaves smooth, creamy, and bright, and the binding with few signs of wear. **\$14,000**

This is the luminous vellum printing of the fourth publication of the Doves Press, gathering a number of poems by Tennyson written at various times in his long life, all of them reflecting his abiding interest in Homer and Greek myth. In contrast to Kelmscott Press founder William Morris' proclivity toward the Baroque, Thomas J. Cobden-Sanderson, the Doves Press founder (along with Emery Walker), demonstrated that printing with plain type (designed by Walker) that is well set and with good margins

could produce notable work. As Cave says, the Doves Press books, "completely without ornament or illustration, . . . depended for their beauty almost entirely on the clarity of the type, the excellence of the layout, and the perfection of the presswork." For Cobden-Sanderson, who took up printing late in life, the elegant simplicity of the Doves books was intended to be in harmony with the works of God in creating the beauty and mystery of the universe. Nowhere does the simple splendor of Walker's typography appear to more perfection than in the sought-after vellum printings of Doves books. As with all other aspects of production, Cobden-Sanderson was fastidious about the quality of the vellum used, as can be seen in the bright, buttery-soft leaves here. The selections in this volume are framed by two short translations of passages from Homer's "Iliad," both featuring images of fire and, appropriately, printed in red. Two other poems concern the tragic figure of Oenone, the first love of Paris; two are inspired by the "Odyssey"; and 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. This copy was originally in the collection of famed book collector Charles Stephen Ascherson (1877-1945), a British shipowner of Jewish-German heritage who was the father of noted British actress Renée Asherson and grandfather of journalist Neal Ascherson. (ST16328)

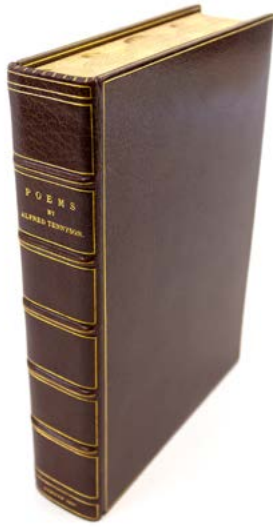


44 (FORE-EDGE PAINTINGS). (BINDINGS - FAZAKERLEY). TENNYSON, ALFRED, LORD. POEMS. (London: Edward Moxon, 1857) 212 x 142 mm. (8 1/2 x 5 3/4"). xiii, [3], 375, [1] pp. First Edition with these Illustrations. HANDSOME CHOCOLATE BROWN CRUSHED MOROCCO BY FAZAKERLEY OF LIVERPOOL (stamp-signed on front turn-in), covers with gilt fillet border, raised bands, spine compartments ruled in gilt, gilt lettering, wide inner dentelles with gilt strapwork frame, brown moiré silk doublures and endleaves, all edges gilt and elaborately gauffered, FORE-EDGE WITH A TRIPTYCH OF BEAUTIFUL PAINTINGS (one large, two small)



based on illustrations of the poems "The Lady of Shalott," "The Lotos-Eaters," and "The Eagle's Crag." In the original (slightly scuffed) black morocco pull-off case lined with calf and velvet. With frontispiece portrait of the poet and 54 wood-engraved vignettes after William Holman Hunt, Dante Gabriel Rossetti, John Everett Millais, and others. Printed on Japanese vellum. Ex-libris of Randall Moskovitz, M.D., laid in at front. Thomson XXVIII; Wise 20; Ashley Library VII, 114. For the illustrations: Ray 148, Plate LVI. For the binding: Weber, Annotated Dictionary, pp. 140-46. ♦One painting (Lotos-Eaters) with a couple of faint brown streaks, mild foxing to flyleaves, other trivial imperfections, but A LOVELY COPY, clean, fresh, and bright internally, in a pristine binding, the paintings well preserved and with rich hues. **\$17,500**

This splendid volume is a perfect example of a signature Fazakerley style: a flawlessly executed binding with ornately gilt and gauffered



text-block edges, with a triptych of fore-edge paintings visible when the leaves are closed rather than fanned open, appearing here on a significant illustrated edition of poems by the best-loved English poet of the 19th century. Known to have apprenticed with John Sutton in Liverpool in 1813, binder Thomas Fazakerley established his own business in 1835 and worked until 1877, after which time his son John continued the firm. Their workshop did not produce bindings in great numbers, but its craftsmen established a durable reputation for fine quality work. Often, the delicate paintings on the glittering gold fore edges of their bindings were based on illustrations in the work, and that is the case here. The large central image is a fine recreation of William Holman Hunt's "Lady of Shalott," showing the accursed damsel in her tower, entwined in the threads she is doomed to weave, a round window showing "bold Sir Lancelot"—the sight of whom prompts the Lady's fatal venture from her tower—galloping by in shining armor. The smaller scenes—the Lotos-Eaters on their ship and a landscape depicting a high, chalky cliff by the sea—replicate illustrations by two Royal Academy painters, William Linton and Clarkson Frederick Stanfield. The faithful, detailed reproductions in miniature demonstrate the exceptional talent of the Fazakerley artist[s]. When Edward Moxon decided in 1855 to produce an illustrated edition of Tennyson's popular poems, he made a daring choice: in addition to work from established artists, he

commissioned drawings from Dante Gabriel Rossetti and other members of the ground-breaking Pre-Raphaelite Brotherhood. Holman Hunt reported, "The greater proportion [of the book-buying public] were in favour of the work done by prominent artists of the old school, and their admirers were scandalised by the incorporation of designs by members of the Pre-Raphaelite Brotherhood." Ray notes that Moxon's "impartial division of illustrations among traditional and Pre-Raphaelite artists did not satisfy the book-buyers of the day," but it is responsible for the book's celebrity and its continued desirability to collectors. Thomson declares it "a fine example of the English school of wood engraving at its apex." Tennyson's poetry, especially that with an Arthurian theme, was a source of inspiration to many artists, and to the Pre-Raphaelites in particular. Described by DNB as "the most influential avant-garde group in the history of British art," the Pre-Raphaelite Brotherhood was formed in 1848 by the three painters whose works appear in this book: John Everett Millais (1829-96), William Holman Hunt (1827-1910), and Dante Gabriel Rossetti (1828-82). Jeff Weber describes another copy of this edition featuring "Fazakerley's superb triptych fore-edge decoration" with "three vignette scenes on the fore-edge, each based on text illustrations in the book" (FZ13, p. 144). He notes that "the condition of these bindings is often perfect" due to the protective cases with which they were provided. That is certainly the case here: the clever pull-off case has kept our binding in immaculate condition. (ST16992)

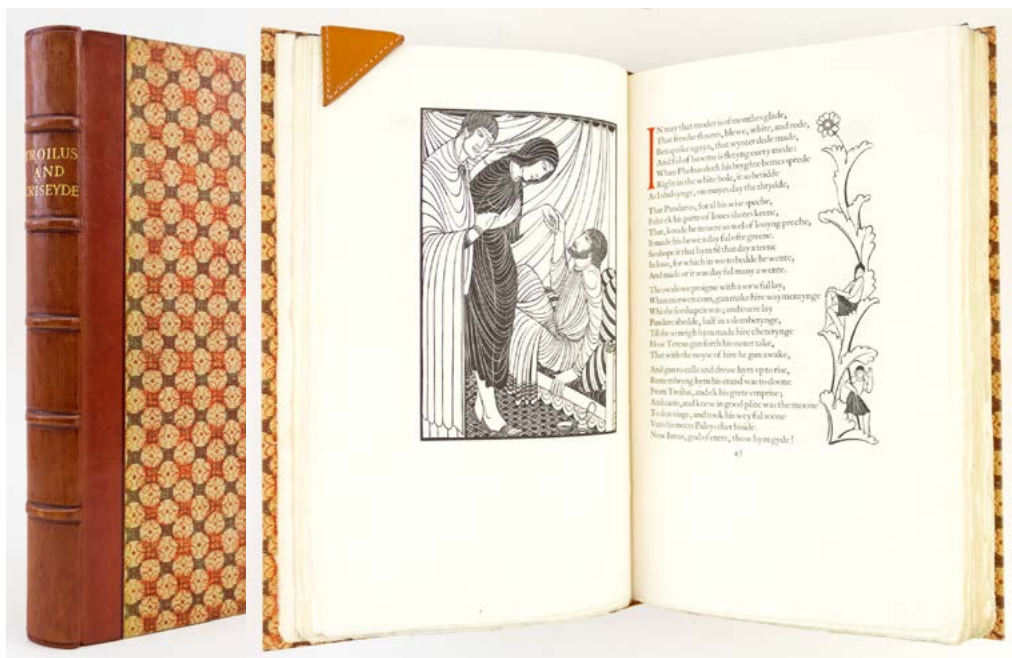


[Please click here to go to our website to see our entire selection of fore-edge paintings at a range of prices.](#)

An Exceptional Copy

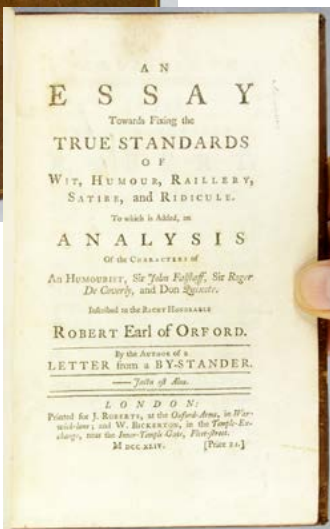
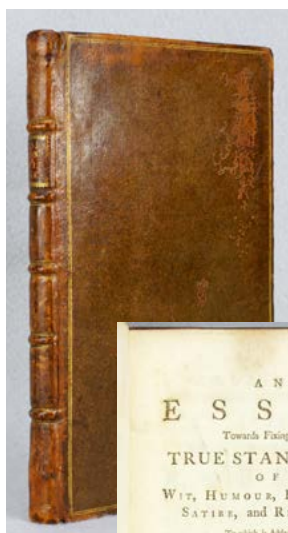


45 (GOLDEN COCKEREL PRESS). CHAUCER, GEOFFREY. TROILUS AND CRISEYDE. (Waltham St. Lawrence: Golden Cockerel Press, 1927) 318 x 203 mm. (12 1/2 x 8"). xi, [i], 309, [1] pp., [2] (blank and colophon) leaves. Edited by Arundell Del Re. No. 139 OF 225 NUMBERED COPIES on paper (and six on vellum). Publisher's tan-morocco-backed patterned paper boards by Sangorski & Sutcliffe (stamp-signed on front pastedown), raised bands, gilt titling to spine panel, top edge gilt, others untrimmed. In the original gray cardboard slipcase with printed title on the back (head and tail of back reinforced with tape). Pictorial woodcut borders to fore margins of every text page and FIVE FULL-PAGE WOOD ENGRAVINGS, all BY ERIC GILL. Section title pages with red or blue lettering. Occasional text initials in red or blue. Chanticleer 50; Gill 279; Cave & Manson, pp. 50 ff.; Ransom, p. 297. ♦ A breath of rubbing to corners, trivial offsetting to free endpapers from binder's glue on turn-ins, but AN OUTSTANDING COPY WITH NO SIGNS OF USE INSIDE OR OUT. **\$15,000**



This is perhaps the finest copy we've ever seen of one of the finest books of the private press movement. The Golden Cockerel "Troilus" represents an impressive combination of bookmaking materials, typography, illustration, and printing skill. As Cave & Manson says, the prospectus for this work invited a public to anticipate "one of the most important productions of its kind since the days of the Kelmscott press." When the work appeared, "it showed this was a claim to be taken seriously. Gill produced some of his finest engravings for the book. The full-page illustrations showed his work at its best." The whimsical illustrated borders were

the most widely discussed feature of the volume; the public was divided about them, as some thought them too naughty, but Gill and Gibbins were convinced of their value, and they were used again with great success in the Golden Cockerel "Canterbury Tales." Though the "Troilus" is generally considered to be the second most important book from the Press, its value is generally as high as any Golden Cockerel item, no doubt because it was issued in a very small press run—225 copies, as compared to 500 for the "Four Gospels," the magnum opus of the Press. The completed volume's modest print run sold out very quickly, and the "purchasers' pleasure was increased by seeing the book rapidly appreciate in value." (Cave & Manson) It has been a very popular book ever since. Our volume comes from the outstanding collection of fine and private press books assembled by Hamburg collector Barbara Achilles (see item #40, above). (ST16971)



46 (HUMOR, 18TH CENTURY). [MORRIS, CORBYN]. AN ESSAY TOWARDS FIXING THE TRUE STANDARDS OF WIT, HUMOUR, RAILLERY, SATIRE, AND RIDICULE. (London: Printed for J. Roberts, and W. Bickerton, 1744) 206 x 133 mm. (8 1/8 x 5 1/4"). xxxiv, [2] (errata, ads), xxxii, 75, [1] pp. FIRST EDITION. Contemporary sprinkled calf, covers bordered with double gilt fillet, raised bands flanked by gilt rules, original brown morocco label. Front pastedown with armorial bookplate of "R E H D" engraved by and signed in the plate by G. W. Eve (see below). ♦ Joints, spine, and extremities a bit chafed and dried (though much of this successfully masked by refurbishing), covers a bit scratched and with three patches of lost patina from insect activity, one upper corner rather bumped, but the original unrestored rustic binding solid and pleasing, with no serious defect. One leaf with three-inch tear into the text (neatly repaired without loss of legibility, though with slight displacement of letters), otherwise only trivial imperfections internally, THE TEXT REMARKABLY FRESH AND CLEAN and printed within quite ample margins. \$525

This is a (not surprisingly) amusing attempt to differentiate between wit, humor, raillery, satire, and ridicule, written (surprisingly) by an economist and customs inspector. The author begins by defining wit as "the Lustre resulting from the quick Elucidation of one Subject, by a just and unexpected Arrangement of it with another Subject." Morris differentiates humor from wit, describing the former as "any remarkable Oddity or Foible belonging to a Person in real Life," and acknowledges it gives more delight and pleasure than wit. His example here is Falstaff, the embodiment of "Jollity, Mirth, and Good-nature." Our volume ends with a letter on humor in comedy by that master of the Restoration comedy of manners, William

Congreve. Corbyn Morris (1710-79) had previously written a series of pamphlets defending the policies of Prime Minister Robert Walpole, and the present work opens with a 34-page dedication to that politician which the normally forgiving DNB deems “extravagant . . . even by contemporary standards.” Morris once told David Hume that he wrote “all his books for the sake of the Dedications,” and these seemed to be successful instruments in advancing his career, as he was appointed secretary of customs and salt duty for Scotland before subsequently being appointed to the English board of customs. Our copy bears the bookplate of Anglican clergyman and antiquary Rashleigh Edward Hungerford Duke (1855-1932), engraved by G. W. Eve, one of the foremost bookplate designers of the day. (ST11753)

The Only Incunabular Printing of a Work Examining Sexual Attraction, Marriage, and Related Issues like Fashion and Grooming

47 (INCUNABULA). HAEDUS, PETRUS. ANTEROTICA, SIVE DE AMORIS GENERIBUS. (Treviso: Gerardus de Lisa, de Flandria, 13 Oct. 1492) 215 x 150 mm. (7 7/8 x 5 7/8"). 6 p.l., 97 leaves (without final blank). Single column, 25 lines, roman type. FIRST EDITION. New unlettered limp vellum in the style of the period. Front pastedown with bookplate of José Lorenzo Cossío. With numerous marginal annotations in two different early hands. Goff H-2; BMC VI, 885; ISTC ih00002000; V. Schulderer, “A Fleming in Venice,” in “Fifty Essays”, pp. 113-126.

◆ Intermittent dampstains to edges, intruding into tail margin of first quire (but well away from text), occasional minor foxing, thumbing, or small stains to margins, but an excellent copy internally, generally clean, fresh, and rather bright with generous margins, and in a perfectly suitable retrospective binding. **\$12,500**



Written as advice for the author's nephew, a college student, this philosophical treatise on the types of love is particularly concerned with the dangers of erotic passion. It takes the form of a lively discussion between the author, who is a priest, and two members of his intellectual circle, one a poet who makes the case for the beauties and pleasures of love, and the other a priest who warns against the consequences of indulging in carnality. The “conversation” encompasses representations in art of love, sexual attraction and desire, the state of marriage and the relations between the sexes, and forays into peripheral concerns like fashion and personal grooming. Our copy offers the intriguing opportunity to examine the reactions of at least two contemporary

readers whose comments appear in the margins. Little is known of Haedus (1427-1504), other than that he was born Pietro Cavretto, served as a priest, and wrote an earlier book (“Amores”) in reaction to being rejected by his beloved; it is not surprising that one disappointed in romance would compose a work entitled “against the erotic.” The author was friends with the printer here, Gerardus de Lisa, who had immigrated to Italy from Flanders. V. Schulderer, who made a study of Gerardus, notes that his roman type is “a quite original face, with its wealth of curves and serifs, and its greatly prolonged ascenders and descenders, which gives his volumes a flavor of fine printing, admirably consonant to their small bulk and format.” The Lisa printing is the only one done in the 15th century and is not commonly encountered. (ST15623)

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

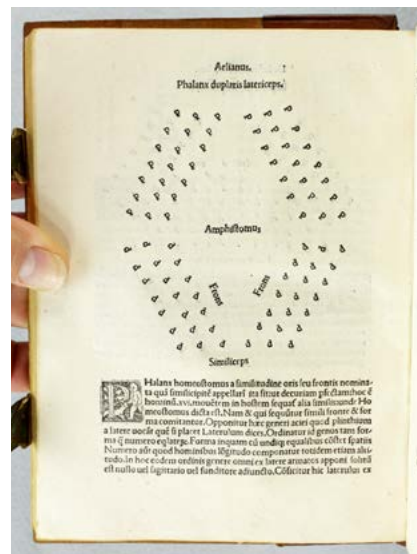
48 (INCUNABULA). VEGETIUS RENATUS, FLAVIUS, et al. SCRIPTORES REI MILITARIS (works by five Roman and Greek military authors). [bound with] **HERODIANUS.** HISTORIA DE IMPERIO POST MARCUM. (Rome: Eucharius Silber, 1494; Bologna: Bazalerius de Bazaleriis, 1493) 225 x 155 mm. (8 3/4 x 6"). [104] leaves,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



diagrams of troop formations in the text. Front pastedown with book label of Kenneth Rapoport; title page of first work with two heraldic shields drawn in red ink by an early hand, final page with outline drawing of one of the eschutcheons. Goff S-344; BMC IV, 116; Goff H-87; BMC VI, 834. ♦Half-inch chip from head of spine, small chip from tail, light dampstain to leather, other minor external imperfections, but the original binding quite solid and generally very pleasing. Minor worming to pastedowns, to margins of first three leaves, and to last two leaves (affecting a half dozen words in all), four gatherings with unobtrusive small brown stains at gutter, titles faintly dusty, other trivial imperfections, but A VERY FINE, EXTREMELY FRESH COPY, the contents quite clean and crisp, with deep impressions of the type. **\$20,000**

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

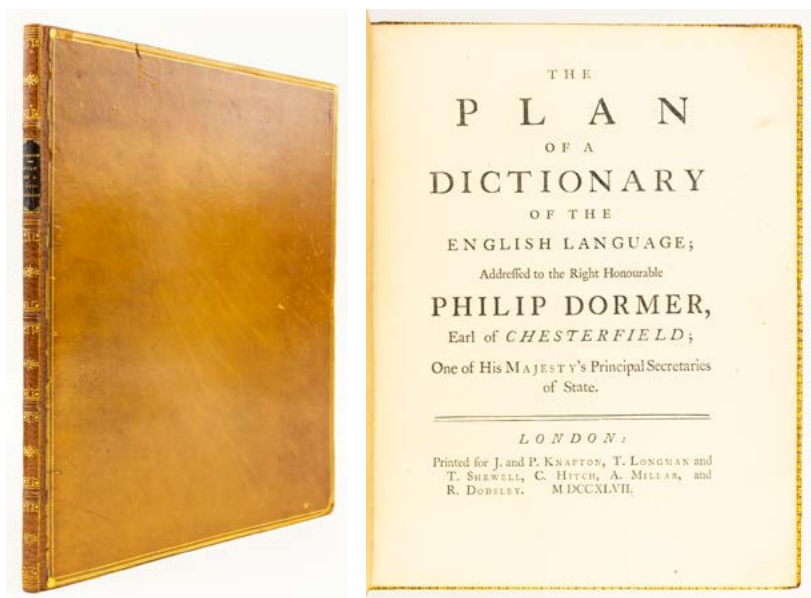
Modestus, a Roman grammarian in the time of Augustus; and "De Optimo Imperatore," the Latin translation of "Strategikos," a comprehensive guide to being a good general by the Greek Platonic philosopher Onosander (1st century A.D.). This collection was bound by the original owner of our volume with the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



49 (INCUNABULAR LEAF). NICOLAUS DE LYRA. POSTILLA SUPER TOTAM BIBLIAM. (Rome: Conradus Sweynheym and Arnoldus Pannartz, 1471) 372 x 265 mm. (14 5/8 x 10 3/8"). Single column, 46 lines in roman type. Attractively matted. One two-line initial in red. Goff N-131; BMC IV, 14; ISTC in00131000. ♦Recto with small, faint patch of foxing to one edge, but AN EXTRAORDINARILY FINE LEAF from the first printers in Rome, especially clean, fresh, and bright. **\$650** (ST16379-222)

A selection of incunabular leaves, some with hand-colored woodcuts, are available on our website. Click here to view.

*The First Printing of the "Plan" of Johnson's Monumental Dictionary,
Featuring the Famous Rhetorical Demolition of his Belated Benefactor*

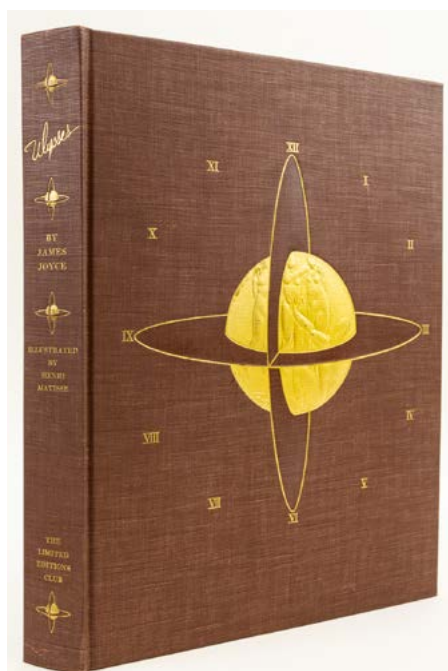


50 [JOHNSON, SAMUEL]. THE PLAN OF A DICTIONARY OF THE ENGLISH LANGUAGE; ADDRESSED TO THE RIGHT HONOURABLE PHILIP DORMER, EARL OF CHESTERFIELD. (London: Printed for J. and P. Knapton, et al., 1747) 240 x 197 mm. (9 1/2 x 7 3/4"). 1 p.l., 34 pp. FIRST EDITION, so-called "non-Chesterfield" issue (normally called the second state, but importance of priority disputed, as discussed below), corrected state of E1v, without repeated "the." Polished calf by Francis Bedford (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, rebacked to style in matching tan morocco, raised bands, spine gilt in compartments with stars at center, brown morocco label, marbled endpapers, all edges gilt. Fleeman 47.8PD/1b, variant (b); Courtney & Smith, p. 20; Chapman

& Hazen, p. 130; Rothschild 1228-30; ESTC T42414. ♦ One corner rubbed to boards, a little crackling to leather near head edge of boards, scattered tiny, inoffensive scratches, but the carefully rebacked binding sturdy and not without appeal, and a fine copy internally, quite clean and fresh. \$7,500

This is one of the most important prospectuses ever printed, both because of the light it sheds on Johnson's understanding of the immense task before him and because of its place in the history of patronage: Chesterfield ignored Johnson's implicit request for assistance, an omission that prompted Johnson's famous rhetorical demolition of his belated benefactor when an offer of support, no longer needed, finally came. In this prospectus, Johnson clarifies the project that lay ahead of him as he began work on what was to become the most important dictionary in English, and perhaps the most monumental undertaking by a single individual in the history of English literature. Carrying out his Herculean effort without underwriters and without much in the way of clerical assistants, Johnson produced a work of enormous import and considerable charm because of his apt and sometimes droll expressions, as well as his vast knowledge of the language and of the English literary classics from which he drew his abundant supporting quotations. He shows in his "Plan" that he knew what needed to be done to produce an English dictionary to rival the great lexicons of France and Italy. Departing from English tradition, he did not want to produce a series of equivalents for "hard" words, but rather to give the meanings of "words and phrases used in the general intercourse of life, or found in the works of . . . polite writers." His overriding objectives were to produce "a dictionary by which the pronunciation of our language may be fixed, and its attainment facilitated; by which its purity may be preserved, its use ascertained [i.e., established], and its duration lengthened." In terms of its significance in the history of patronage, the fact that the plan was couched in terms of a letter to Chesterfield clearly indicated that it was meant to elicit support for the project from the august personage in the salutation. Unfortunately, Chesterfield did not respond to the implicit entreaty, and the sting of this slight was not soon forgotten. When the dictionary appeared after almost nine years of labor, and when Chesterfield only then wrote two commendatory notices of it, Johnson addressed to Chesterfield the famous letter in which he bitterly repudiated such tardy support. Of Chesterfield's praise, Johnson says, "had it been early, [it] had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary and cannot impart it; till I am known, and do not want it." This volume has two settings of signature "A": the first has Chesterfield's name (as it appears on the title) repeated on the first page of text; the second (as in the present copy) does not. According to R. W. Chapman (writing in RES, April, 1926) and R. F. Metzdorf (in "Library," 1938), the copies with Chesterfield's name repeated were apparently printed first. However, there are at least three known copies of the "non-Chesterfield" setting that were clearly intended by Johnson for presentation, strongly suggesting that the priority of the settings is not of great significance. Some "non-Chesterfield" copies have the word "the" repeated after the first line of E1v, while others, likely later issues, have the superfluous "the" removed, as is the case here. (ST16340)

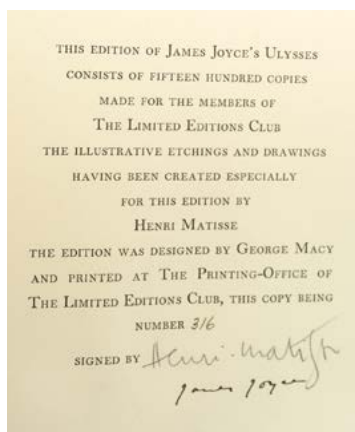
Signed by Both Matisse and Joyce



51 (LIMITED EDITIONS CLUB). JOYCE, JAMES. *ULYSSES*. (New York: The Limited Editions Club, 1935) 305 x 241 mm. (12 x 9 1/2"). xv, [iii], 363, [3] pp. Introduction by Stuart Gilbert. No. 316 of 1,500 Copies, this being ONE OF 250 SPECIAL COPIES SIGNED BY BOTH JOYCE AND MATISSE. Publisher's original brown buckram, embossed in gilt and titled on front cover and on flat spine, the decorations from a design by LeRoy H. Appleton. In the publisher's slipcase. WITH 26 ILLUSTRATIONS BY HENRI MATISSE, depicting the Calypso, Aeolus, Cyclops, Nausicaa, Circe, and Ithaca episodes from Homer's "Odyssey." Front pastedown with evidence of bookplate removal. Slocum & Cahoon A-22; Quarto-Millenary 71; "The Artist and the Book" 197. ♦ Slipcase with only the most trivial signs of wear, text with half a dozen tiny, faint marginal smudges (from the printing process), but A VERY FINE COPY—clean and fresh internally, and in an unworn binding. **\$24,000**

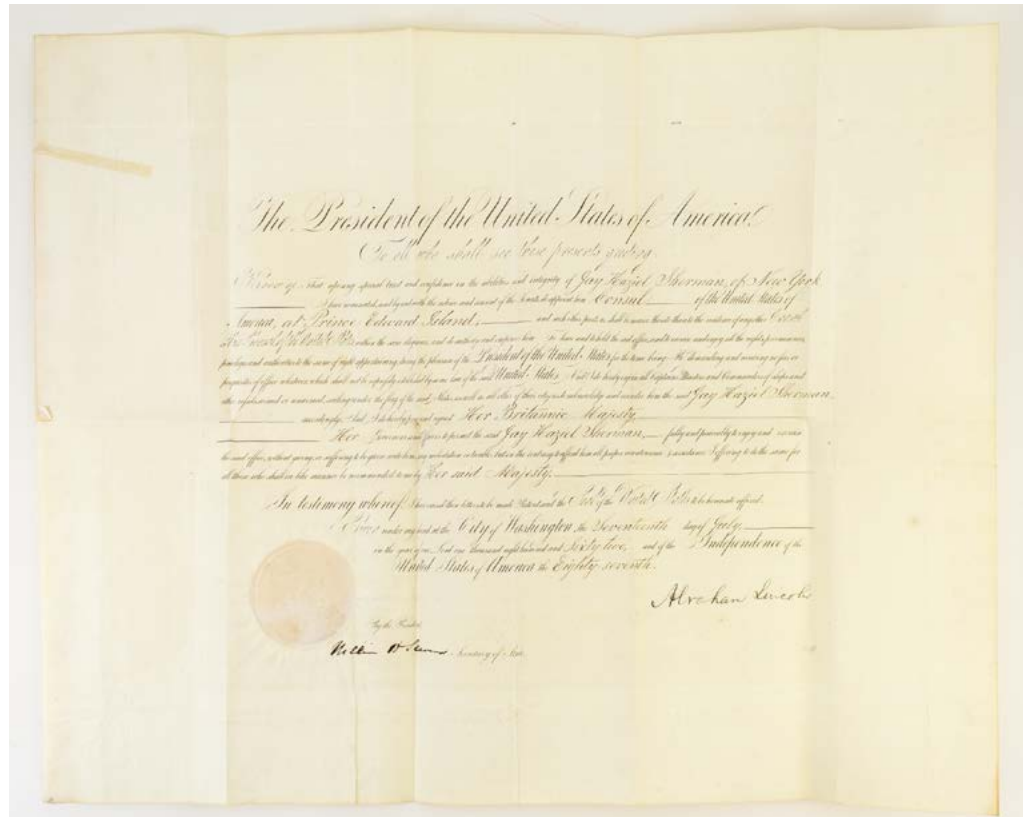
This is an unusually well-preserved copy of the only book illustrated by Matisse to be published in America, and one of the great collaborations of artist and author in the annals of 20th century private press publication. In the opinion of art publisher Monroe Wheeler, "it was a great idea to bring [Joyce and Matisse] together" since they were "celebrities of the same generation, of similar virtuosity." Newman says that this work and the

Limited Editions Club "Lysistrata" "stand as landmarks in the history of the illustrated book," and that "Ulysses" is almost certainly the most famous work among LEC publications designed by George Macy. Matisse's illustrations are curious in that they were based not on "Ulysses," a work the artist had not read when he was asked to make etchings for the text, but on Homer's "Odyssey," from which Joyce's book obviously derives. "Following Matisse's wishes, the preparatory studies were grouped in front of each corresponding print, allowing the viewer to see the progression from sketch to finished composition." (Grolier Club Exhibition) Joyce was furious when he learned that Matisse had chosen to illustrate scenes from Homer's "Odyssey," rather than from Joyce's novel, and as a consequence, he stopped signing the present Limited Editions Club printing in a fit of pique, after affixing his signature to 250 copies (whereas Matisse signed them all). Although the LEC edition of "Ulysses" is far from a rare book in the marketplace, obtaining a copy of the volume and the slipcase in the very fine condition seen here is becoming increasingly difficult. (ST16034)

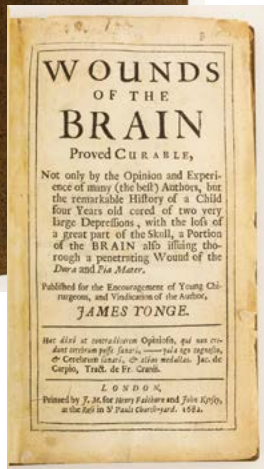
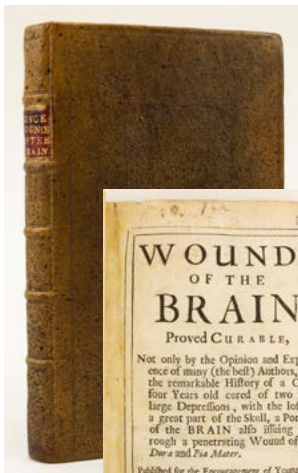


52 (LINCOLN, ABRAHAM). A DOCUMENT ON PAPER APPOINTING JAY HAZIEL SHERMAN CONSUL OF THE UNITED STATES TO PRINCE EDWARD ISLAND, CANADA, SIGNED BY LINCOLN AS PRESIDENT, WITH WAX SEAL OF THE UNITED STATES AND CO-SIGNATURE OF SECRETARY OF STATE WILLIAM SEWARD. (Washington, D.C.: U. S. Government, 17 July 1862) 445 x 565 mm. (17 3/4 x 22 1/2"). 17 lines of engraved text in copperplate script, with names and dates completed in a fine secretarial hand. Loose, as issued, in an archival mylar sleeve. ♦ Neatly mended two-and-three-quarters-inch tear to one edge (well away from text), half inch slit to end of one fold, three very short separations along two folds (only one touching text), otherwise A FINE FRESH, SPECIMEN, clean and bright, the signature dark and clear, the wax-and-white-paper seal intact. **\$12,500**

This is an excellent example of a presidential document with Lincoln's full signature and with that of his Secretary of State, William Henry Seward (1801-72), remembered for negotiating the purchase of Alaska from Russia. The consul appointed in this document, Jay Haziel Sherman of Vermont, served in Charlottetown, Prince Edward Island, from 1861 to 1865. It is likely this appointee was Jahaziel Blossom Sherman (1801-65), son of pioneering steamship captain Jahaziel Sherman (1770-1844), and that his unusual Old Testament name was misspelled by the scribe who filled in the appointment form. The younger Sherman died in Nova Scotia in 1865. (ST16605b)



A Very Rare Copy of the Milestone Account of a 17th Century English Surgeon's Successful Efforts To Save a Protruding Brain



53 (MEDICINE - NEUROLOGY, EARLY). YONGE, JAMES. WOUNDS OF THE BRAIN PROVED CURABLE. (London: Printed by J. M. for Henry Faithorn and John Kersey, 1682) 158 x 92 mm. (6 3/8 x 3 5/8"). 10 p.l., 132 pp. FIRST EDITION. Modern retrospective sprinkled calf, covers with blind-tooled frame, raised bands, red morocco label. With three woodcut illustrations in the text. Verso of title page with pasted-on handwritten ownership label of Dr. Borroughs[?] dated 1723. Waller 10434; Wing Y-39; ESTC R5954. ♦Edges of text a little browned, first four leaves with a couple of small chips or tears, other insignificant imperfections, but A FINE COPY, clean and fresh in a new sympathetic binding. \$8,500

This is a rare and important work in the field of neurosurgery, being a detailed account of the successful treatment of a head injury so severe that part of the brain was protruding, offered as evidence that such wounds are not invariably fatal. Yonge (1646/47-1721) was apprenticed to a naval surgeon at the age of 12 and was serving as a ship's surgeon for the Newfoundland fishing fleet by age 18. He retired from sea duties, which had included being aboard a naval ship in wartime, and set up practice in Plymouth at age 25, working as surgeon to the naval hospital there. He was appointed deputy surgeon-general of the navy in 1674. Yonge kept journals recording his cases, and began publishing reports of significant and successful treatments and innovations. According to the Dictionary

of Canadian Biography, "His introduction into surgery of the 'flap technique' in amputating a limb is recorded in his book 'Currus triumphalis e terebinthe' (1679)." It was while practicing in Plymouth in 1679 that he was called to treat a four-year-old boy who had suffered a compound fracture of the skull when a heavy gate fell on him. Yonge proceeded to remove splinters of the skull and performed several operations to lift the caved-in portions, applying clysters and plasters (for which he gives recipes) to protect and heal the wound, along with "juleps" given orally. All are reported in sufficient detail to allow another practitioner to follow the treatment protocol. The child recovered, defying the widely held belief that such wounds meant certain death. This is a very scarce publication: ABPC and RBH record just three other copies at auction since 1970. (ST16813)

One of 25 Specials, with an Extra Suite of the Plates and an Original Watercolor

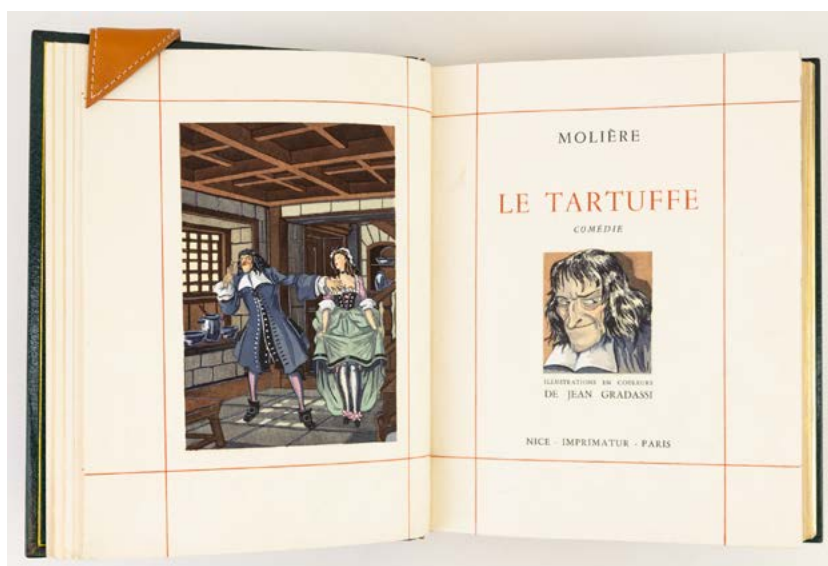


54 (POCHOIR). MOLIÈRE [JEAN-BAPTISTE POQUELIN, known as]. *LE TARTUFFE* [and] *DON JUAN*. (Nice and Paris: l'Imprimerie Nationale de Monaco, 1954) 241 x 191 mm. (9 1/2 x 7 1/2"). 4 p.l. 11-247, [1] pp., [1] leaf (colophon). No. IX of XXV COPIES reserved for the collaborators and the friends of the artist (in addition to 700 regular copies). Contemporary green crushed morocco by Jean Santin (stamp-signed on front turn-in), smooth spine with gilt titling, gilt-ruled turn-ins, pale green watered silk endleaves, all edges gilt. With title page vignettes, frontispiece at the beginning of each work, and numerous illustrations in the text by Jean Gradassi, all hand-colored by the atelier of Edmond Vairel using the pochoir technique, WITH AN EXTRA SUITE OF THE 45 ILLUSTRATIONS bound after the text, and with AN ORIGINAL VERSION of an illustration from *Don Juan* INSCRIBED BY THE ARTIST to "Madame Hicks" and identified by him on the verso, bound in at front. Pages ruled in red, two half titles printed in red. ♦ Joints a little rubbed,

spine uniformly sunned, just a hint of soiling to the covers, otherwise very fine, the binding lustrous and the text immaculate. **\$600**

Done on high quality Japanese vellum, this is an especially pleasing deluxe edition—with richly colored pochoir illustrations—of two of Molière's great comedies.

Jean-Baptiste Poquelin, known as Molière (1622-73), is generally credited with having "created modern French comedy by giving it a serious basis, where there had previously been little but farces and comedies of intrigue on Italian or Spanish models." ("Oxford Companion") Both works here caused great controversy upon their theatrical premieres. "*Le Tartuffe*" is one of the playwright's great masterpieces, telling the story of a religious hypocrite who uses his false piety to insinuate himself into the home of a benefactor and take over all of his property. It was decried for its calumnies against religion and was banned by the king from public performance in 1664. The libertine title character in "*Don Juan*" also mocks religion, primarily by his promiscuity and adultery, and this play, though popular, was suppressed by the authorities as well. The illustrations by Jean Gradassi (1907-89) capture the lascivious Tartuffe and swashbuckling Don Juan perfectly. The rich coloring was done by Edmond Vairel, known for the pochoir stencilling of one of the great livres d'artistes of the 20th century, Henri Matisse's "*Jazz*." (ST12683-024)



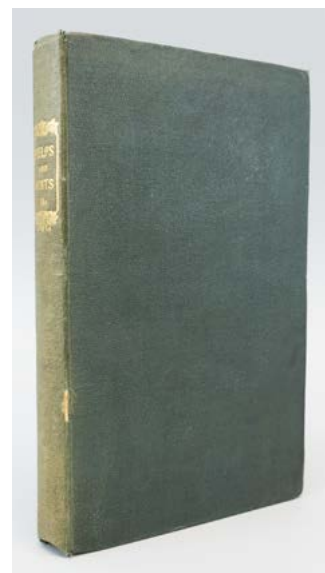
Very Fine, in Rare and Very Fine Jacket

55 RACKHAM, ARTHUR, Illustrator. IBSEN, HENRIK. *PEER GYNT: A DRAMATIC POEM*. (London: George G. Harrap & Co. Ltd., 1936) 260 x 197 mm. (10 1/4 x 7 3/4"). 255, [3] pp. First (British) Printing of this Edition. Original publisher's linen boards, original pictorial dust jacket. With 12 COLOR PLATES (including frontispiece) BY ARTHUR RACKHAM, all protected by tissue guards with descriptive letterpress. Latimore & Haskell, p. 74. ♦ Dust jacket with tiny chip out of bottom edge of back panel and two very minor closed tears at bottom of front panel, a little chafing at folds, but still A VERY FINE COPY IN A FINE JACKET. **\$1,600**

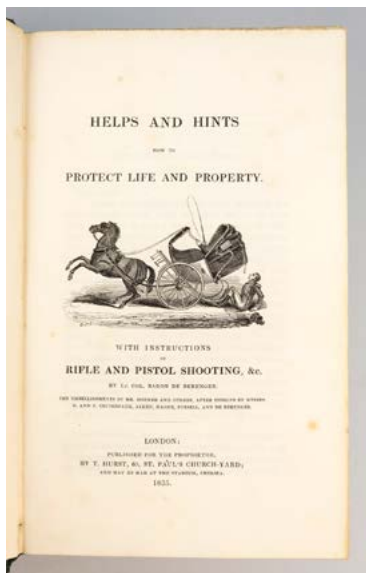


This is an especially well-preserved copy of the first British trade edition (appearing the same year as a British limited edition and an American trade edition) of Rackham's "Peer Gynt," written by Ibsen in 1867. The translator here, R. Farquharson Sharp (1864-1945), says that his translation is an improvement over former ones because he has refused the temptation of retaining the rhymed verse of the original. He has instead chosen unrhymed verse in Ibsen's original meter in an attempt to capture the original, literal meaning. Rackham's accomplished full-page color illustrations here are the confident work of a mature artist approaching his 70th year. (ST11062)

56 (SHOOTING). BERENGER, LT. COL. [CHARLES RANDOM] DE. HELPS AND HINTS HOW TO PROTECT LIFE AND PROPERTY: WITH INSTRUCTIONS IN RIFLE AND PISTOL SHOOTING, &C. (London: Published for the Proprietor by T. Hurst, 1835) 235 x 143 mm. (9 1/4 x 5 5/8"). vii, [i], 286, [2] pp. FIRST EDITION. Publisher's dark green pebble-grained cloth, flat spine with gilt cartouche and titling. With title page vignette and 18 woodcuts in the text (four of them by George Cruikshank and signed with his initials) demonstrating methods of self defense, eight full-page etched plates, four by George Cruikshank and three by his brother Robert, and two folding etched scenes, all of sporting life. Front pastedown with armorial bookplate of Philip John Budworth, Greensted Hall, Essex, and engraved bookplate of author and bibliophile Eric S. Quayle of Greensleeves, Sutton Coldfield, dated 1962; Front free endpaper with ink ownership inscription of Budworth, dated 1837. Slater, "Illustrated Sporting Books," p. 57; Cohn, Cruikshank Catalogue Raisonné, 70. ♦ Spine slightly and evenly sunned, corners a little bumped, half-inch snag to front joint, the two folding plates with minor chips to fore-edge and marginal foxing, additional trivial defects, otherwise quite an excellent copy, the original insubstantial binding sturdy and with only trivial soiling, and the text fresh, clean, and bright. \$550

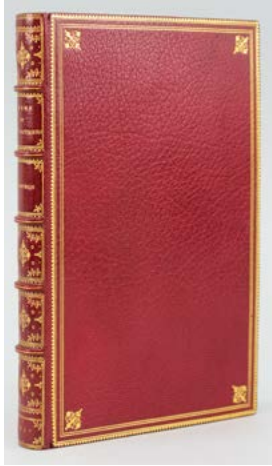


This gentleman's guide to self defense is a very well-preserved reminder that the past was not so peaceful and idyllic as we might like to imagine, with vivid depictions of the dangers one faced at home and abroad by one of the great illustrators of the day. Victorian England was plagued with crime, from pickpockets and cutthroats in the cities to bandits and highwaymen on rural roads, and Baron de Berenger addresses the ways to protect home and property in epistolary form. In a series of letters to his son Augustus, he discusses "courage and its Characteristics," precautions to take on city streets, highways, and roads, shooting for sport or self defense, "Extrication from Perilous Situations," and more general advice on "Manliness," living within one's income, travelling, and dealing with insults. "Baron" de Berenger was born mere Charles Random, but marriage to a widowed German baroness provided him with a title he felt more suited to his talents. He was an excellent shot and popular with the sporting set. After being convicted of stock fraud in 1814 and spending a year in prison, Berenger came into a substantial sum of money, which he used to purchase an estate in Chelsea that was the former home of Lord Cremorne. There he established "The Stadium, or British National Arena," a prospectus of which forms the last 40 pages of this book, with its pleasures illustrated by the Cruikshank brothers. The Stadium was intended to host public fairs and other events, and to provide a place for shooting and archery clubs to meet and practice. The last leaf in the book is a schedule of races to be held there. Former owner Captain Philip John Budworth



(1818-85) purchased and restored the Elizabethan manor "Greensted" in Essex, so endearing himself to the residents of the area that a community building was built to honor him. According to the Oxford Encyclopedia of Children's Literature, British writer, historian and collector Eric Quayle (1921-2001) amassed a library of over 12,000 books, and produced "a whole series of lavishly illustrated books" about collecting, including "The Collector's Book of Books" (1971), "The Collector's Book of Children's Books" (1971), "The Collector's Book of Boy's Stories" (1973), and "Early Children's Books: A Collector's Guide" (1983), as well as "Ballantyne the Brave," an acclaimed biography of 19th century adventure story writer R. M. Ballantyne. (ST12036)

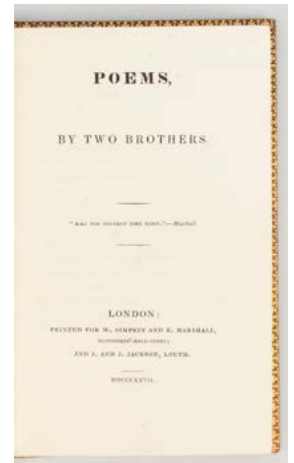
Tennyson's First Published Volume, in a Beautiful Binding



57 TENNYSON, ALFRED. POEMS, BY TWO BROTHERS. (London: Printed by J. and J. Jackson, Louth, for Simpkin and Marshall, 1827) 163 x 102 mm. (6 1/2 x 4"). xii, 228 pp. FIRST EDITION. LOVELY LATE 19TH CENTURY CRIMSON MOROCCO, ELEGANTLY GILT, covers with plain and decorative gilt rules and fleuron cornerpieces, raised bands, spine gilt in double-ruled compartments with urn of flowers at center surrounded by small tools, leaf garlands at corners, gilt titling, richly gilt turn-ins, top edge gilt. Front pastedown with the bookplate of S. A. Thompson Yates. Thomson 1; Ashley Library VII, 102; Hayward 244; Wise 1. ♦Faint discoloration in bottom margin of about 25 leaves, isolated insignificant soiling, otherwise A VERY PRETTY BOOK IN FINE CONDITION, the text fresh and bright, and the especially beautiful binding lustrous and unworn. **\$2,500**

This is Alfred Tennyson's first published volume, issued in collaboration with brothers Charles and Frederick when the future Poet Laureate was 18. Although he modestly removed himself from the title, Frederick wrote four of the poems,

while Alfred and Charles penned the others. Thomson states that the unproven young authors were paid £20 for their manuscript by the publisher Jackson, a robust sum under the circumstances and one that probably reflected the publisher's hope of obtaining future business from the lads' rich and influential grandfather, who was the vicar of Louth. We leave comment on our copy's fine binding to the august Tennyson (quoting "The Stars of Yon Blue Placid Sky," included in the present volume): "the eye with wonder gazes there, and could but gaze on sight so fair." Despite being as elegant as it could be, the binding is inexplicably unsigned. Our prior owner, Rev. Samuel Ashton Thompson-Yates of Liverpool, was the grandson of wealthy merchant Joseph Yates (1780-1855), a founding member of the Liverpool Literary and Philosophical Society. The reverend left his very fine collection of rare books to Samuel and his other grandson, Henry Yates Thompson (1836-1928). The collection then passed to Allan Heywood Bright (1862-1941), and had remained largely undisturbed and unvalued in his family home for more than 70 years until its 16 July 2014 sale at Christie's, when 365 lots estimated at more than £3 million sold for £4,977,725. (ST12787a)



The Most Beautiful Pickering Volume We Have Ever Offered, With 90 Old Testament Woodcuts, One of Six Copies Printed on Vellum

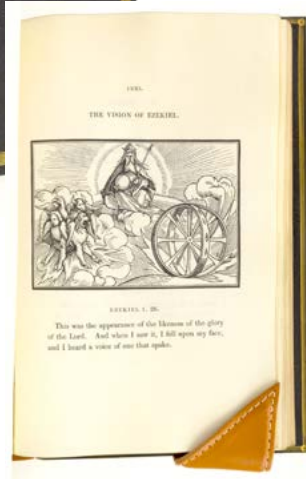
58 (VELLUM PRINTING). HOLBEIN, HANS. HOLBEIN'S SCRIPTURE CUTS. ICONES VETERIS TESTAMENTI. (London: [Printed by Charles Whittingham for] William Pickering, 1830) 190 x 115 mm. (7 1/2 x 4 3/4"). 14 pp., [180] leaves printed on recto only. Introduction by Thomas Frognall Dibdin. ONE OF SIX COPIES ON VELLUM. Attractive contemporary indigo pebble-grain morocco, gilt, covers with frame of seven gilt fillets, raised bands with floral tooling, spine gilt in compartments framed by multiple gilt rules, gilt titling, gilt-ruled turn-ins, all edges gilt. WITH 90 FINE WOOD ENGRAVINGS by John and Mary Byfield after Holbein. Front pastedown with engraved armorial bookplate of John Croft Deverell. Keynes, "William Pickering," p. 61; Windle & Pippin A54a; Graesse III, 317; Lowndes I, 199. See also Hoe sale, Part IV, lot 1637, Anderson Galleries, 11 November 1912; and Terry sale, Part II, lot 120, Anderson Galleries, 7 November 1934. ♦Occasional (naturally





occurring) variations in grain of vellum, a little rumpling at head edge of leaves, but A VERY FINE COPY—quite clean, fresh, and bright internally, and in a virtually unworn binding. \$32,500

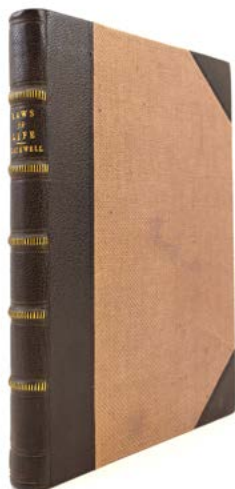
Printed on creamy vellum that displays its illustrations and typography with extraordinary richness, this is Pickering's outstanding edition of Holbein's Old Testament illustrations in its most luxurious form. In remarkable condition and handsomely bound,



the volume is surely the most beautiful Pickering book we have ever offered for sale. Taken from designs in Jean Frellon's 1547 Lyon edition, the woodcuts here are engraved for Charles Whittingham by John and Mary Byfield and accompanied by text in English, Latin, French, Italian, and Spanish. Keynes considers it to be "of special merit" among Pickering's productions. First printed in 1538, Holbein's renowned series of Scripture cuts is composed of lively, fluid scenes executed with great skill, the mood fluctuating from drama to pathos. The interaction between the figures is often almost palpable. Praised by Worringer for establishing "a synthesis between sophisticated mastery and primitive creativity, which gives his illustrations the character of classical models," Hans Holbein the younger (1497-1543) was born into a family of artists and rose to fame for his portrait paintings and for his woodcut book illustrations. Dibdin says that the artists who recreated these cuts came from "an ingenious and worthy family" of engravers. Mary Byfield (1795-1871) and her brother John (1788-1841) learned the art from their father, and collaborated on a number of works, including this and the Holbein "Dance of Death" published by Pickering.

After gaining recognition for illustrating works by Dibdin, Mary worked for Charles Whittingham's Chiswick Press for more than 40 years, illustrating many Pickering editions, and designing printers' devices, decorative initials, and head- and tailpieces. Lowndes notes that there were only six vellum copies of this work printed, and we have only been able to trace one other copy at auction in the past 50 years, the Hoe-Terry copy that sold in 1991. (ST16368)

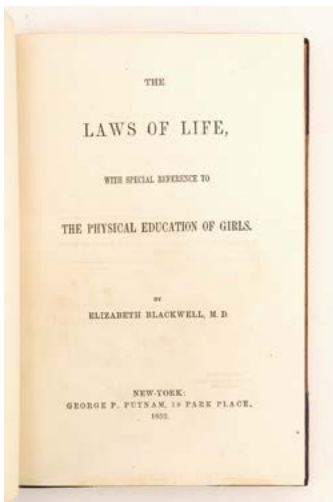
Examining the Value of Exercise and Physical Education to Long-Term Health of Women, The First Book Written by the First Woman to Earn a Medical Degree in the United States



59 (WOMEN IN MEDICINE). BLACKWELL, DR. ELIZABETH. THE LAWS OF LIFE, WITH SPECIAL REFERENCE TO THE PHYSICAL EDUCATION OF GIRLS. (New York: George P. Putnam, 1852) 187 x 120 mm. (7 1/2 x 4 5/8"). 180 pp. FIRST EDITION. Modern brown half morocco over taupe buckram boards, raised bands, gilt titling. Half title with contemporary ink owner inscription of N. M. Terry dated 9 August [18]52. ♦ A couple of faint spots to buckram, isolated mild foxing or trivial marginal smudge, but a fine copy, clean and fresh internally, in an unworn binding. \$10,000

This is a very attractive copy of the first book written by the first woman to earn a medical degree in the United States. Originally presented as a series of lectures, this work describes the value of exercise and physical education to the long-term health of girls and young women—a subject the author considers to be greatly neglected in the modern system, but of equal importance to any intellectual or moral education. As she states in her introduction to the present work, "we neglect the body, we treat it as an inferior dependent, subject to our caprices and depraved appetites, and quite ignore the fact, that it is a living wonderful being, full of our humanity, and capable of immense service, if we would reverence it as our friend and equal." Elizabeth Blackwell (1821-1910) was born in England

but immigrated with her family to America while still a young girl. Following the premature death of their father, Blackwell and her sisters first supported themselves through teaching, but Elizabeth soon set her sights on becoming a physician. Despite the difficulty of finding a university that would accept women, she was finally admitted to the Geneva Medical School (now a part of the State University of New York) in 1847 and two years later graduated first in her class with a degree in medicine—the first woman in the United States to achieve this distinction. Severe vision impairment (caused by a disease she contracted while working in a French clinic) prevented her from becoming a surgeon, so Blackwell instead established herself as a physician and



lecturer in New York City. She would later co-found the New York Infirmary for Women and Children, which eventually included a medical school that provided training for women doctors and nurses. Blackwell is perhaps best remembered as an advocate for women in the medical field, and for taking a holistic view of disease at a time when many of her male colleagues were following “material medicine,” treating the body not as a whole but as a kind of machine composed of separate parts. As ANB explains, “Blackwell believed there was a social, political, and moral component to illness. Prevention was even more important than cure, and insuring health meant comfortable housing, healthy food, and moral education for all. Indeed, she saw the practice of medicine as an opportunity to bring about fundamental social change.” Though critics would also point out her gendered approach to medicine—she “modelled the doctor-patient relationship on the interactions between mother and child,” in the words of ANB—there is no question that Blackwell was a pioneer in her field and instrumental in paving the way for scores of women doctors that came after her. This book is very scarce in the marketplace. (ST16607)

Woolf's First Book and the Vehicle that First Brought Her Critical Recognition as a Novelist

60 **WOOLF, VIRGINIA.** *THE VOYAGE OUT.* (London: Duckworth & Co., 1915) 186 x 120 mm. (7 1/2 x 4 3/4"). 3 p.l., 458 pp., [3] leaves (ads), 16 pp. publisher's catalogue. FIRST EDITION. Publisher's original grass-green cloth, black lettering on upper cover, gilt titling to flat spine. Without the very rare dust jacket. Kirkpatrick A1a. ♦Just the slightest hint of wear at spine ends and corners (if one insists on being brutally uncompromising), but IN VERY FINE CONDITION in any case—clean and fresh inside and out. \$3,250

Written when Woolf was 24 but not revised and published until several years later, this is the author's first book and the vehicle that first brought her critical recognition as a novelist. More conventional than her later works and showing the influence of E. M. Forster, it deals with woman's search for a place in the world and her struggle to define herself. Much of the novel takes place on a ship bound from England to South America, upon which our heroine, Rachel Vinrace, interacts with the other passengers—including Clarissa Dalloway (who would reappear as the central figure in Woolf's novel, “Mrs Dalloway,” in 1925). Later, Rachel meets a young man named Terence, with whom she forms a close bond, and they begin pondering a future together. But tragically, Rachel becomes ill and dies before their plans can be fulfilled. Although copies of the first edition can be found on the market without great difficulty, they seldom appear in the fine condition seen here. (ST16459)

