

Fine Books and Manuscripts

The 63rd Annual New York International Antiquarian Book Fair

April 27-30, 2023

Park Avenue Armory,

Booth E1

Preview: Thursday, April 27 - 5:00-8:00 pm

Friday, April 28 - 12:00-8:00 pm

Saturday, April 29 - 12:00-7:00 pm

Sunday, April 30 - 12:00-5:00 pm

Manuscript Material, Medieval to Modern

1 A WIDE RANGE OF MEDIEVAL AND RENAISSANCE MANUSCRIPT MATERIAL, including a great many single leaves from the 12th to the 16th centuries, **MANY OF THESE WITH FINE MINIATURES**. Prices start at **\$95** for leaves without miniatures, and at **\$950** for leaves with historiation or miniature.



*A Richly Painted, Sparkling Memento Mori Miniature,
Attributable to Neapolitan Artist Cristoforo Majorana*

2 A BEAUTIFUL ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH AN HISTORIATED INITIAL FEATURING A SKELETON. TEXT FROM THE OFFICE OF THE DEAD. (Italy [Naples], ca. 1480) 125 x 93 mm. (5 x 3 3/4"). Single column, 13 lines of text in a rounded gothic book hand. Rubrics in red, several one-line (or slightly larger) initials in blue with red penwork or burnished gold with purple penwork, recto WITH A LARGE "D" INITIAL INHABITED BY A SKELETON (about 40 mm. square), the initial painted shades of pink and yellow with blue and green acanthus embellished with white penwork, the skeleton emerging from a tomb holding a banderole that encircles the figure and reads: "Memento homo quia cinis es et," the skeleton on blue ground and the initial on burnished gold ground, the text framed by a blue bar with geometric designs between two burnished gold bars, surrounded by A FULL BORDER of dense penwork vines embellished with sprays of gilt bezants, and small clutches of blue, green, and pink flowers and buds, the top border with a winged face painted gold above a wreath hanging by two red ties, the outer border with a mallard painted green, orange, and black, and the lower border with a putto wearing a string of red beads spearing a winged dragon with a long tail. Binski and Panayotova, "The Cambridge Illuminations," pp. 222-23. ♦Top margin trimmed a bit close (just touching the top of the winged face but without any loss), a hint of soiling in the margins, but IN VERY FINE CONDITION, the paint rich and the gold extremely well preserved. \$9,500

This is an exquisite leaf in remarkably fresh condition and a very fine example of late 15th century Italian illumination by a master craftsman. It features a wonderful memento mori in the form of a skeleton emerging from the grave, as well as a glittering three-quarter border with charming inhabitants. The densely applied decoration has been handled by the artist with extreme care and an expert eye for color and placement, resulting in a small but luxurious leaf with jewel-like qualities that sparkle and dance in the light. The large initial, occupying more space than the text, contains the torso and head of a skeleton in a portrait-like composition, its rib cage toward the viewer and its face in three-quarter profile, holding a banderole with a sobering message: "Remember, man, that you are dust." Although the parent manuscript is unknown, our leaf shares a number of stylistic similarities to the illumination in a Book of Hours now housed at the British Library (Yates Thompson MS 6) and attributed to Neapolitan artist Cristoforo Majorana. Both works contain nearly identical border embellishments, including a geometric frame, a profusion of gilt bezants, very thin ink vines, and colorful acanthus-like buds, as well as fleshy putti and naturalistic beasts; both also contain a skeletal figure with similar anatomical depictions, including a distinctive jawbone, solid rib-cage, and closely jointed arm bones. According to Paul Binski and Stella Panayotova, Majorana was "one of the leading Aragonese artists of the 1480s and 1490s," and "enriched the eclectic nature of fifteenth-century Neapolitan illumination." In addition to our leaf and the Yates Thompson manuscript noted above, examples of Majorana's work can be found in the Fitzwilliam Museum, the Walters Art Gallery, and the National Library of France. Figural leaves from Italian Books of Hours are quite a bit rarer in the marketplace than those from northern Europe, and to find a leaf as special as this—in outstanding condition, by a known artist, and with such gorgeous illumination—is a rare and special occurrence. (ST19005)



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

3 AN EXCEPTIONAL ILLUMINATED VELLUM MANUSCRIPT BIBLE IN LATIN BY THE BARI ATELIER. WITH PROLOGUES ATTRIBUTED TO ST. JEROME AND THE INTERPRETATION OF HEBREW NAMES. (Paris, 3rd quarter of 13th century) 221 x 150 mm. (8 3/4 x 5 7/8"). Double column, 51 lines in a tiny gothic pearl script. [490] leaves. COMPLETE. Attractive 19th century dark brown morocco by Riviere & Son (stamp-signed in gilt on front turn-in), covers with blind-tooled frame flanked by thick and thin blind rules and a floral tool in each corner, raised





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It is the finest such manuscript we have ever handled. As is typical for Bibles of this period, the historiated initials open each major section with either an important event described in the book, or an image of the biblical narrator, the latter often shown holding a book or relevant attribute. Some of the more memorable examples include Gideon as an armed soldier in chain mail (f. 82v), Judith cutting off the head of Holofernes (f. 182v), Jonah and the whale (f. 331), and, of course, the Genesis initial (f. 3v). Especially magnificent and extremely large, the Genesis initial takes up the entire space between the two text columns and spans

[illegible]

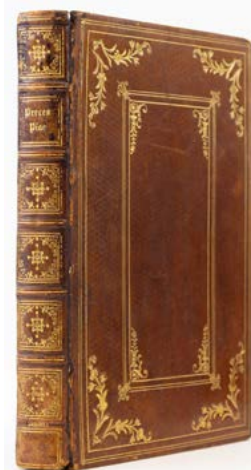


body in a simple contour with inflections, looped drapery, and a large head with features pushed to the front," all of which can be seen in the present work. Our manuscript shares similarities to other known Bibles produced at this atelier, including a Bible and a Missal now held at the Bibliothèque Nationale in Paris (BnF Latin 16 and 830), and the famous Roman de Poire (BnF Français 2186). This connection can be seen particularly in the initial with Haggai and King Cyrus on f. 336v. Our Bible was likely in the possession of John, 4th/5th Baron Lumley (1493-1545) based on the presence of an inscription on f. 290 that reads: 'John Lu[m]ley ys the onor of [...] boke by our [...] fathe yt [...] ryds thys.' Lumley fought in the Battle of Flodden Field, and both he and his son George participated in the Pilgrimage of Grace—one of the most serious uprisings of the Tudor Period. Their estates passed on to George's son John, 1st Baron Lumley, who became known as one of the most prominent collectors of books and art in his day. From there the manuscript most likely went to the library of William Cecil, 1st Baron Burghley (1520-98), the chief advisor to Queen Elizabeth during most of her reign and the most powerful figure in England after the queen. The manuscript was afterwards in the hands of Cecil's eldest son, Thomas, first Earl of Exeter (1566-1640), followed by Lord Exeter's second daughter, Lady Diana Cecil (d.1658). Lady Diana left her library to her second husband, Thomas, 1st Earl Elgin (1599-1663), whose son was Robert, 2nd Lord Elgin, Chancellor of England, created Earl of Ailesbury in 1685. The library was dispersed after Robert's death, and the present manuscript was lot 78 among the Latin manuscripts in the Ailesbury sale, London, 21 November 1687. The manuscript then entered the library of Sir Thomas Mostyn (1651-92), of Gloddaeth, in Llandudno, appearing as no. 8 in the catalogue of the Library in 1692, and later as no. 72 in the catalogue of the Library of the 4th Baronet, also Sir Thomas Mostyn, in 1744. In the 20th century it was sold at Sotheby's, 13 July 1920, lot 6, and appeared in Quaritch's "A Catalogue of Illuminated and Other Manuscripts together with some Works on Paleography," 1931, no. 2. It appeared at Sotheby's yet again on 2 December 1997 as lot 54, selling for £58,000. (ST18400)



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

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



EVERY TEXT LEAF WITH A PANEL BORDER featuring gold and blue acanthus, flowers, and fruits on alternating compartments of bare vellum or dull gold ground in a variety of shapes and patterns, 12 FULL-PAGE MINIATURES WITH FULL BORDERS composed of colorful acanthus and flowers on dull gold ground, one of these borders with a bird and a beast incorporated into the design. The subjects of the miniatures: St. John on Patmos (f. 13r); Annunciation (f. 24r); Visitation (f. 33r); Annunciation to the Shepherds (f. 46r); Adoration of the Magi (f. 48v); Presentation in the Temple (f. 51r); Flight into Egypt (f. 53v); Crucifixion (f. 59r); Pentecost (f. 62r); Funeral Mass (f. 79r); Patron portrait with Virgin and Child Enthroned (f. 101r). Front pastedown with armorial bookplate bearing the initials "C. B." See: Isabelle Delauney, "Le manuscrit enluminé à Rouen au temps du cardinal Georges d'Amboise: l'œuvre de Robert Boyvin et de Jean Serpin," *Annales de Normandie*, 3 (1995); Elliot Adam, "Retour sur l'œuvre de Robert Boyvin, enlumineur à Rouen vers 1500" in "Peindre à Rouen au XVI^e siècle" (2017); Avril and Reynaud, "Les Manuscrits à Peintures en France," pp. 211-14. ♦ Joints cracked and with evidence of glue previously applied to add strength, though the covers still securely attached, other small signs of wear, but the binding still pleasing. Light smudging in margins here and there, other insignificant imperfections, but THE TEXT, DECORATION, AND MINIATURES IN BEAUTIFUL CONDITION, the paint especially rich and the margins very comfortable. **\$115,000**



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

apocryphal tale from Pseudo-Matthew, also known as "The Miracle of the Palm Tree," which describes how a date palm tree bent itself down to provide nourishment for the Blessed Mother. To our knowledge, this iconography is very rarely encountered in Books of Hours (we can find only a couple other obvious examples, one being in Walters MS W.211, a Flemish Book of Hours created ca. 1440). More intriguing still, the date picked by the Virgin in this scene seems to make a reappearance in the final miniature—the patron portrait—showing the Virgin and Child enthroned, with an angel on the left and a kneeling woman in pink on the right. The Virgin looks down upon her with softness in her eyes, holding a fruit in her right hand and the Child in her left. The Christ child





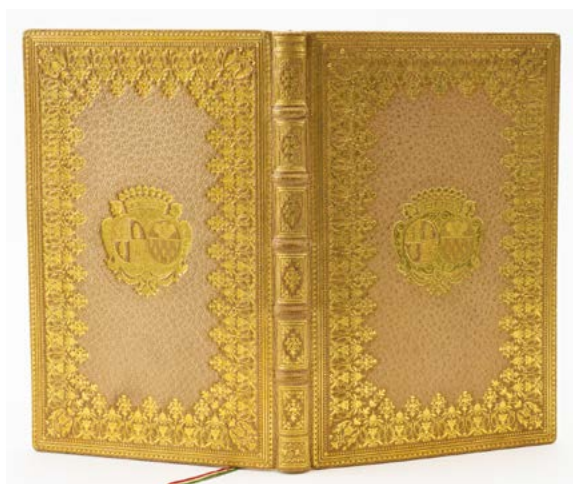
motions toward the fruit with one hand, and reaches out to the petitioner with the other, acting as a conduit between the two. Although the identity of this woman is unknown, it is tempting to speculate that this detail may have held special meaning for the user of the manuscript—perhaps the date represents grace, or wealth; or could it perhaps symbolize a prayer for fertility? The miniature painter, Robert Boyvin (fl. 1480-1536) was a follower of the so-called Master of the Echevinage de Rouen, a highly successful artist who took his name from several commissions he illuminated for the Echevinage, i.e., the council of city aldermen, of Rouen. Boyvin's mature hand is distinguishable, as here, by figures with large noses and rounded eyelids, females with very pale skin, and garments, which are often burgundy or blue in color, displaying noticeably flat folds. The artist reached the height of his career—both in terms of the development of his style and his success as an illuminator—in the early years of the 16th century, around the time the present work was produced. This manuscript benefits greatly from the talents of border artist Jean Serpin, whose meticulous hand is an excellent match for Boyvin's style. Although Serpin is especially known for the naturalistic birds and creatures he often incorporated into his borders (see, for example, the Annunciation miniature in the present work), he also delights us with a different pattern on every leaf, making each turn of the page a source of pleasure. Boyvin and Serpin were frequent collaborators, and their work attracted the notice and patronage of wealthy clients

such as Georges d'Amboise, Bishop of Rouen (whose fastidious account records give us the names of these two artists). Both painters were highly sought after in their own day, and Boyvin's work in particular is now represented in some of the finest institutions in the world, including the Bibliothèque Nationale, the Walters Art Gallery, and the Morgan Library. (ST18715)

A Glittering, Meticulous MS by a Master 17th/18th Century Calligrapher, Left Unfinished (Allowing for the Study of the Scribe's Techniques), then Given as a Wedding Gift in 1899

5 (MODERN ILLUMINATED MANUSCRIPT - ON PAPER). ROUSSELET, JEAN-PIERRE, Calligrapher. PRIERES DE LA MESSE. ([Paris, ca. 1720]) 163 x 100 mm. (6 3/8 x 3 7/8"). [51] leaves. LOVELY LATE 19TH CENTURY TAN

PEBBLE-GRAIN MOROCCO, GILT, by L. Curmer (stamp-signed in gilt on front turn-in), covers with a very pretty lacy border composed of several gilt rules and repeating gilt floral tools, center with two gilt coats of arms topped with a crown, raised bands, compartments with gilt double-rule border, scrolling designs, and central floral motif, densely gilt turn-ins, ivory watered silk pastedowns and endleaves, all edges gilt. Running titles and one-line initials in red, section titles in combinations of red, gold, and/or blue, 29 two-line initials in blue



on burnished gold ground (but see below) and framed in red and gold, NINE THREE-LINE INITIALS in blue with white tracery on burnished gold ground with decorative tiling pattern defined in red and framed in red and gold, each page with thin red and gold frame, TWO LEAVES WITH A FULL DECORATIVE BORDER composed of burnished gold frames with decorative tiling in red, scrolling shapes in pink or blue with white tracery, lobed tapestries with white tracery, and garlands and cornucopias of roses (one of these frames enclosing titling at top with lower half left blank, the other enclosing blank space), NINE





DECORATIVE CARTOUCHES with similar but more restrained decoration, each taking up about a third of the page and one with a rough watercolor sketch inside (the others blank), AND 11 BURNISHED GOLD TAILPIECES, measuring up to a half-page tall, each decorated differently with blue or pink frames, rose garlands, lobed tapestries, tassels, and, on the final tailpiece, a small bird in flight surrounded by red rays. Front free endpaper with ex-libris of "DC" (Dominique Courvoisier); first leaf with 19th century manuscript dedication by a professional hand, noting the marriage of August Vernin and Marie Desticker on 29 August 1899. See: Roger Portalis, "Nicolas Jarry et la calligraphie au XVIIIe siècle," in *Bulletin du Bibliophile* (1897), pp. 423-30. ♦About half of the 29 the plain blue initials with some chipping (four of these completely or almost completely lost), some of the larger initials with a little chipping, otherwise the manuscript in very fine condition—the burnished gold intact and sparkling, the paint very fresh, the paper clean and bright—and IN A BEAUTIFUL BINDING showing no signs of wear. \$15,000

This is a lovely little volume featuring a typically beautiful small-format calligraphic manuscript of Jean-Pierre Rousselet, a renowned calligrapher and painter whose patrons included Louis XIV and the Richelieu family. Every aspect of this work is a study in precision, from the meticulous roman lettering (which could be mistaken for letterpress), to the exquisite blue initials on glittering gold grounds, and especially to the delicate embellishments incorporated into the cartouches. Portalis praises Rousselet's calligraphy as well as his artistic talents, calling him "an excellent draughtsman" whose "works are remarkable for the richness of their ornamentation." A close follower of the preeminent 17th century calligrapher Nicolas Jarry (1620-70), Rousselet (ca. 1677-1736) did not sign this manuscript (and Portalis does not include this item among his list of 24 known manuscripts in his article on Rousselet), but there are a sufficient number of specimens of Rousselet's work to allow for a definitive comparison. (Other examples of Rousselet's work can be found at the Bibliothèque Nationale, the Morgan Library, the Getty, and many other honored locations.) It is interesting to note that the present work seems to have been left in the midst of production: the frame facing the first leaf of text, where one would expect to find a full-page miniature, is left blank, as are most of the headpiece cartouches. One exception is the first headpiece, which has been roughly sketched and partially painted, but is obviously not complete. Portalis records another very similar example in his census, noting in its description: "This book is curious because it shows Rousselet's method of decoration, several of the miniatures not being finished." It is quite possible that Rousselet produced our copy "on spec," to be filled in later with the buyer's preferred decorative program; or perhaps the original patron simply ran out of money during production. Whatever the case may be, this unfinished manuscript provides fascinating insight into Rousselet's techniques and methods of work. Although there is no evidence of who the original owners may have been, we do know that in 1899 it was put into a very pretty gilt binding and given as a gift to a pair of newlyweds. (ST17593)

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

6 (MODERN ILLUMINATED MANUSCRIPT ON VELLUM). ALBERTO SANGORSKI, Scribe and Illuminator. RUBÁIYÁT OF OMAR KHAYYÁM. (London, 1905) 210 x 140 mm. (8 1/4 x 5 1/2"). [20] leaves. Dark green crushed morocco by Sangorski & Sutcliffe (stamp-signed in gilt on rear turn-in), sides with multiple rules and with three yellow floral inlays and gilt leaves at each corner, recently and plainly rebacked (and corners repaired), vertical titling on spine. Main body of the text in black and red ink, but ILLUMINATED THROUGHOUT, TITLE PAGE WITH FOLIATE INITIAL "R" ON A BURNISHED GOLD GROUND extending into a half border, the whole decorated with red and purple flowers and with green, orange, red, blue, and purple acanthus leaves on a ground of burnished gold, FACING PAGE WITH OPULENT THREE-QUARTER BORDER FORMED BY





A GRAPE VINE with green and gold leaves and succulent purple fruit, THE OPENING WORD "WAKE" IN RAISED GOLD on the top of the border, AND, AT THE BOTTOM, A LARGE OVAL MINIATURE (approximately 55 x 70 mm.) SHOWING AN ONION-DOMED PALACE, each verse of the text with three-line opening initial in red, blue, gold, or green (and sometimes embellished with elaborate penwork in a vaguely Oriental style, half a dozen with more elaborate leafy extensions), AND WITH TWO FINE PAINTED VIGNETTES IN THE TEXT (the first an oval showing a maiden pouring wine from a jug into a golden vessel within a luxuriant garden, and the final page of text with a large round miniature showing a beautiful Persian maiden in a moonlit garden). Colophon with a pencil inscription noting "I certify that this copy differs in many respects from any other copy done by me," dated 24 January 1906 and signed by Albert Sangorski; with another inscription below it, written in pencil by a different hand, noting that it was presented to Jessica on 1 March 1922 (with an indecipherable name, presumably the person who presented it, signed below). ♦ Binding a little dulled and with occasional nicks, leather a bit darkened in places, but entirely solid and perfectly satisfactory. Just a breath of soiling to the vellum, but A LOVELY MANUSCRIPT IN VERY FINE CONDITION. \$30,000



This is an exquisite manuscript rendering of FitzGerald's lush and lilting translation of the celebrated 11th century classic collection of evocative short verses, tinged with a sense of the vanity of all things.

A work that appealed strongly to Victorian sensibilities, the "Rubáiyát," first printed anonymously in 1859, became immensely popular and went through a great many editions. Our manuscript version was executed by the famous calligrapher and illuminator Alberto Sangorski (1862-1932) just four years after the founding of the firm of Sangorski & Sutcliffe in 1901 by Alberto's brother Francis Sangorski and George Sutcliffe (see item #24, below, for more on the bindery). The brothers had a falling out around 1910, and Alberto, who had been a central figure in producing the firm's vellum illuminated manuscripts (like this one), went over to their rival, Riviere & Sons bindery. The first opening here

is particularly striking, being richly gilt with thick burnished gold and handsomely appointed with luscious grape vines heavy with ripened fruit. The quality of the three miniature paintings here is vibrant yet delicate, with much fine detail, and featuring luxuriant settings inspired by the language of the Rubaiyat. On vellum that is in outstanding condition and consisting of 40 pages, this is a substantial piece of excellent work by one of the most sought-after illuminators of the 20th century. (ST17640-290)



Phoebe Boyle's Copy of a Striking Sangorski Illuminated Manuscript in Perfect Condition

7 (MODERN ILLUMINATED MANUSCRIPT ON VELLUM). (BINDINGS - RIVIERE & SON). SANGORSKI, ALBERTO, Designer, Calligrapher, and Illuminator. WHITTIER, JOHN GREENLEAF. *THE FEMALE MARTYR AND OTHER POEMS*. (London, [1914]) 265 x 207 mm. (10 1/2 x 8 1/4"). 41, [3] (blank) pp., [1] leaf (colophon). RESPLENDENT IN DARK BLUE MOROCCO, RICHLY GILT AND ONLAID, BY RIVIERE & SON (stamp-signed on front doublure), covers with wide frame of swirling gilt vines bearing red morocco blossoms and blue and green berries, bordered by strips of green and tan morocco, central panel of upper cover with recessed oval containing a portrait of a young nun sculpted in leather with painted details, this encircled by an onlaid ivory morocco rosary and surrounded by an exuberant spray of red morocco poppies with green and tan leaves, central panel of lower cover with an arch-backed black morocco cat beneath the arch of a gray morocco horseshoe at center, a black and red witch's hat above the horseshoe, and the whole on a very densely stippled gilt ground, incised with calligraphic curls and set with nine silver stars around the cat, this centerpiece surrounded by curling gilt vines bearing red morocco



and gilt posies, raised bands, spine compartments framed with tan morocco, and containing a gilt and onlaid floral sprig, TAN MOROCCO DOUBLURES bordered by a strip of purple morocco, this with onlaid green morocco frame adorned with gilt latticework, densely stippled gilt cornerpieces set with purple morocco passionflowers, all accented with inlaid circles of purple, navy, and green in varying sizes, leather hinges, apricot watered silk endleaves, all edges gilt. In the original silk- and velvet-lined green morocco box. Numerous two- to three-line initials in red, blue, or burnished gold, three three-line illuminated initials, 11 five- to six-line initials in shades of purple, blue, and green, with highlights of pink and burnished gold, two of these with extensions running the length of the text and two incorporated into full borders, four very large initials (12 lines or more) in colors and gold, five full borders, that on title page incorporating a small oval miniature of Whittier, and TWO FULL-PAGE MINIATURES, one of a young nun at prayer, the other of two lovers walking in a forest. Calligraphed colophon SIGNED by Sangorski stating: "This manuscript . . . was designed, written out, and illuminated by Alberto Sangorski for Messrs. R. Rivière & Son, Bookbinders & Booksellers to his Majesty King George V. London. This manuscript





will not be duplicated. This manuscript was executed by me." From the collection of Phoebe A. D. Boyle (her sale at Anderson Galleries, 19-20 November 1923, lot 368). Front flyleaf with engraved bookplate of comic book pioneer M. C. Gaines (1894-1947); typed description from "Kolb Collection" (Louis Kolb?) laid in. Ratcliffe, "Albert Sangorski Bibliography" SJR 245. ♦ Vellum a bit wavy (as is typical), but A BEAUTIFUL COPY, the leaves creamy and bright, being painted with rich colors and glittering gold, and IN A FLAWLESS BINDING. \$45,000

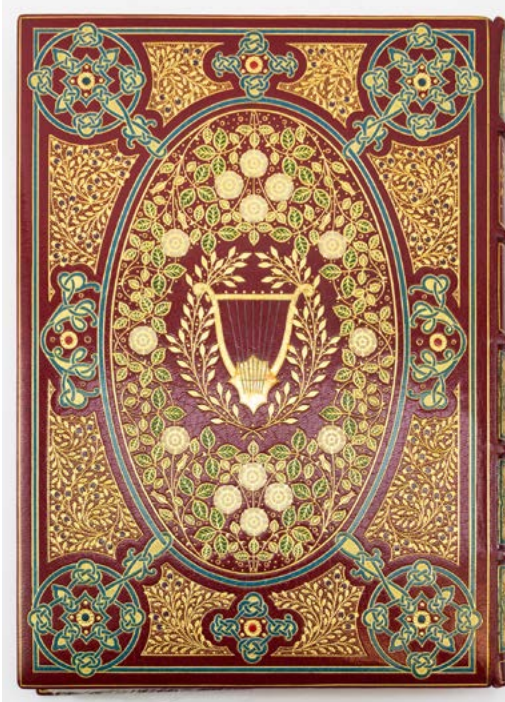
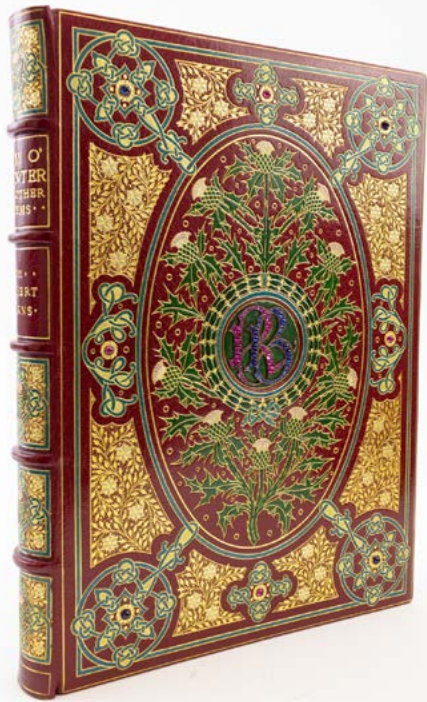
This is an outstanding example of the artistry of Alberto Sangorski and that of the binders, gilders, and finishers of Riviere & Son, the volume being executed at the zenith of their creative powers, and formerly owned by the most important collector of Sangorski's manuscripts. Sangorski has written out and illuminated three poems by American author John Greenleaf Whittier: "The Female Martyr," inspired by an 18-year-old nun from the Sisters of Charity who died nursing cholera victims; "The Witch's Daughter," set in Puritan New England; and "Memories," a lover's touching reminiscences of youthful romance. In addition to elaborate initials and borders in his preferred palette of blues, purples, and greens brightened with burnished gold, Sangorski has created two full-page paintings, one of the beautiful young nun at prayer, the other of youthful sweethearts strolling

arm-in-arm through a wood. 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 for his brother Francis' bindery, Sangorski & Sutcliffe, before moving to Riviere (see previous entry). Like the manuscript here, our binding by Riviere is the work of many months, with hundreds of individual inlays, onlays, and applications of gilt. Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son, and the bindery continued to do business until 1939. New York collector Phoebe A. D. Boyle was the widow of a canvas manufacturer who had made a fortune providing tents to the U.S. Army in the Civil War. George Sutcliffe described this important client as "rivalling the Medici in her patronage of the production of beautiful books." Stephen Ratcliffe deems the Boyle collection "unrivalled" for its jewelled bindings and modern illuminated manuscripts; 33 of Alberto Sangorski's creations appeared in her sale at Anderson Galleries in 1923, and during World War I, she was one of the only customers for extravagant productions like the present item. Any book from the Boyle collection, which was put together with the greatest taste and discrimination, is recognized as desirable beyond its intrinsic literary merit. (ST18714)



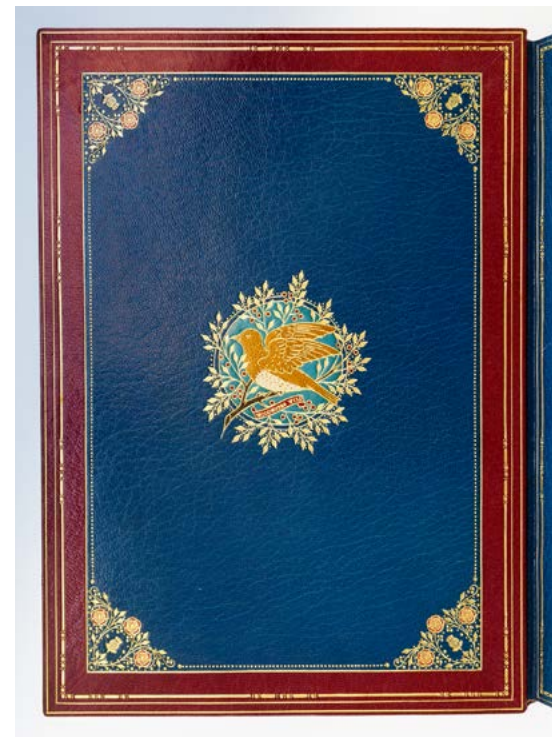
***A Spectacular Illuminated Vellum Manuscript, with 16 Full-Page Miniatures,
In a Dazzling Sangorski Binding Adorned with more than 80 Jewels***

8 (MODERN ILLUMINATED MANUSCRIPT ON VELLUM). (BINDINGS - JEWELLED). SANGORSKI, ALBERTO, Designer, Calligrapher, and Illuminator. **BURNS, ROBERT.** TAM O'SHANTER AND OTHER POEMS, ([London, 1931]) 307 x 215 mm. (12 x 8 1/2"). 40 pp., [1] leaf (colophon). DAZZLING CRIMSON CRUSHED MOROCCO, GILT, INLAID, AND BEJEWELLED, BY SANGORSKI & SUTCLIFFE (stamp-signed on rear turn-in),

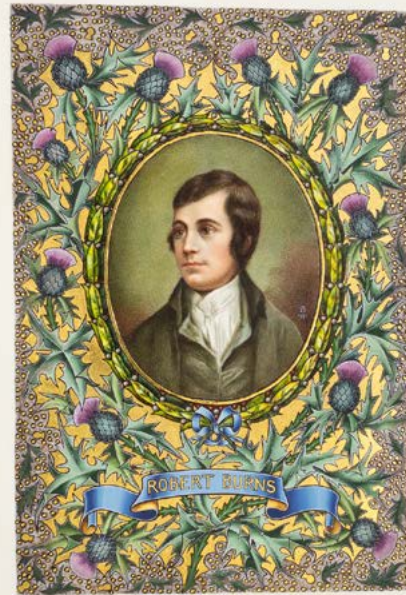
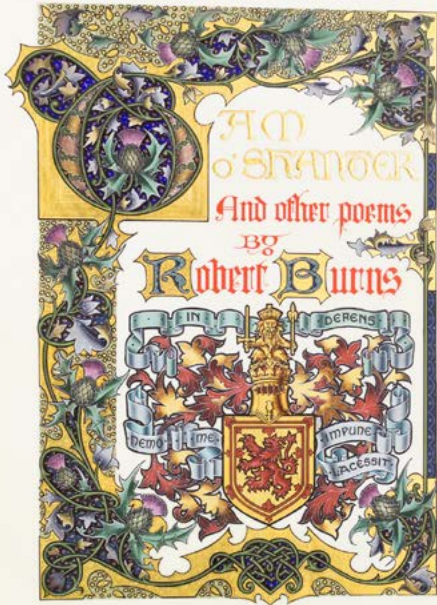


covers with inlaid light blue morocco border, blue Celtic knot strapwork at middle of each side and at corners, those on upper cover with a ruby or sapphire at center, those on lower cover with a circle of red or blue morocco at center, cornerpieces connected by a graceful loop to the blue morocco strip framing the central oval panel, the spaces between the strapwork ornaments and the inner and outer frames filled with pointillé gilt compartments tooled with gilt vines bearing inlaid white morocco flowers (upper cover) or purple morocco thistles (lower cover), a recessed medallion of green morocco at center of upper cover set WITH BURNS' INITIALS IN METAL

ENCRUSTED WITH 80 JEWELS (40 CABOCHON RUBIES AND 40 CABOCHON SAPPHIRES) of varying sizes, central oval panel on lower cover with gilt lyre at center within a laurel wreath, surrounded by swirling branches of inlaid white morocco roses; raised bands, spine compartments with inlaid green and white morocco thistle at center, enclosed by light blue strapwork, the pointillé gilt background with inlaid white morocco flowers at corners, CERULEAN BLUE MOROCCO DOUBLURES AND ENDLEAVES, the front doublure inlaid at center with Burns' personal seal of a tan and white morocco woodlark perched on a branch of bay leaves bearing red berries, a red morocco banner below the bird lettered in gilt "Woodnotes Wild," corners of doublures with three inlaid pink morocco roses and a gilt thistle, free endleaves with gilt borders, all edges gilt on the rough. In a velvet-lined navy blue morocco case by Sangorski & Sutcliffe. EXTRAVAGANTLY ILLUMINATED THROUGHOUT: title page with large decorative initial and full illuminated border of thistles and acanthus leaves enclosing title and the royal arms in Scotland, frontispiece portrait of Burns (signed with Sangorski's cipher and dated 1931) within a laurel wreath surrounded by a frame of thistles on a textured gold ground, large illuminated initials on almost every page, WITH 16 MINIATURES, EIGHT OF THEM FULL-PAGE WITHIN FULL BORDERS, nine other full borders, seven panel borders, one three-quarter border (six of the borders inhabited by a faun, various birds, a squirrel, or a lizard, the borders all with varying types of foliage in shades of blue, purple, and green with backgrounds of burnished or incised gold, the border for "Rosy Brier" containing many pink roses), all protected by the original ivory silk guards. Ratcliffe, "Alberto Sangorski Bibliography" (2015) and "Hidden Treasures" (2008) MWE 61; "The History of the Book: The Cornelius J. Hauck Collection," Christie's, 27 June 2006, lot 669 (this copy). ♦Very minor fraying to some of the silk guards, but essentially unblemished—A LOVELY COPY IN A SPARKLING BINDING. \$110,000



Done during the mature years of Alberto Sangorski's career, this lavishly illustrated and illuminated manuscript reunited the artist with his late brother's bindery, restoring a working partnership after 20 years of estrangement. In "Cinderella of the Arts," a history of Sangorski & Sutcliffe, Rob Shepherd notes that after the break between the Sangorski brothers (discussed in item #6, above), Alberto apparently did not speak to George Sutcliffe again until 1930. The men must



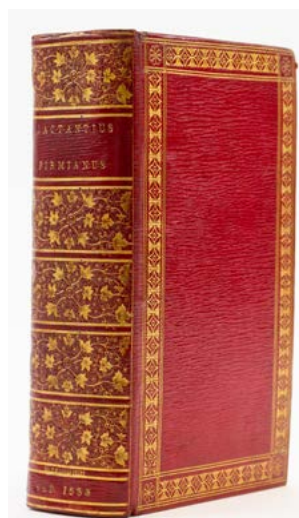


have reconciled sometime that year, because at least four of the six works Alberto created in 1931-32 (per Stephen Ratcliffe's checklist) were bound by Sangorski & Sutcliffe. The jewelled binding George's firm created for this manuscript harkens back to the pre-WWI glory days when an intense rivalry between Riviere and Sangorski developed, and the two 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." In "Hidden Treasures: Jewelled Bookbindings and Illuminated Manuscripts in England, 1900-1939," Ratcliffe notes that this is "an exceptionally elaborate binding" for 1931; costs of materials and labor had skyrocketed in the decade before, while the Great Depression and American protectionist tariffs were shrinking the market for luxury books like this. It is truly one of the last great relics of an era that produced some of the loveliest manuscripts and bindings ever made. The contents here include the Burns poems "Tam O'Shanter," "Meg o' the Mill," "The Ploughman," "To Mary in Heaven," "The Sodger's [Soldier's] Return," "There was a Lass," "O Bonnie was Yon Rosy Brier," and a five-page life of the poet. The full page (or very large) miniatures include depictions of Tam on horseback riding through a thunderstorm, Tam dancing with pixies, Meg of the Mill, the return of the soldier, the lass and her farm, and Rosy Brier; the smaller miniatures include landscapes (mostly of the area around Burns' birthplace in Ayr), scenes from the poems, or portraits of their subjects. Like the binding,

the manuscript is unusually flamboyant, with lavish borders and substantially more miniatures than is customary—as if Alberto knew the end of his career was nigh and wanted to go out with a flourish. This gem was once in the illustrious collection of Cincinnati businessman and philanthropist Cornelius J. Hauck (1893-1967); the sale of his library at Christie's in 2006 totaled more than \$12.4 million (this lot—one of six Sangorski manuscripts in the sale—sold for \$42,000, all in). (ST18710)

9 (ALDINE IMPRINT). (BINDINGS - BOZERIAN JEUNE). LACTANTIUS, LUCIUS COELIUS FIRMIANUS. DIVINARVM INSTITVTIONVM LIBRI SEPTEM. [and] TERTULLIANUS, QUINTUS SEPTIMUS FLORENS. LIBER APOLOGETICVS [ADVERSVS GENTES] CUM INDICE (Venice: In Aedibvs Haeredvm Aldi, et Andreae Soceri, 1535) 165 x 98 mm. (6 1/2 x 3 7/8"). 16 p.l., 328, [12] leaves (last two blank); 47, [45] leaves. Edited by Onorato Fascitello. Second Aldine Edition. ELEGANT 18TH CENTURY RED STRAIGHT-GRAIN MOROCCO, GILT, BY BOZERIAN JEUNE (stamp-signed at foot of spine), covers framed by mirrored-tulip roll, daisies at corners, smooth spine in compartments with branches of ivy radiating from a central annular dot, all on the signature Bozerian mille-point background, turn-ins with Greek key roll, marbled endpapers, vellum flyleaf at front and back, all edges gilt.

Woodcut Aldine device on title page and verso of last leaf. Four leaves with traces of old ink annotations. Ahmanson-Murphy 243; Renouard 113:2; Kallendorf 254; Adams L-22; Brunet III, 736. ♦Spine perhaps slightly darkened (though difficult to tell because of the abundance of gilt hiding most of the leather), a hint of rubbing to extremities, perhaps pressed (though apparently not washed) at time of binding, but all of these just trivial imperfections; A VERY FINE COPY—clean, bright, and fresh, in an especially attractive binding that shows very little use. \$4,800

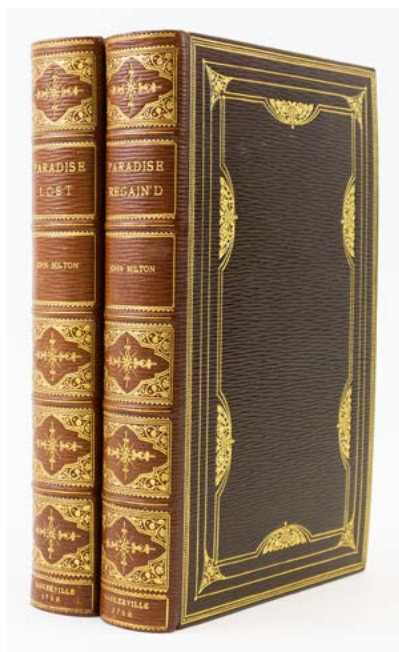


Beautifully bound by one of the great French binders of the late 18th and early 19th centuries, this is a lovely copy of the Aldine edition of Lactantius and Tertullian, two of the ablest defenders of the faith in the early centuries of Christianity. Lactantius (ca. 260-340), a teacher of rhetoric with an elegant flow of words (whence perhaps his name, "Milky," derives), was converted late in life to Christianity. His "Divine Institutions" presents the new religion as the most logical of creeds, drawing on the arguments of Stoic philosophy and aimed at an audience of educated pagans. The work was written during the Great Persecution, but references added by Lactantius to Constantine indicate that he lived to see the legalization of Christianity.

Our volume also contains several shorter works by (or said to be by) Lactantius: "De Ira Dei," on the anger of God, a refutation of Epicureanism; "De Opificio Dei," on the handiwork of God, concentrating on the marvels of the human body and soul; and a poem, "Phoenix," describing the mythical bird, a work falsely attributed to our theologian. Lactantius was much admired in the Renaissance for his style, and he was one of the earliest authors to be printed, first appearing in an edition issued by Sweynheym and Pannartz in 1465. Our Aldine edition also includes the "Apology" of Tertullian (b. 150), the North African lawyer turned Christian defender, one of the earliest explanations of Christian belief and practice, containing valuable information on the simple ceremonies and organization of the primitive church. The Aldine Press first published an edition of Lactantius and Tertullian in 1515, but Renouard says that our second edition is much improved because the text here has been revised by the editor Fascitelli after examining several manuscripts in the Benedictine monastery at Monte Cassino. François Bozerian, generally called Bozerian jeune, was active in Paris from just after the turn of the century until 1818, and for much of that time, he worked with his elder brother Jean-Claude (1762-1840). The Bozerian workshop produced many fine bindings for clients that included the emperor Napoleon I, as well as leading bibliophiles of the day. (ST18237)

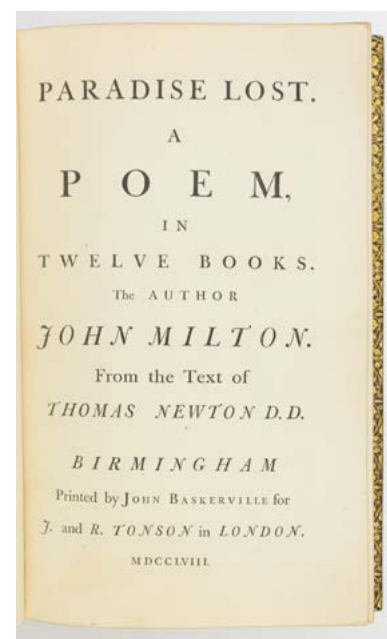


One of Baskerville's Most Attractive Smaller Books, Offered in Extremely Pretty Elaborately Gilt Morocco



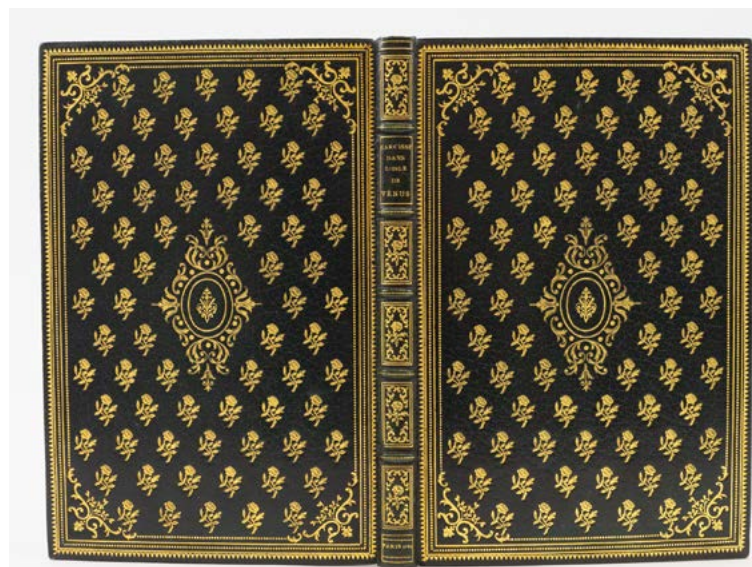
10 (BASKERVILLE PRESS). MILTON, JOHN. PARADISE LOST [and in a second volume] PARADISE REGAIN'D. (Birmingham: Printed by John Baskerville for J. and R. Tonson in London, 1758) 230 x 145 mm. (9 x 5 5/8"). With subscribers' list in first volume. **Two volumes.** Edited by Thomas Newton. One of 1,500 copies. EXCEPTIONALLY PRETTY OLIVE GREEN STRAIGHT GRAIN MOROCCO, HANDSOMELY GILT, for Sotheran ("H. Sotheran & Co." printed in gilt on front turn-in), covers panelled with multiple straight and stippled borders, scrolling floral cornerpieces, six mounds of massed tools on the inner side of the central frame (two on each side, and one at head and foot), raised bands, spine compartments elaborately gilt in antique style with scrolled foliate cornerpieces between double ruled borders and centerpiece star of small tools, very ornate inner dentelles, all edges gilt. Gaskell 4, 5; Brunet III, 1730; Graesse IV, 529. ♦Backstrips faded to an attractive brown (as usual with green morocco), otherwise only very trivial imperfections: AN EXTREMELY FINE COPY, VIRTUALLY IMMACULATE INTERNALLY, AND IN AN UNWORN, HANDSOMELY DECORATED BINDING. **\$3,200**

This is a very handsomely bound copy of the third product of the Baskerville Press, considered to be one of its most attractive smaller format books. Aside from the obvious value of Milton's great text, the publication is also of importance for what its publisher says in the preface. After allowing that he has reaped "great satisfaction" over the positive reception of his Virgil, the press' beautiful first book, Baskerville spells out the aims that guided his and, afterwards, many another special press: "It is not my desire to print many books," he says, "but such only, as are books of consequence, of intrinsic merit, or established reputation, and which the public may be pleased to see in an elegant dress, and to purchase at such a price, as will repay the extraordinary care and expense that must necessarily be bestowed upon them." In addition to "Paradise Regain'd," the second volume here also contains "Samson Agonistes," "Poems on Several Occasions," a selection of sonnets and psalms, and a biographical introduction. Our remarkably well-preserved copy comes from the second state of the text (with the printing error on page 135 corrected). (ST18515)



French Elegance in its Poetry, its Engravings, and its Binding

11 (BINDINGS - BLANCHETIÈRE). (FRENCH ILLUSTRATED BOOKS). MALFILÂTRE, JACQUES-CHARLES-LOUIS DE CLINCAMP DE. NARCISSE DANS L'ISLE DE VENUS. (Paris: Lejay, [1769]) 215 x 140 mm. (8 1/2 x 5 3/4"). x, 112 pp. FIRST EDITION, third plate in first state, before letters. SUPERB EARLY 20TH CENTURY DARK GREEN CRUSHED MOROCCO, BEAUTIFULLY AND ELABORATELY GILT, BY H. BLANCHETIÈRE (stamp-signed on front turn-in), covers with border formed by plain, stippled, and decorative gilt rules, large central field with rows of roses, vine-and-leaf cornerpieces, and, at center, a lozenge composed of leafy volutes, fleurons, and floral tools; raised bands, spine elegantly gilt in double-ruled compartments with scrolling foliate cornerpieces and central rose, wide gilt turn-ins with palmette cornerpieces and much vegetal and floral decoration, leather hinges, endleaves of olive green jacquard silk woven with cream-colored flowers, marbled flyleaves, all edges gilt. In an unusual suede-lined slipcase of dark green



morocco with (slightly chafed) marbled sides apparently of onlaid morocco (or else grained cloth in a convincing imitation). WITH inserted frontispiece portrait, LOVELY ENGRAVED TITLE BY DE GHENDT AFTER EISEN, AND FOUR FINE PLATES BY MASSARD AFTER GABRIEL JACQUES DE SAINT-AUBIN. Flyleaf at back with two small pasted-in engravings signed in the plate by Eisen, one measuring 70 x 85 mm., the other 60 x 75 mm., and both featuring frolicking cupids in flower-garlanded frames. Cohen-de Ricci 672. ♦Front free endleaf with one-inch separation from leather hinge at tail end, marbled paper on the reverse side of cloth endleaves a little wrinkled, inserted material with a hint of foxing, otherwise IN SPLENDID CONDITION inside and out, the gilt and hard-grain morocco especially bright, and the text and richly printed plates uniformly clean and fresh. \$3,500

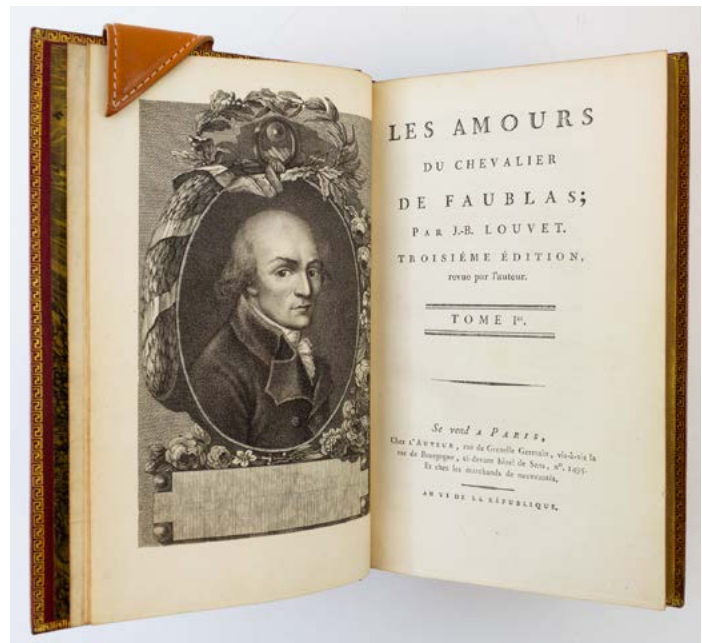


Our remarkably elegant binding is the work of Henri Blanchetière (1881-1933), whose considerable talents are evident here, but whose bindings are not seen in the marketplace with great frequency. After training with Marcellin Lortic and René Kieffer, he took over the atelier of binder Joseph Brétault in 1906, at which time (in the words of Duncan & De Bartha), "he aligned himself with Marius-Michel in the pursuit of a modern binding style inspired by nature. His designs incorporated a cautious blend of Art Nouveau flowers," and "after World War I, he gradually cut his remaining ties to traditionalism." As a craftsman of artistic fine bindings, he ranks with Kieffer and Charles Meunier. Our more traditional binding is obviously one of his earlier productions, but the particularly animated cover decoration and the forward-looking brocaded endleaves are a considerable distance from what would be labeled as restrained. Jacques-Charles-Louis de Clincamp de Malfilâtre (1733-67) wrote some odes and satires, but this poem is his chief work. Published two years after his untimely death (of complications following a fall from a horse), the poem has details that, as the Universal Biography notes, are generally praised as full of grace and freshness as well as an elegant and

harmonious style. There are only a few engravings (of which the third in this copy appears in an early state before letters), but they are beautifully done, being imaginative and full of animation and light. The artist, Gabriel Jacques de Saint-Aubin (1724-1780) was a popular and prolific illustrator as well as a painter. (ST19017)

*Beautifully Bound by Bozerian, with Engravings of Sexual Encounters,
But Characterized more by Intimacy than Eroticism; Henri Beraldi's Copy*

12 (BINDINGS - BOZERIAN). (FRENCH ILLUSTRATED BOOKS). LOUVET DE COUVRAY, JEAN-BAPTISTE. *LES AMOURS DU CHEVALIER DE FAUBLAS.* (Paris: Chez l'auteur, an VI [1798]) 212 x 130 mm. (8 3/8 x 5 1/8"). A couple of leaves in quire A of volume I bound out of order, but complete. **Four volumes.** Third Edition. **LOVELY RED STRAIGHT-GRAIN MOROCCO, GILT, BY BOZERIAN** (stamp-signed in gilt at foot of spine of volume I), covers with frame of gilt rules, guilloche roll (Culot roll #12) and bead-and-star roll (Culot roll #9) enclosing a grapevine roll (Culot roll #52), sunburst (Culot fer #15) cornerpieces, raised bands, spine compartments with elongated central leaf surrounded by ivy leaves on a pointillé ground, gilt lettering, turn-ins with Greek key roll (Culot roll #20), marbled



endpapers, all edges gilt. With 27 ANIMATED ENGRAVED PLATES after Marillier, Monsiau, Monnet, Demarne, Dutertre, and Marguerite Gérard; volume I enriched with an unsigned portrait frontispiece, proof etchings of two plates, and an additional engraving in the style of Boilly. Front pastedown of volume I with ex-libris of Henri Beraldi, Louis Giraud-Badin, John Delaware Lewis, and "DC" (Dominique Courvoisier); front flyleaf of volume III with ex-libris of Beraldi. Cohen-de Ricci 660; Ray, "French" 83. For the binding: Culot, "Jean-Claude Bozerian," plates I, II, VI, and VII. ♦A breath of rubbing to extremities, occasional minor foxing, mostly marginal, but A VERY PRETTY SET IN FINE CONDITION, internally clean and fresh with sharp impressions of the engravings, in lustrous, well-preserved bindings. \$5,500

Licentious, sensational, and (not surprisingly) an immediate success, this trio of novels chronicling the sexual escapades of a young libertine is offered here in the lavishly and elegantly decorated morocco of the premier Parisian binder of the period. Originally printed in 1787-90, "Les Amours" is comprised of three separate parts: "Une Année de la Vie du Chevalier de Faublas," "Six Semaines de la Vie du Chevalier de Faublas," and "La Fin des Amours du Chevalier de Faublas." Our edition is enhanced by sensuous illustrations that still manage to leave much to the imagination. The series follows our young protagonist from the time he is a teenager, relating numerous seductions, affairs with women of all social classes, and, perhaps most intriguing, his penchant for cross-dressing (including, at one point, dressing as a nun). Ray singles out this work among illustrated books of the post-Revolutionary period, saying that "apart from 'Les Liaisons Dangereuses' of 1796, this book possesses the liveliest plates of any French novel of the period." He goes on to note that despite a sharp increase in pornographic material following the French Revolution, "the artists chose . . . to concentrate on the novel's abundant episodes of action



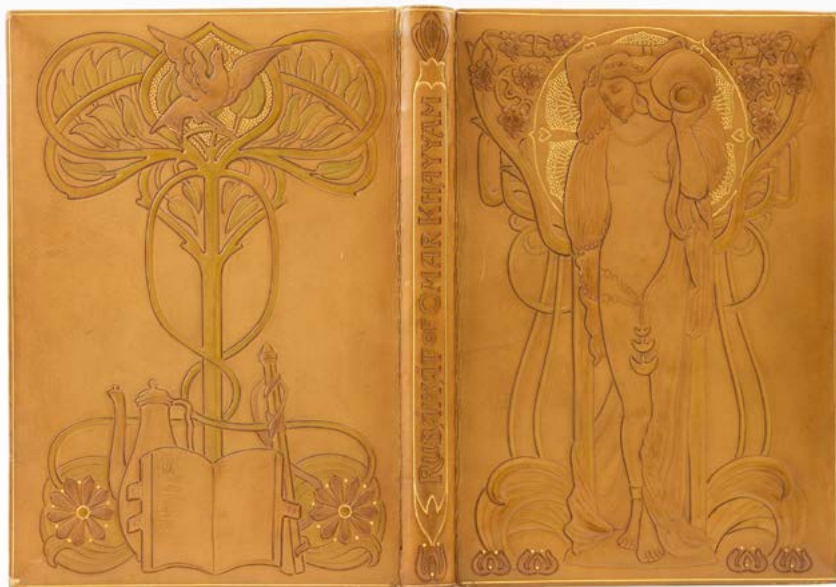
and dramatic confrontation" rather than seizing on opportunities for "suggestive designs." Though never overtly erotic, many of the illustrations here portray a wonderful sense of intimacy—a quality perhaps best felt in the engravings designed by Marguerite Gérard (1761-1837), a highly successful student of renowned Rococo artist Jean-Honoré Fragonard, and a leading French genre painter. Our author, the writer and politician Jean-Baptiste Louvet (1760-1797), was a member of the Jacobin Club from the early days of the French Revolution, eventually siding with the ill-fated Girondins—a group of republican thinkers who helped bring an end to the monarchy, but who were eventually undermined and persecuted during the Reign of Terror. Louvet escaped Paris in 1793, becoming one of the few condemned Girondins to elude the guillotine. The sumptuous bindings are typical of work from the Bozerian atelier, notable for both its



technical precision and aesthetic feeling. The volumes are wonderfully refined in the way they combine restraint and opulence, being at once animated, graceful, and polished. Our bindings are the work of Jean-Claude Bozerian (1762-1840), the elder of the Bozerian brothers (François is referred to as "le jeune"; see item #9, above), who was active in Paris from 1795 to 1810. He began his career in Lyon as an apprentice bookseller, printer, and bookbinder, eventually deciding to focus on the latter craft. Marriage to the widow of binder Pierre Boulier allowed him to establish a binding workshop in Paris, where he was joined by his brother. His bindings were soon much in demand by French bibliophiles, who appreciated their superior materials, design, and execution. His work often enhances publications from the great house of Didot, his neighbor on the Quai des Augustins and a printer he much admired for his typography, book designs, and high-quality papers. Our set is also distinguished for its provenance. Former owner Henri Beraldi (1849-1931) was perhaps the most distinguished and knowledgeable writer on French bindings of the 19th century. His collection of French illustrated books and French bindings was considered to be among the very best in the world. John Delaware Lewis (1828-84) was an important bibliophile whose collection was disposed of in two sales, during June of 1866 and May of 1868, for an aggregate hammer total of £3,257. (ST17594)

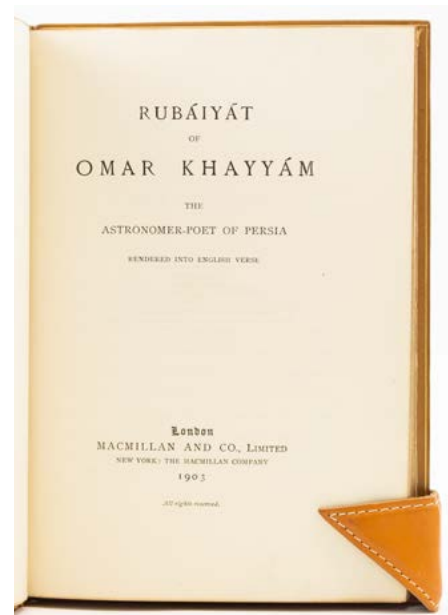
A Beautiful Binding of Subtle Elegance Produced by Chivers, Granville Fell, and Probably Alice Shepherd

13 (BINDINGS - CHIVERS). RUBAIYAT OF OMAR KHAYAAM THE ASTRONOMER-POET OF PERSIA RENDERED INTO ENGLISH VERSE. (London: Macmillan and Co., 1903) 210 x 145 mm. (8 1/4 x 5 1/2"). 112 pp. Translated by Edward FitzGerald. A SUPERB MOLDED CALF BINDING DESIGNED BY H. GRANVILLE FELL AND EXECUTED BY CHIVERS OF BATH (stamp-signed in gilt on rear turn-in), upper cover with a graceful Art Nouveau design featuring a woman with long hair and artfully draped robe holding an urn on one shoulder, the figure framed by curving vines bearing grapes, a gilt-tooled nimbus-like medallion behind her; lower cover with a stylized tree, a book, flute, and jug at its base flanked by two large flowers, a large singing bird perched in the center of the branches on a gilt-stippled background, the tree very lightly washed with green; flat spine with elongated gilt cartouche containing blind-tooled vertical titling, gilt turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. In the (somewhat worn but solid) original drop-front box lined with felt. ♦ Just the most trivial signs of use to the leather (a hint of wear, a touch of soiling), but AN EXCEPTIONALLY PLEASING COPY, clean, fresh, and bright internally, and in a binding with no condition issues to detract from its remarkable beauty. **\$14,000**

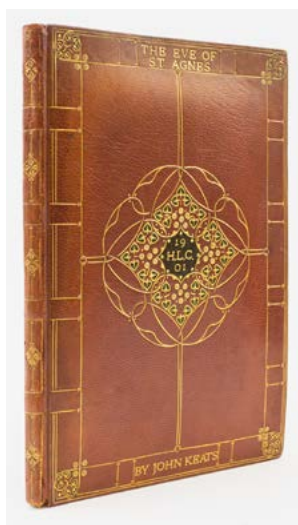


This is an especially lovely Art Nouveau binding with unusual features and tremendous aesthetic appeal, produced by two of England's most talented book artists: the illustrator H. Granville Fell and the binder Cedric Chivers. Fell (1872-1951) was a highly successful illustrator, recognizable by the sinuous lines and pastel colors of his designs. It is likely that the leather modelling here is the work of Chivers' employee Alice Shepherd, who was credited (in a binder's ticker) with creating a nearly identical binding for another copy of the "Rubaiyat" previously in our inventory.

Shepherd trained with Mary Ann Bassett, who specialized in modelled leather bindings on which, as here, the design was sometimes heightened with color and gilt. Shepherd went to work for Chivers in 1897, supervising a crew of five women making cut and modelled leather bindings. According to Tidcombe, "her method was to mark the design on the damp leather, and then scrape the under (flesh) side of the leather with an ivory tool, to make a hollow within the area of the design. The hollow was filled with cement, and then, by manipulation and pressure, the design was brought into relief on the upper (hair) side of the leather. Any gilding, colouring, or finishing was done after the book was bound." Our binding is quite appropriate for the perennially popular Persian poem, as it evokes the work's most famous lines, delineating as they do the basic necessities of life: "A Book of Verses underneath the Bough / A Jug of Wine, a Loaf of Bread—and Thou." It is difficult to overstate the quiet and subtle beauty of the design here. (ST18300)



Enchanting Keats, Creamy Vellum, Inlaid Cockerell Binding



14 (BINDINGS - DOUGLAS COCKERELL). (ESSEX HOUSE PRESS). KEATS, JOHN. *THE EVE OF ST. AGNES.* ([London]: Essex House Press, 1900) 185 x 125 mm. (7 1/4 x 5"). 23, [1] pp., [1] leaf. No. 117 OF 125 COPIES PRINTED ON VELLUM. GRACEFUL TAN MOROCCO, GILT AND INLAID, BY DOUGLAS COCKERELL (stamped with his insignia and the date 1901 on rear turn-in), covers framed by delicately tooled interlocking rectangular compartments, six tiny inlaid green morocco leaves and four ivory morocco dots at corners, gilt titling at head of frame, medallion centerpiece of interlacing gilt petals and hearts, surrounding an onlaid dark green morocco center tooled with the initials "H. L. C." and 1901, this enclosed by four sections of inlaid green leaves and ivory morocco dots (covers with a total of 200 dainty inlays), smooth spine tooled in gilt compartments with quatrefoil centerpiece, turn-ins with triple gilt rules, dot cornerpieces, green endpapers. Capitals struck with red, lovely hand-colored frontispiece by Reginald Savage, hand-colored Essex House device in colophon, and 42 large hand-colored initials in red, blue, or green. Tomkinson, p. 69; Ransom, p. 265. ♦ Superficial wear to front joint, with half-inch crack at bottom, tiny chip at tail, other trivial wear, back cover slightly soiled, but an very pleasing copy, the charming binding lustrous and without significant condition issues, and the contents pristine. \$2,900

The second of the Essex House series of 14 "Great Poems in the English Language" (all printed on vellum), this is the Keats poem that Day describes as "perhaps the most enchanting tale of romance in English verse"; it is offered here

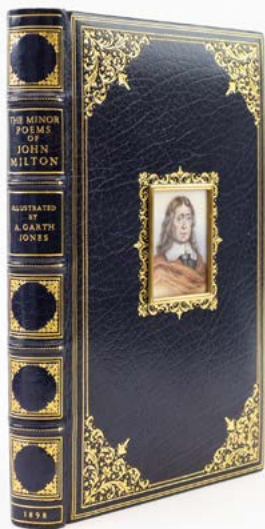
in a very decorative and pleasing binding by Douglas Cockerell, who had helped publisher C. R. Ashbee set up a bindery for Essex House.

Generally considered to be the leading binder of his day, Cockerell (1870-1945) was an apprentice for Cobden-Sanderson when the latter began his Doves Bindery in 1894, and set up his own bindery three years later. According to DNB, 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." In addition to operating a workshop, he taught bookbinding at the London County Council Central School of Arts & Crafts, where his pupils included Francis Sangorski and George Sutcliffe, who worked for Cockerell before founding their own groundbreaking bindery. As an addition to the several crafts practiced at his Guild of Handicrafts located at Essex House in London's Mile End Road, C. R. Ashbee founded the Essex House Press in 1898 by purchasing the presses and other production equipment (though not the type) formerly owned by the Kelmscott Press, which had shut down at the death of William Morris.

Ashbee printed books for 12 years, with vellum, ink, and paper identical to that used by Kelmscott, in an effort to carry on the tradition Morris had established. But the Essex House Press, because it was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, always had its own special identity, a fact which Cave reflects when he calls it the "Arts and Crafts press par excellence." Copies of this edition appear with some regularity, but almost always in the publisher's simple vellum, not in the elaborately inlaid Cockerell binding seen here. (ST18508)



A Beautiful and Immaculate Cosway-Style Binding, with a Softened and Exquisite Portrait of Milton by Miss Currie



15 (BINDINGS - COSWAY STYLE). (MINIATURE PAINTING - MISS C. B. CURRIE). MILTON, JOHN. THE MINOR POEMS. (London: George Bell & Sons, 1898) 220 x 128 mm. (8 5/8 x 5"). xiv, 206 pp., [1] leaf (colophon). No. 5 OF 100 COPIES on Japanese vellum. SUPERB DARK BLUE CRUSHED MOROCCO BY SANGORSKI & SUTCLIFFE for Henry Sotheran (stamp-signed on turn-ins), covers with French fillet borders, elaborate cornerpieces with floral spray and massed small tools, upper cover with MINIATURE PORTRAIT OF MILTON UNDER GLASS, WITHOUT DOUBT BY MISS C. B. CURRIE, the painting enclosed by a brass frame surrounded by gilt tooling, raised bands, spine compartments with double fillet frames, fleuron cornerpieces, gilt lettering, gilt-framed turn-ins, light blue moiré silk endleaves, all edges gilt. In a velvet-lined blue buckram clamshell box. Frontispiece and title page in decorative red frames, 63 illustrations by A. Garth Jones, 28 of them full-page. Ray, "England" 303. ♦AN IMMACULATE COPY, INSIDE AND OUT. \$8,500

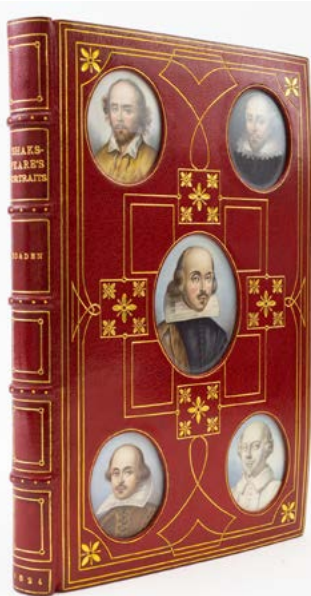
Beautifully designed and in exemplary condition, this is a fine example of a Cosway-style binding, featuring the polished and elegant painting of Caroline Billin Currie. The so-called "Cosway" binding, with painted miniatures inlaid in handsome morocco—either inside or (as here) on the outside of the front cover—apparently originated with the London bookselling firm of Henry Sotheran about 1909. In that year, G. C. Williamson's 1905 book entitled "Richard Cosway" (which celebrated the career of this leading Georgian and Regency miniature painter) was remaindered by Sotheran and presumably given this special decorative treatment in order to boost sales. The name "Cosway" then was used to describe any book so treated, whatever its subject. The finest miniatures on Cosway bindings were executed by Currie (1849-1940), who is known to have created such paintings for Sotheran's from 1910 until her death, usually from designs by J. H. Stonehouse, and typically (though not in the present case) for bindings executed by Riviere. Not present here is an inserted leaf acknowledging Currie's work—something normally seen with



Cosway bindings featuring her miniatures; but she has a distinctive deftness to her brush strokes and a recognizably refined execution that are clearly present here. (And, as helpful corroboration, a note on the front free endpaper states that this is her work.) Here, she has produced a sympathetic portrait based on William Faithorne the elder's 1670 engraving. Currie has softened the expression of Faithorne's severe Puritan, who gazes imperiously down and away; our Milton, his long hair touched with gray, looks straight at the viewer with kindly pale blue eyes, patient, understanding, and empathetic to suffering. Apart from the binding, this is a handsomely illustrated deluxe printing, done on luxurious paper, of Milton's so-called "minor" poems, which are minor only when compared to such a monumental achievement as "Paradise Lost." They span his entire career, from "On the Morning of Christ's Nativity" (1628)—generally considered to be his first great poem—to "Samson Agonistes" (1671), perhaps his last work. From his university days, we have "L'Allegro" and "Il Penseroso," which contrast a sociable, joyous life with one devoted to pensive contemplation (Milton's personal preference); then, from his later years, we have the touching "On his Blindness," a meditation on patience and forbearance. Also included are "Lycidas," "Comus," and the sonnets that some consider second only to Shakespeare's. Artist Alfred Garth Jones (1872-1955) tells us in his preface that "he has striven to keep to what he conceives to be the Miltonic spirit," eschewing excessive ornamentation to embrace the "sanity and severity of Milton's writing." Ray notes his emphasis on the "more intellectual side of the poet," which he finds to be particularly complementary to "Il Penseroso" and "Samson Agonistes." The present copy is essentially unchanged from the day it left the Sangorski & Sutcliffe workshop. (ST18939)



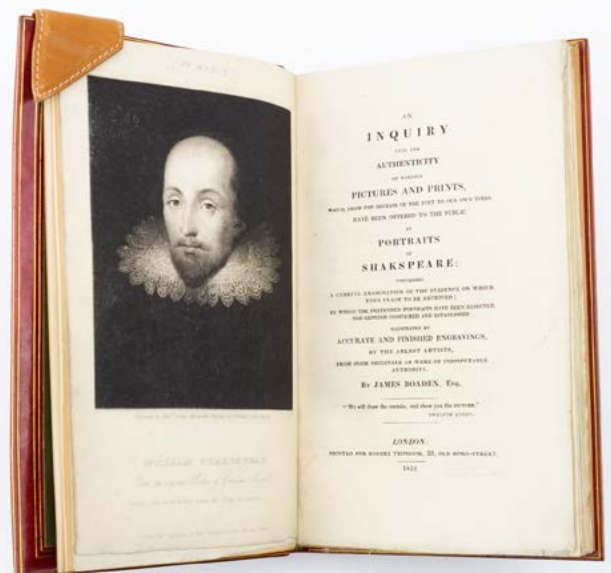
Fine Riviere Morocco Adorned with Five Portraits of Shakespeare, Almost Certainly Executed by Miss C. B. Currie



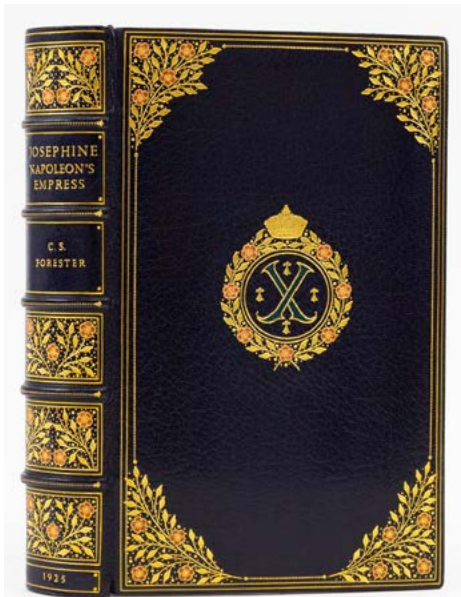
16 (BINDINGS - COSWAY). (SHAKESPEARE, WILLIAM - PORTRAITS). BOADEN, JAMES. AN INQUIRY INTO THE AUTHENTICITY OF VARIOUS PICTURES AND PRINTS, WHICH, FROM THE DECEASE OF THE POET TO OUR OWN TIMES HAVE BEEN OFFERED TO THE PUBLIC AS PORTRAITS OF SHAKESPEARE. (London: Robert Triphook, 1824) 233 x 143 mm. (9 1/8 x 5 3/4"). 2 p.l., v, [3], 206 pp., [1] leaf (ads). FIRST EDITION. HANDSOME SCARLET MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in), front cover WITH FIVE MINIATURE PORTRAITS OF SHAKESPEARE on ivory under glass ALMOST CERTAINLY BY MISS C. B. CURRIE, surrounded by delicate gilt tooling, rear cover and spine compartments framed by double gilt fillets, raised bands, gilt lettering to two compartments, gilt-ruled turn-ins, olive green silk endleaves, top edge gilt, other edges untrimmed. In a maroon fleece-lined slipcase. With five engraved plates reproducing portraits of Shakespeare. Jaggard, pp. 586-87. ♦Slight wear to silk endleaves at front hinge, isolated small printing smudges or other trivial defects, final leaf (ads) with short closed tear at head, otherwise A VERY FINE COPY, the text with no signs of use,

and the splendid binding in perfect condition. **\$27,500**

This analysis of portraits purporting to depict Shakespeare is the perfect vehicle for a Cosway binding, used here to present the leading contenders on the front cover (these likenesses also appear on engraved plates in the book). The portrait at the center of our cover is considered the most authoritative, being that done by Martin Droeshout for the First Folio of 1623. The other portraits shown in the plates and in the miniatures are the Chandos Head, the Stratford Bust, the engraving by W. Marshall from the 1640 edition of the poems, and the Jansen portrait of 1610. A Shakespeare scholar who raised the alarm about forgeries of Shakespeare manuscripts in



the 1790s, Boaden (1762-1839) sets forth here (as indicated in the preface) "a careful examination of the evidence" by which "the pretended portraits have been rejected, [and] the genuine confirmed and established." For details on Cosway bindings, see previous item. Although this volume lacks the inserted leaf acknowledging this as Currie's work, the precision and detail of these portraits, and the wonderfully expressive eyes are hallmarks of her miniatures. (ST18708)



17 (BINDINGS - COSWAY-STYLE). (BONAPARTE, JOSEPHINE). FORESTER, C. S. JOSEPHINE, NAPOLEON'S EMPRESS. (London: Methuen & Co., 1925) 216 x 140 mm. (8 1/2 x 5 1/2"). vii, [i], 246 pp. FIRST EDITION. SUPERB CONTEMPORARY DEEP BLUE MOROCCO BY SANGORSKI & SUTCLIFFE FOR ASPREY, WITH MORE THAN 60 INLAIS, front cover with center medallion featuring inlaid teal blue crossed "J's," surrounded by gilt wreath and crown as well as inlaid pink flowers, lovely gilt floral sprays with more inlaid pink flowers in corners of both covers, raised bands, spine beautifully gilt and inlaid in the same floral vine pattern, DOUBLURES OF CRIMSON MOROCCO with inlaid blue flowers in corners, as well as an intricate series of patterned rules against deep blue morocco border, FRONT DOUBLURE WITH FINE INSET HAND-PAINTED IVORY MINIATURE OF JOSEPHINE, watered silk free end papers, gilt edges. In a slightly scuffed but sturdy and attractive morocco-backed plush-lined folding cloth box, gilt titling on spine. With 12 illustrations (all photographs of portraits), as called for. ♦A CHOICE BINDING IN IMMACULATE CONDITION. \$7,500



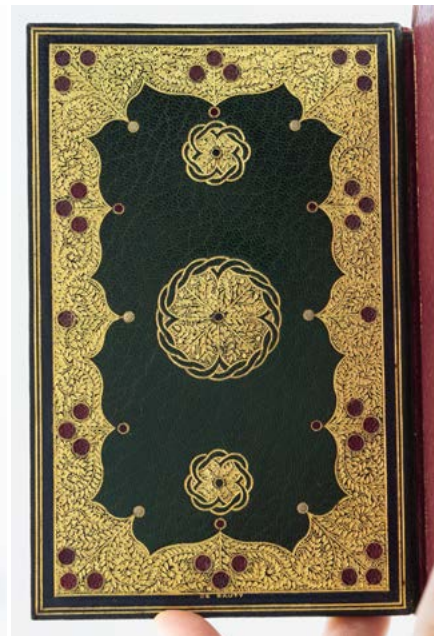
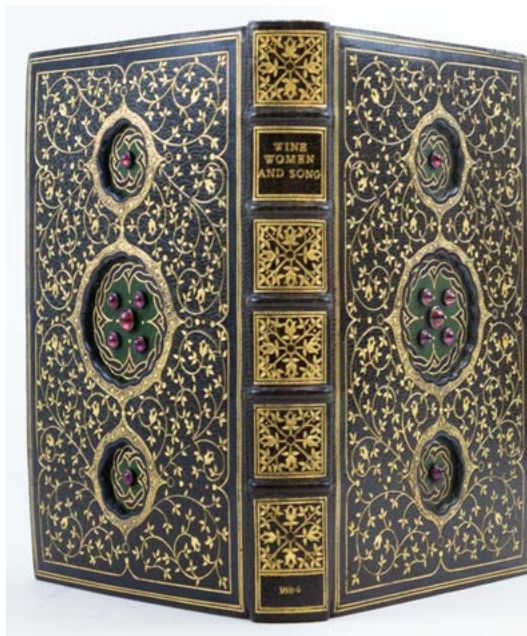
Our sumptuous binding would no doubt have pleased the subject of this work, known for her exquisite taste and love of beautiful things. When she met and captivated Napoleon Bonaparte in 1795, Josephine de Beauharnais (1763-1814) was a Martinique-born widow of an aristocrat who had died in the Reign of Terror. Josephine married the general in January of 1796, despite the fact that she was (a shocking) six years his senior. In this biography, the British writer C. S. Forester (1899-1966), best known for his beloved Horatio Hornblower series, portrays the empress with great sympathy. Sanford V. Sternlicht notes that in telling the dramatic story of her rise to the imperial throne and her fall when she was unable to produce an heir for the emperor, "Forester almost treats Josephine as a fictional character as he finely draws a portrait of a poorly educated but clever woman who . . . rolls with the punches of fate and outlives her foes."

Although the artist of our miniature is unidentified, the work here is remarkably well done, with carefully painted detail showing the empress at the prime of her life, bedecked with emeralds, pearls, and rubies, but with a sadness in her large brown eyes that foreshadows the heartbreak to come. (ST17769j)



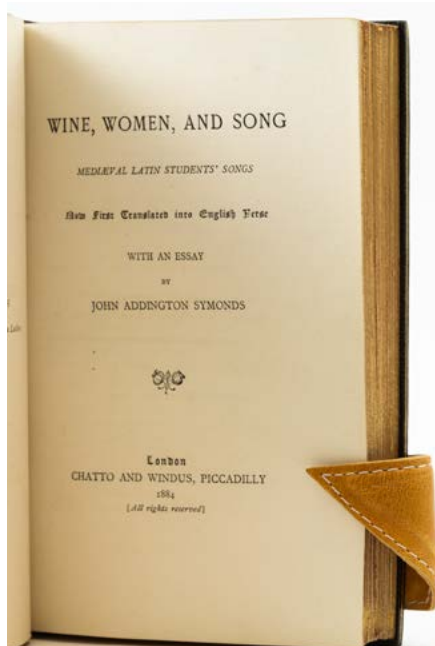
*A Memorably Exuberant Binding by De Sauty,
Reflecting his Enormous Technical Skill and Refined Imagination*

18 (BINDINGS - DE SAUTY, JEWELLED). SYMONDS, JOHN ADDINGTON. WINE, WOMEN, AND SONG: *MEDIÆVAL LATIN STUDENTS' SONGS NOW FIRST TRANSLATED INTO ENGLISH VERSE.* (London: Chatto & Windus, 1884) 170 x 111 mm. (6 5/8 x 4 1/4"). 4 p.l. (first blank), 183, [1] pp. With a preface and explanatory notes by Symonds. FIRST EDITION. LOVELY DARK GREEN MOROCCO, ELEGANTLY GILT, INLAID, AND BEJEWELLED, BY ALFRED DE SAUTY (stamp-signed on front doublure), covers with double gilt fillet border, central panel with myriad swirling vines emanating from three recessed medallions, all with light green backgrounds inlaid with an interwoven strapwork wreath in dark green morocco and gilt, the larger medallion at center set with five cabochon garnets, the smaller medallions above and below it set with one, all three enclosed by pointillé gilt frames, raised bands, spine compartments with gilt tulips and leaves radiating from a central circlet, gilt titling, ESPECIALLY BEAUTIFUL DARK GREEN MOROCCO DOUBLURES with three gilt medallions framed by strapwork and densely tooled with leafy fronds on a mille-point background, these enclosed by an undulating frame similarly gilt-tooled and inlaid with circles of red or ivory morocco (a total of 64 large and 12 small round inlays on the doublures), crimson morocco free endleaves, all edges gilt. In a silk-lined, morocco-backed green clamshell box, its back with raised bands, and inlaid red morocco circles tooled with a gilt flower in the panels. ♦ A FLAWLESS COPY, inside and out. **\$16,000**



A selection of satirical 12th and 13th century songs mocking the sanctimonious and praising riotous living, "Wine, Women, and Song" is offered here in an exuberant binding that, like the verses, celebrates beauty, opulence, and pleasure. One of the most accomplished binders at work in the first third of the 20th century, Alfred de Sauty (1870-1949)

was the son of an engineer who had studied that discipline himself before taking up bookbinding, and he brings an engineer's precision to his handiwork. He not only possessed enormous technical skill (he made his own tools), but also had a refined imagination for design. He began his career as a finisher for the renowned Riviere bindery, and after leaving their employ in the late 1890s, he worked as a designer at the Hampstead bindery (see item #22, below); 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." In his "Styles and Designs of Bookbindings from the 12th to the 20th Century," Nixon features a binding similar to this one in the techniques employed—particularly the intricate gold tooling on the doublure—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." Prideaux praised De Sauty in her "Modern Bookbindings," saying that "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 tooling of which he seems particularly fond." In 1922, De Sauty left England for America: he had been recruited to become the manager of the Extra Bindery at RR Donnelly Co. in Chicago, where he did much to raise the standards of hand bookbinding in the United States. The



verses here were composed in Latin by a wandering group of students and young clerics known as the Goliards. Primarily made up of younger sons from wealthy families forced into careers in the church by the laws of primogeniture, these rebellious youths had little interest in an ascetic religious life and took to the roads of England, France, and Germany as bands of singers and entertainers. Their songs mock Church hypocrisies and celebrate the sensual pleasures of a worldly existence. An accomplished scholar whose career advancement was blocked because of his sexual orientation, Symonds is best known today for writing the first account of homosexuality in English and for his open and early advocacy for acceptance of homosexuals in Great Britain. (ST18397)

A Lovely Example of the 17th Century English Dos-à-Dos Binding, Now Rarely Seen, Especially in Attractive Condition

19 (BINDINGS - DOS-À-DOS, EMBROIDERED). BIBLE IN ENGLISH. THE NEW TESTAMENT. [bound

with] THE BOOK OF COMMON PRAYER [and] THE WHOLE BOOK OF PSALMS. (Cambridge : Printers to the University, 1628; London: Norton & Bill, 1629; Company of Stationers, 1630) 113 x 55 mm. (4 1/2 x 2 1/8"). [264] leaves; [204] leaves; 330 pp., [3] leaves. EXQUISITE CONTEMPORARY DOS-À-DOS BINDING OF WHITE SILK SATIN EMBROIDERED with silver and colored threads, covers and spines with curling vine of silver thread bearing flowers and leaves stitched in colored silk thread, the upper cover stitched in petit point, a bird and caterpillar perched on the vine, its spine with a pomegranate and pea pods in addition to flowers; lower board and spine embroidered in satin stitch, the cover with a dove alighting on the vine, upper cover and both spines framed in silver braid (that on lower cover lacking), all edges gilt. Housed in

an acrylic slipcase. Front pastedown with ink inscription "A. O. C. 1824." See Davenport, "English Embroidered Bookbindings," plate 39 and pp. 89-90. ♦ White silk lightly soiled and a bit worn at joints and extremities, revealing the boards beneath in spots, silver thread a little tarnished, one embroidered ornament somewhat rubbed (minor loss), text margins trimmed a bit close (no loss), one leaf creased, other trivial internal imperfections, but A FINE SPECIMEN, the interior fresh and clean with few signs of use, and the delicate binding unusually well preserved.

\$20,000

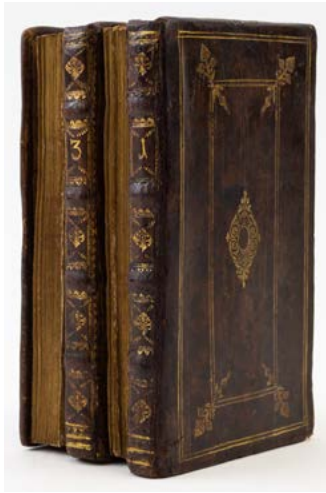


This is a lovely example of a distinctive 17th century English binding style, combining embroidered silk covers with a dos-à-dos (back-to-back) structure, which joins two volumes so that they share a common back cover and the fore edge of one is adjacent to the spine of the other. Such bindings were particularly popular in England from about 1600-40 (and often comprised our titles in diminutive format, suitable for carrying in a pocket to church). Cyril Davenport writes that the earliest instance he knows of an embroidered double-binding brings together the Psalms and Common Prayer in editions dated 1606 and 1607 (see his plate 7). He also discusses an embroidered dos-à-dos New Testament and Psalms from 1630 (plate 39), the same text found here, also bound in white satin, the most common material for these side-by-side bindings. The embroidery for these bindings was often created by amateurs, usually genteel ladies for whom embroidery was a major pastime. Our volume, unusually, features two types of embroidery—satin stitch and petit point. This variety in techniques suggests our covers may have been worked as a type of sampler to display a needlewoman's range of skills. And what better way to show off such accomplishment than on

the Bible and prayer book one carried to church? These delicate bindings could easily become dilapidated through use, and some were cast aside or destroyed when the somber Puritans ascended to power in the 1640s and 1650s—though the practical Calvinists often removed the valuable gold or silver threads before discarding them as fripperies. Given the nature of their construction and use, it is not surprising that embroidered dos-à-dos bindings like the present one are infrequently encountered. There was no dos-à-dos binding in Maggs Bros. Catalogue 1212, and while there was one such volume in their Catalogue 1075 (published in 1987), they say in their discussion of that volume that fine examples of such bindings were "difficult to find" even

then. Our volumes happily survived with minimal loss, to be treasured 200 years after their creation by "A. O. C.," perhaps a descendant of the original owner. (ST17588)

*Of the Very Greatest Rarity: a Dos-à-Dos-à-Dos-à-Dos Binding;
From the Library of a Prominent Female Bibliophile and Philanthropist*



20 (BINDINGS - DOS-À-DOS-À-DOS-À-DOS). (SONGBOOKS). THIRSIS MINNEWIT. BESTAANDE IN EEN VERZAMELING DER MOYSTE EN AANGENAAMSTE MINNE-ZANGEN EN VOYSEN. [bound with] DE VROLYKE ZANG-GODIN, OPHEFFENDE VEELDERHANDE ERNSTIGE EN BOERTIGE GESANGEN, KUSJES EN DRINK-LIEDEREN. (Amsterdam: Kannevet, ca. 1750-60) 134 x 74 mm. (5 1/4 x 3"). Second work (volume IV) **without the engraved frontispiece and title page.** **Two works in four volumes, bound together dos-à-dos style.** SIMPLY REMARKABLE CONTEMPORARY DUTCH DOUBLE DOS-À-DOS BINDING OF MOTTLED CALF, upper and lower boards panelled in gilt, with central arabesque and oblique floral sprig and lancet tools at corners, the four spines with raised bands, gilt compartments with central floral spray, gilt volume numbers, marbled endpapers, all edges gilt (possible—though not certain—tiny repairs to corners and one edge). Volume I with engraved allegorical frontispiece, first three volumes with title page banquet vignette. Front pastedown with engraved bookplate of Grace Whitney Hoff (see below); front free endpaper with armorial bookplate of Charles de Labouchere. Boinet, "Bibliothèque de madame G. Whitney Hoff," no. 294 (this copy). ♦Very minor markings to covers, spines a little rubbed (with negligible loss of gilt), third volume with intermittent (sometimes noticeable, though never severe) foxing, leaves with occasional corner creases, smudges, or other trivial imperfections, but a fine example of a most unusual book, the text generally clean and fresh, and with only superficial wear externally. **\$24,000**

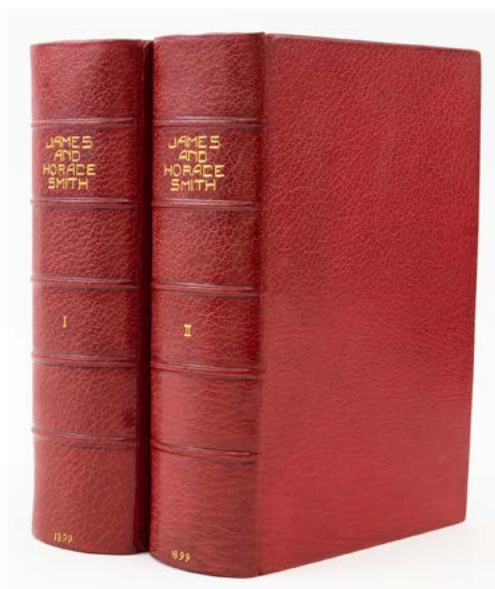
This is an exceptionally rare example of a double dos-à-dos (back-to-back) binding that joins four volumes into one neat package. One encounters dos-à-dos bindings—for example, those that were popular in 17th century England that combined (almost always diminutive) Bibles and the Book of Common Prayer (see next item). And very occasionally, one will see a dos-à-dos-à-dos binding (we, as binding specialists, can count the number we've handled in 45 years on three fingers). But this is the very first binding we've seen, let alone handled, that combined four works in a back-to-back-to-back-to-back arrangement. The present 18th

century Dutch creation is quite different from the English religious combination: "Thirsis Minnewit" ("Thirsis' Goal") is a three-volume collection of erotic songs, first printed in 1636. As often, it appears here with another set of drinking songs, "De Vrolyke Zang-godin" ("The Merry Song Goddess"). The only other four-decker dos-à-dos bindings we were able to locate in institutions or auction records are also on these works: the Bodleian Library copy (shelfmark Broxb. 1.27) with the bookplate of Albert Ehrman, and the Cornelius Hauck copy sold at Christie's, 27 June 2006 (for \$11,400 all in). Ehrman and Hauck were giants among bibliophiles, and our copy also comes from the library of a distinguished collector. Daughter of Detroit lumber millionaire David Whitney, Jr., Grace Whitney Hoff (1862-1938) devoted both her money and her time endeavoring to assist young women seeking to lead more independent lives. One of the philanthropic socialites known as the "Three Graces" in turn-of-the-century Detroit, she was the founder and first president of the Detroit YWCA as well as the source of funding for the Grace Whitney Hoff Research Laboratory at Woman's Hospital in Detroit, specializing in the diseases of women and children. After her first husband died, leaving her with a young daughter, she married John Jacob Hoff in 1900 and moved to Paris, where she continued her efforts on behalf of young women, helped care for wounded soldiers during World War I, and founded a retirement home for war widows following the conflict. Her good works were rewarded by the French with the presentation of the Academic Palms in 1923 and the medal of the Legion of Honor in 1925. Her excellent library was rich in manuscripts, incunabula, and fine bindings from the 15th century to modern times. This volume later passed to her grandson, Charles David LaBouchere (1912-73). (ST18177)



*With More than 250 Extra-Illustrations, and in
Restrained Morocco by the Guild of Women Binders*

21 (BINDINGS - GUILD OF WOMEN BINDERS). (EXTRA-ILLUSTRATED BOOKS). BEAVAN, ARTHUR. JAMES AND HORACE SMITH: A FAMILY NARRATIVE. (London: Hurst and Blackett, Limited, 1899) 190 x 125mm. (7 1/2 x 5"). xii, 128 pp.; 1 p.l. (volume II title page handwritten in ink), 129-312 pp. **One volume expanded to two.** Fine crimson crushed morocco by the Guild of Women Binders (stamp-signed in gilt on front pastedown), raised bands, stylized gilt lettering on spines, all edges gilt. With five portraits, as called for, and EXTRA-ILLUSTRATED WITH 264 PLATES, 31 of these colored, 12 folding, about half of them scenes or views, the rest portraits. Also containing the bookplate of David Garrick (mounted on card at p. 10); an autograph letter, signed, from George Smart; an invoice or accounting signed by Eliza Matthews; and five other autographs mounted on heavy stock. ♦Occasional trivial offsetting from inserted plates, but A VERY FINE COPY, clean and fresh internally, in unworn bindings. \$3,500



Richly extra-illustrated with depictions of the people, places, and events discussed in the text, this joint biography of brothers James and Horace Smith was simply and tastefully bound by members of the Guild of Women Binders.

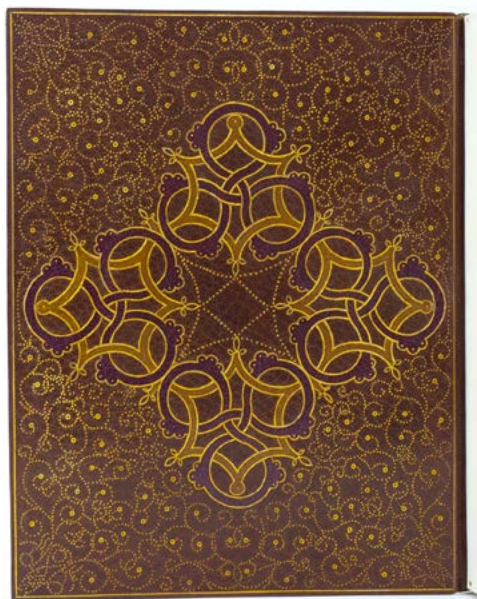
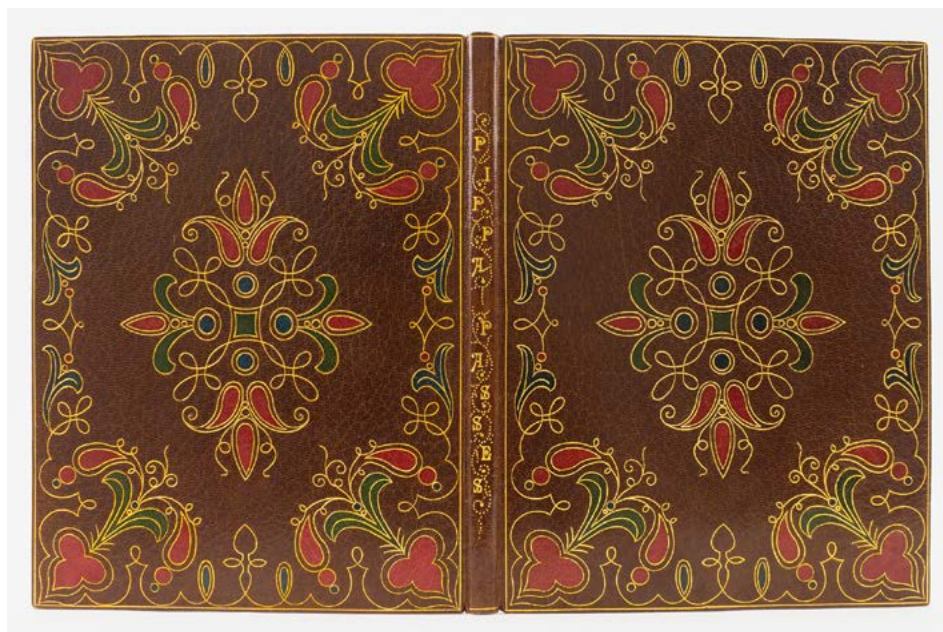
Although James (1775-1839) was a lawyer and Horace (1779-1849) a successful stockbroker, both had literary aspirations and enjoyed being part of theatrical and artistic circles. Their dreams were realized when in 1812 the Drury Lane Theatre offered a £50 prize for an address to be recited on the theater's reopening following repair of fire damage. The Smiths hit on the idea of producing parodies of popular poets, with James imitating Wordsworth, Southey, and Coleridge, while Horace took on Byron, Moore, and Scott. Their humorous publication was an unexpected runaway hit, going to seven editions in three months. According to Britannica, "Rejected Addresses" are the most widely popular parodies ever published in England, and take classical rank in literature. . . . A striking feature is the absence of malice; none of the poets caricatured took offence, while the imitation is so clever that both Byron and Scott are recorded to have said that they could hardly believe they had not written the addresses ascribed to them." In addition to being witty, both men were

kind and generous friends, often helping impecunious artists. Percy Shelley and Horace became friends after competing in a sonnet-writing contest (which Shelley won by producing "Ozymandias"). Before leaving for Italy, the poet entrusted his financial affairs to Horace, of whom he said, "Is it not odd that the only truly generous person I ever knew who had money enough to be generous with should be a stock-broker? He writes poetry and



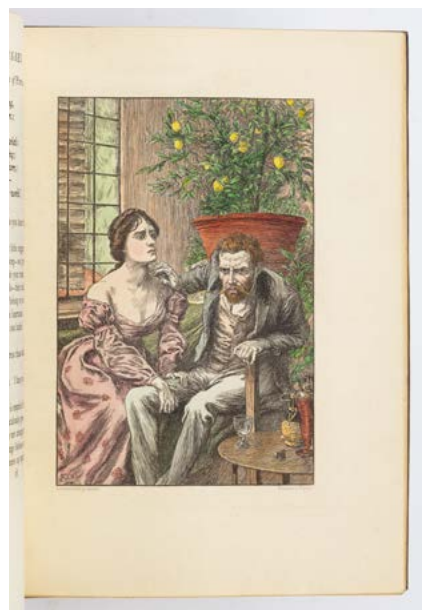
pastoral dramas and yet knows how to make money, and does make it, and is still generous." The binding here was produced by the Guild of Women Binders, established by bookseller Frank Karlake in 1898 to give an organizational identity to a group of women already at work binding books in various parts of Britain, often in their own homes. Karlake first became interested in women binders when he visited the Victorian Era Exhibition at Earl's Court in 1897, held to celebrate the Queen's Diamond Jubilee. He was impressed with a number of bookbindings at the Jubilee exhibit, prominent among them being those of Mrs. Annie MacDonald of Edinburgh, and he invited the women to exhibit their work in his shop at 61 Charing Cross Road. The Guild was formed soon thereafter, and operated until 1904. As Tidcombe notes, "because the women were generally unaware of the long history of traditional bookbinding design, they produced designs that were freer and less stereotyped than those of men in the trade." Our binding is more restrained than other Guild works, but the spine lettering, which juxtaposes curves and sharp angles, stands out as a distinctive feature. (ST19035)

22 (BINDINGS - HAMPSTEAD BINDERY). BROWNING, ROBERT. PIPPA PASSES. (London: Duckworth & Co., 1898) 228 x 175 mm. (9 x 6 7/8"). 4 p.l., 63, [1] pp. No. 21 OF 60 COPIES on Japanese vellum, 50 of which were for sale. SUPERB BROWN CRUSHED MOROCCO, EXUBERANTLY GILT AND INLAID, BY THE HAMPSTEAD BINDERY (stamp-signed on front free endleaf), covers with central lozenge of inlaid stylized red and green morocco lilies, connected by delicate, gilt calligraphic flourishes, this enclosed by a frame of similar inlaid



botanical shapes and gilt tooling, smooth spine with vertical offset gilt lettering intertwined with dotted gilt vine, ELABORATELY GILT BROWN MOROCCO DOUBLURES inlaid with a strapwork lozenge formed by purple morocco knots and citron morocco hexagons, all on a background with myriad stippled gilt vines terminating in gilt circlets, vellum endleaves, top edge gilt. In a green buckram drop-back box lined with fleece. With printer's device on title page, strapwork ornament on final page, and seven hand-colored plates by Leslie L. Brooke. Printed on Japon. ♦The two free endpapers somewhat wavy, otherwise A VERY FINE COPY OF A BEAUTIFUL BOOK, immaculate internally and in a lustrous, unworn binding. \$9,500

This handsome edition of Browning's poetic drama comes in an opulent binding by Frank Karlake's Hampstead Bindery, where a number of members of the Guild of Women Binders received their training. Karlake opened the bindery near his Charing Cross Road bookshop in January of 1898, with Alfred de Sauty as chief designer; P. A. Savoldelli, Thomas E. Carey, and Thomas Harrison as finishers; Samuel Tout and Sylvester Byrnes as forwarders; and a Miss Rogers as the sewer. Our binding





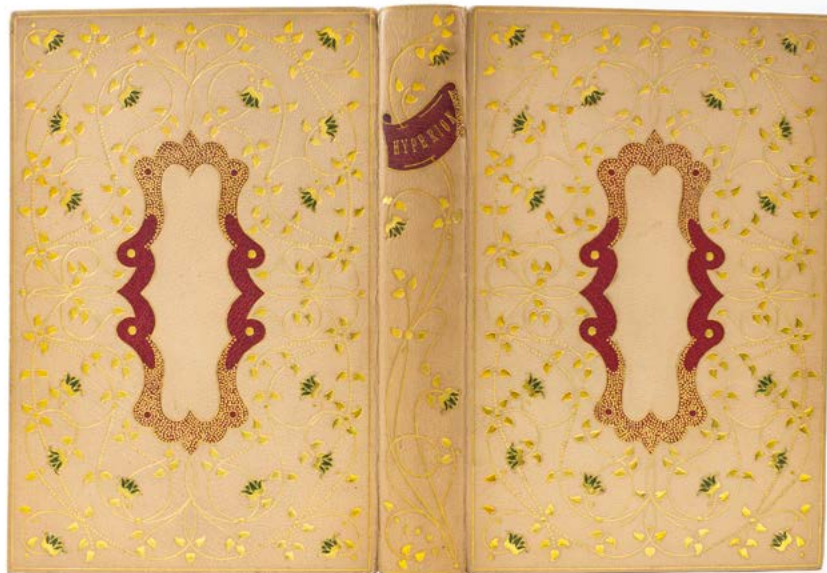
likely hails from the bindery's earliest days, when it employed arguably the most talented artisans who would ever work there. After forming the Guild of Women Binders (see previous item), Karslake often assigned the (male) professionals at the Hampstead workshop to execute the designs of the Guild's members. He also set up a workroom for the Guild at Hampstead, with training to be provided by the bindery staff, then issued catalogues and staged exhibitions featuring productions from both workshops. Workers at Hampstead began to go elsewhere, perhaps, as Tidcombe speculates, because they had been irritated to have the responsibility for training the women added to their duties, or were upset over having their own craftsmanship attributed to the Guild of Women Binders. By 1901, only Savoldelli remained from the original staff, and by 1902 even Karslake's son Harold

had quit; the bindery soon closed. The design of the present binding is playful, fresh, and unexpected—and almost certainly the work of Alfred de Sauty (see item #18, above). The animated binding is an appropriate covering for Browning's uplifting drama, in which the lyric poetry sung by the good and innocent title character transfigures the worldly opportunists who overhear it. Pippa lives by the credo that made the work famous: "God's in his heaven / All's right with the world!" But, as DNB points out, "all is emphatically not right in the world of 'Pippa Passes,' and the overheard lyric acts as a commentary on the auditors' situations, and acts on the characters to great effect, causing significant changes in their viewpoints and actions. In working out the implications of this mode of poetic utterance Browning showed that the poet has a dialogic relationship with the audience and a responsibility from which he or she cannot escape. In effect, in the four scenes Browning shows how poetry is theatre, or performance, before an interactive audience." In Day's opinion, "Pippa" expresses one of Browning's essential beliefs: "The souls of men are mutually interdependent, and the simple goodness of the most naïve may have profound repercussions in transforming the lives of others to virtue." This attractively printed limited edition, in its lively binding, does seem to offer evidence that all is right with the (bibliophilic) world. (ST18606b)

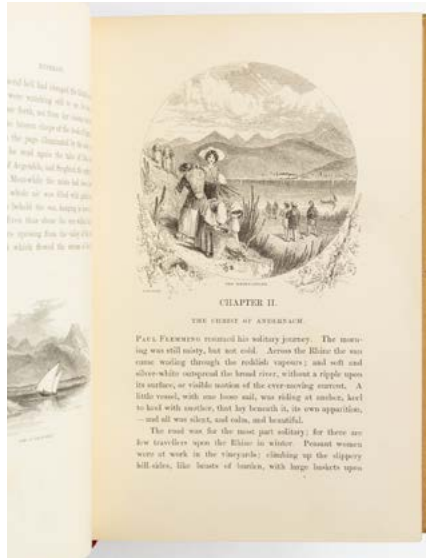
23 (BINDINGS - HAMPSTEAD BINDERY). LONGFELLOW, HENRY WADSWORTH. HYPERION. (London: David Bogue, 1853) 205 x 135 mm. (8 x 5 1/4"). xii, [2], 304 pp. FIRST EDITION. ANIMATED CREAM-COLORED MOROCCO, INLAID AND GILT, BY THE HAMPSTEAD BINDERY (stamp-signed on front turn-in),

covers with inlaid crimson morocco arabesque at center tooled with gilt circles and stippling surrounded by swirling gilt vines with inlaid green morocco flowers, smooth spine tooled with similar vines and with inlaid red morocco title banner, VELLUM DOUBLURES and endleaves framed with gilt tendrils that extend two inlaid green morocco flowers onto the doublures, all edges gilt. With nearly one hundred engravings on wood, from drawings by Birket Foster. Rear doublure with small gilt stamp of a coronet surrounded by a collar containing the word "Londonderry."

◆Spine slightly and evenly darkened, a breath of rubbing to extremities, but A FINE COPY, clean, fresh, and bright inside and out. \$7,000



Longfellow's earliest literary success appears here in an elegant binding from Frank Karstlake's Hampstead Bindery (see previous item). It is a beautiful example of a vigorously decorated binding—with its splashes of green and red supported by swirling gilt—but one that is presented with reassuring control and echoed in a much quieter smooth spine. Like the previous item, the present binding's charming and unusual design is almost certainly the work of de Sauty. First published in 1839, the novel "Hyperion" chronicles a young man's wanderings through Europe after being rejected by the woman he loved (a state that happened to coincide with events in the author's own life). It struck a chord with readers—many of whom used it as a kind of guidebook for their own European travels—and advanced Longfellow's writing career. His first book of poetry was published the same year and firmly established his reputation. The gilt stamp on the rear doublure is almost certainly the mark of a previous owner; the coronet suggests that owner may have been the (7th?) Marquess of Londonderry. (ST19092)



Nothing Short of Spectacular

24 (BINDINGS - JEWELLED, SANGORSKI & SUTCLIFFE). TENNYSON, ALFRED LORD. IDYLLS OF THE KING. (London: Edward Moxon and Co., 1859) 170 x 105 mm. (6 3/4 x 4 1/8"). 4 p.l., 261, [3] (blank), 8 (ads) pp. FIRST EDITION, First Printing (verso of title page blank, rather than with imprint of Bradbury and Evans). SPLENDID DARK BLUE MOROCCO, RICHLY GILT, INLAID, AND BEJEWELLED BY SANGORSKI & SUTCLIFFE



(signed with the binder's cipher in gilt on lower doublure), COVERS EACH WITH A BORDER OF 16 INLAID MOTHER OF PEARL RECTANGLES alternating with a square gilt floral motif, EACH CORNER SET WITH A PEARL surrounded by gilt dots, central panels pointillé in gilt, with a central oak tree of inlaid brown morocco trunk and gilt-stamped leaves and acorns, a gilt tree guard of a Celtic braid design at its base, the tree with two shields of inlaid colored morocco above and below a large central ornament, that on the upper cover a medallion representing the Round Table, with sections of alternating ivory and brown morocco and a red and white rose at center, that on the lower cover the arms of King

Arthur (13 gold crowns on a shield of azure morocco), four additional multi-colored inlaid morocco shields with heraldry of Knights of the Round Table attached to pale gray-green morocco lances on either side of the oak, raised bands, spine compartments with acorn-and-oak-leaf cornerpieces on a pointillé background, at center either a crown, helmet, rose, or rampant lion in gilt, gilt lettering, gilt-ruled turn-ins with inlaid green and white waterlilies on each side, FULL IVORY PIGSKIN DOUBLURES ruled in gilt, with inlaid pink flowers and green leaves in each corner, upper doublure also with a large gilt sword, the hilt surrounded by additional inlaid flowers and leaves, a small inlaid turquoise banner with the word "Excalibur" in gilt below it, gilt-ruled white pigskin endleaves, cream-colored silk flyleaves, all edges gilt. Housed in a dark blue-gray morocco box with raised bands and gilt lettering, lined with velvet (the box spine faded to brown and with a few small stains). Wise 87; Ashley VII, 120; Sterling 924; Tinker 2077. For the binding: Ratcliffe, "Sangorski & Sutcliffe: One Hundred Jewelled Bookbindings" #97; Miriam Wieder Elkind, "Jewelled Bindings 1900-1939 Sangorski & Sutcliffe and Riviere: a checklist" in "The Book Collector 1975-1992," (this





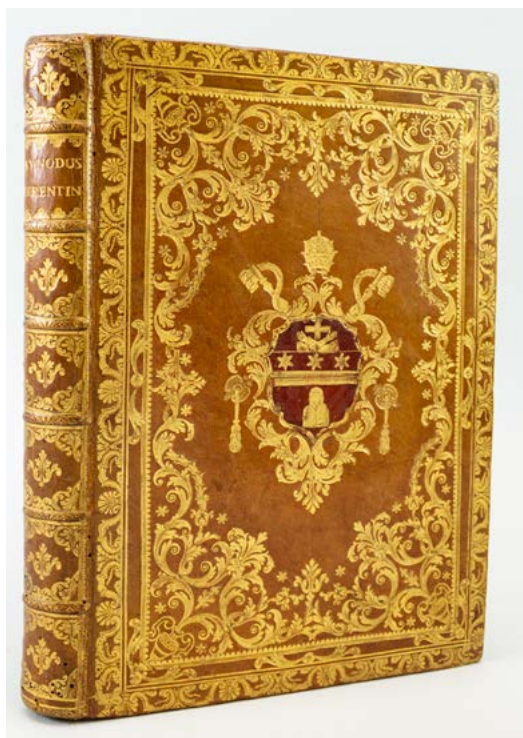
binding is item #54). ♦ One leaf with lower corner repaired (well away from text), additional trivial imperfections internally, otherwise the contents quite fine, and THE BINDING IN PERFECT CONDITION. \$36,000

Replete with references to the Arthurian legends that inspired Tennyson's series of poems, this is a binding for which the word "spectacular" has to be used. It is a memorable creation of Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943), who had learned the craft of binding from Douglas Cockerell before founding their own bindery in 1901. As early as 1905, Sangorski & Sutcliffe began to specialize in custom-made jewelled bindings incorporating elaborately gilt and inlaid designs, and the bindery reached its zenith in the first dozen years of the 20th century, when their most gorgeous jewelled bindings were produced. Ratcliffe estimates that of these special bindings "no more than 300 were ever produced," and given the labor-intensive process required to produce a binding like the present one, this small number is not surprising. The delicate gilt tooling here would have required a great many hours of painstaking work, as would the precise inlays that reproduce the heraldic shields of Arthur's knights. Sangorski & Sutcliffe endeavored to incorporate imagery from the text they were binding into their designs, and

their choices here evoke a noble and heroic effect, rich in symbolism. This volume also has significant textual value as the first publicly available printing of "Idylls" (a private printing of the first two "Idylls" had appeared in 1857.) Tennyson had a lifelong fascination with the stories of King Arthur and his knights, as demonstrated in early poems like "The Lady of Shalott" and continued in this first series of four "Idylls" ("Enid," "Vivien," "Elaine," and "Guinevere"), which would grow over a quarter century into a collection of a dozen long poems, including "The Passing of Arthur" and "The Holy Grail." Late in life, Tennyson noted, "I took the legendary stories of the Round Table as illustrations. I intended Arthur to represent the Ideal Soul of Man coming into contact with the warring elements of the flesh." Happily, our book was recognized from the beginning as a treasure, so the care of previous owners has insured the volume is little changed from the sparkling day it left the bindery. (ST18932)

A Report Dealing with Abstruse Issues like Blessing Horses, in a Binding where One Pope Obscures his Predecessor

25 (BINDINGS - PAPAL, CLEMENT XIV). TOSI, PIETRO PAOLO. SANCTAE FERENTINAE ECCLESIAE PRIMA DIOCESANA SYNODUS. (Rome: Giovanni Generoso Salomoni, 1768) 295 x 200 mm. (11 1/2 x 8"). XXIV, 354, [2] pp. EXCELLENT CONTEMPORARY ROMAN TAN MOROCCO, GILT, WITH THE ARMS OF CLEMENT



XIV, covers with elaborate gilt frame and lavish cornerpieces of acanthus leaves exploding from a Grecian urn, papal arms at center on a red morocco onlay, surrounded by gilt foliage and topped with the keys of St. Peter and the papal crown, raised bands, spine gilt in compartments with acanthus leaf centerpieces and corners, gilt titling, marbled endpapers, all edges gilt. With wood-engraved allegorical headpieces and historiated initials. ♦ Joints and extremities slightly rubbed, a dozen or so tiny wormholes to spine and joints, arms on lower cover a bit abraded and with longitudinal worming (slight losses to leather and gilt), but the unsophisticated original binding with no significant wear, and shining with gilt. Half a dozen quires with faint overall browning, otherwise an extremely fine copy internally, the text remarkably clean, fresh, and bright. \$4,500

To anyone except animal lovers and church historians, the text here could seem inconsequential, but the binding—of substantial size and lavishly decorated with gilt—is an intriguing artifact of the transition between two papacies. In the text, the bishop of Ferentino, a diocese in the province of Rome under direct supervision of the Holy See, reports on a synod during which the clergy discussed matters concerning the Catholic faith, the Sacraments, the members of the clergy, and miscellaneous diocesan events and

observances. There are 12 appendices, most of which might seem dull to us, but one of which addresses the curious issue of the correct form for blessing horses and other animals. Seven of the appendices are in Italian, presumably to make them accessible to nuns, brothers, and parish priests who had no Latin. The report was originally addressed to and bound for Clement XIII (Carlo della Torre di Rezzonico), but after his death in early 1769 and the election of his successor, who took the name Clement XIV, an additional "I" was added to "Clement XIII" on the title page (it is slightly larger than the other "I's") and the arms of the new pope were pasted on the covers over those of his predecessor. One can still just make out the vague outline, in places, of the earlier pope's arms under the superimposed leather. Clement XIV (born Giovanni Vincenzo Antonio Ganganelli, 1705-74) had a brief and turbulent tenure as pope (1769-74), during which he fought desperately to keep peace between the Church and the most powerful monarchs in Europe. One of the concessions he was forced to make in that effort—something for which he was much criticized—was the suppression of the Jesuits. (ST18627)

An Immaculate Copy in a Striking Binding Resplendent with Gilt



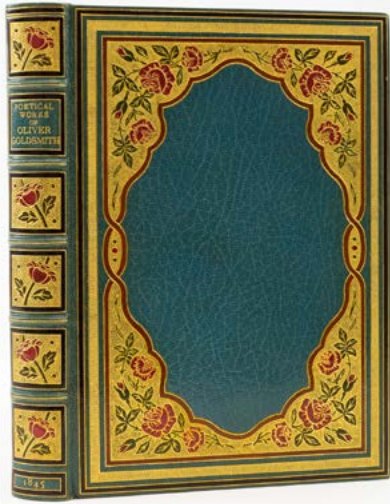
26 (BINDINGS - RIVIERE & SON). DOBSON, AUSTIN. *THE BALLAD OF BEAU BROCADE AND OTHER POEMS OF THE XVIIIITH CENTURY*. (London: Kegan, Paul, Trench, Trübner, & Co., 1892) 253 x 178 mm. (10 x 7"). xiii, [3], 83, [9] pp. No. 10 OF 450 LARGE PAPER COPIES (250 for England and 200 for America), SIGNED by the author on the limitations page. ELEGANT CONTEMPORARY TAN MOROCCO, GILT, BY RIVIERE & SON (stamp-signed on front pastedown "Bound by Riviere & Son for L. Samuel Montagu, 1893"), covers with gilt rule and bead-and-star roll border, intricate dentelle frame, Pegasus ornament at center, raised bands, spine compartments with central fleuron enclosed by a lozenge of star tools, curling cornerpieces, gilt lettering, densely gilt turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. Original ivory cloth binding bound in. With 50 illustrations by Hugh Thomson, 25 of these plates printed on Japanese vellum. Signed on title page by the artist. ♦AN IMMACULATE COPY. \$7,500

This collection of 18th century-style ballads by a poet of the Aesthete School comes in a refined binding that captures the elegance of that time. Described by Day as a "genteel bureaucrat" who specialized in "the graceful insouciance of 'vers de société' rather than the 'flowers of evil'" favored by others of his cohort, Henry Austin Dobson (1840-1921) wrote light, witty verse that reflected his fascination with the 18th century. Day notes that "he could

write heroic couplets with much of Pope's conversational ability" and "could reproduce the elaborate French stanzas" of triolet, ballade, and rondeau with a finesse matched by few Englishmen. Dobson's extensive knowledge of the 18th century was so respected that DNB says "any publisher intending to reissue an eighteenth-century work went to Dobson for an introduction." This binding was done by Riviere (see item #7, above) for L. Samuel Montagu, perhaps Louis Samuel Montagu (1869-1927), son of financier, Liberal MP, and philanthropist Samuel Montagu, 1st Baron Swaythling. While the delicate filigree tooling is very characteristic of Riviere's finishing, the Pegasus centerpiece is not a regular Riviere tool, and was perhaps particular to this client. In any case, the brilliant gilt and intricate finishing make for a memorable piece of work. (ST17864e)

Elaborately Embellished Elegance from the Heyday of Riviere

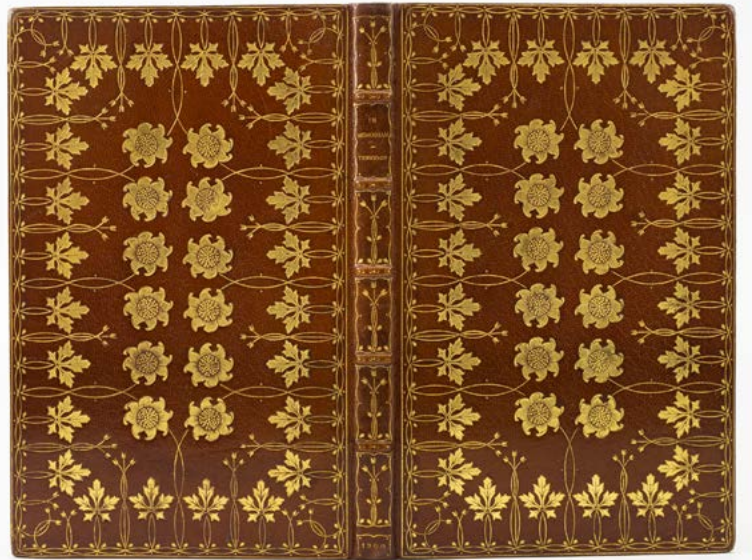
27 (BINDINGS - RIVIERE & SON). GOLDSMITH, OLIVER. *THE POETICAL WORKS*. (London: Longman, Brown, Green, and Longmans, 1845) 216 x 157 mm. (8 1/2 x 6"). xxvii, [1], 235, [1] pp. Edited by Bolton Corney. First Edition with these Illustrations. LOVELY AZURE BLUE CRUSHED MOROCCO, GILT AND INLAID, BY RIVIERE & SON (stamp-signed on front turn-in), covers with borders of inlaid black morocco and densely stippled gilt, frame outlined by inlaid tan morocco strapwork, densely stippled with gilt, and inlaid with sprays of red morocco roses and green leaves, raised bands, spine compartments outlined in black morocco, stippled with gilt, and inlaid with red morocco roses, gilt lettering, turn-ins framed by black morocco and stippled gilt, pale beige watered silk endleaves, top edge gilt, other edges untrimmed. With 39 wood engravings, including a portrait of Goldsmith, by C. W. Cope, Thomas Creswick, J. C. Horsley, R. Redgrave, and Frederick Tayler. Front flyleaf with morocco bookplate of Paul Edward Chevalier. ♦A breath of rubbing to extremities, occasional minor thumbing or marginal stains, but A FINE COPY, internally fresh and clean, in a lustrous binding with virtually no signs of wear. \$2,950



This is a fine example of the delicate inlay and gilding work being produced by the Riviere bindery during its early 20th century heyday. The quality of the morocco, the graceful design, the perfectly matching inlays, and the hundreds of individually applied gilt dots that form the background combine to make this a (literally) shining example of that golden age of modern English bookbinding. The work our binding adorns is a thoughtfully edited collection of poems by Anglo-Irish writer Oliver Goldsmith, better known for his novels of English country life. Rural England is also a popular setting for his verse, which is illustrated here by five artists from the Etching Club, founded in 1838 and composed primarily of Royal Academicians. The group issued several illustrated works, including what the preface here calls "the late exquisite edition of [Goldsmith's poem] 'The Deserted Village.'" The present item has an illustrious provenance: it comes from the collection of 20th century English bindings put together by Paul Chevalier, whose library of beautiful volumes was uniformly characterized by outstanding workmanship and superb condition. The sale of his books at Christie's in 1990 represented one of the best collections of British bindings brought to auction in the past half century. (ST18519)

28 (BINDINGS - RIVIERE & SON). TENNYSON, ALFRED, LORD. IN MEMORIAM A. H. H. (New York; London: [Printed at the Bankside Press for] M. F. Mansfield, 1900) 240 x 150 mm. (9 x 6"). CXXXI pp., [1] leaf (colophon). No. 8 OF 100 COPIES reserved for Great Britain, from a total edition of 500. ANIMATED HONEY-BROWN MOROCCO, GILT, BY RIVIERE & SON (stamp-signed on front turn-in), cover with a gilt chain frame from which 24 gilt leaves emanate toward the central panel, the latter filled with 12 sunflowers extending on curved fillets from the chains, raised bands, spine compartments with spray of tulips on long stems, gilt-ruled turn-ins, marbled endpapers, top edge gilt. With decorative initials printed in orange. ♦ Spine a shade darker than the covers, half title tipped onto flyleaf and gutter open at title page (but no hint of weakness). A very appealing volume, very clean and fresh internally, and in an unworn binding gleaming with gilt. \$3,200

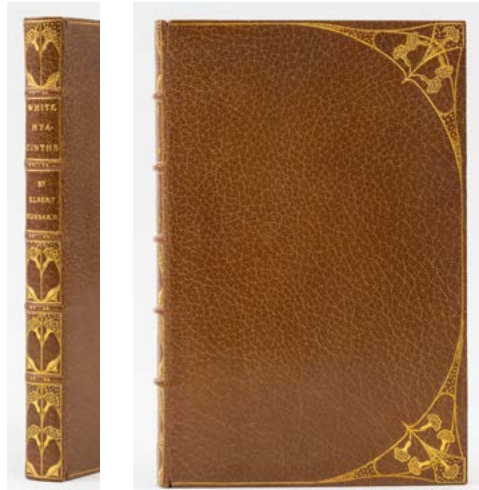
This is a famous poet's most famous poem, offered in an unusual and delightful binding from a pre-eminent English workshop. First published in 1850, the elegy is a tribute to Tennyson's college friend, Arthur Henry Hallam (1811-33), son of the famous historian Henry Hallam (1777-1859). Tennyson's first verses had been published before he was 20, but after Hallam's death, he published nothing for nine years. During that period, he was working on the present poem, the product of protracted meditation. Written in rhyming quatrains, the poem moves from grief and doubt to certainty that the universe is purposeful. It was a sensational bestseller, striking a deep note of resonance with Victorian readers. The queen herself told the poet, "Next to the Bible, 'In Memoriam' is my comfort." The binding design here is distinctive, and combines bold modern tools in a manner that calls back to the Scottish herringbone bindings of a previous era, in a happy marriage of the antique and the Art Nouveau. (ST18606a)



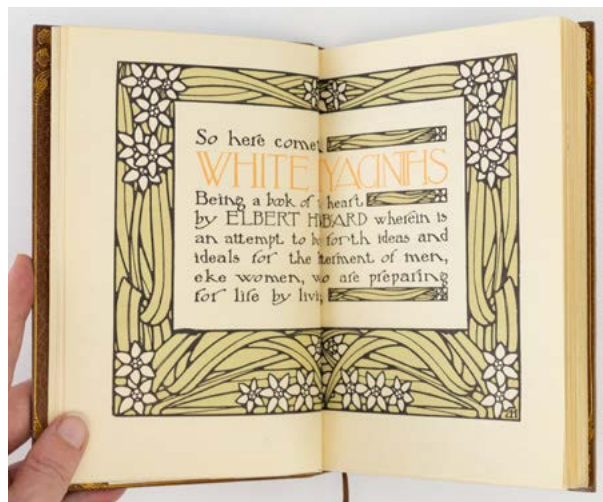
This Volume Pictured by the Bibliographer as a Fine Example of the Work of a Binder Who "Helped Create a Tradition of Craft Binding in Early 20th Century America"

29 (BINDINGS - THE ROYCROFT BINDERY). HUBBARD, ELBERT. WHITE HYACINTHS, BEING A BOOK OF THE HEART. (East Aurora, New York: The Roycrofters, 1907) 180 x 115 mm. (7 x 4 1/2"). 161, [1] pp., [1]

leaf. Designed by Dard Hunter. FIRST EDITION. No. 47 OF 207 COPIES, all printed on Japanese vellum, SIGNED BY THE AUTHOR/PUBLISHER. VERY PRETTY HONEY BROWN CRUSHED MOROCCO, GILT, BY LOUIS HERMAN KINDER AT THE ROYCROFT BINDERY, covers with delicately tooled cornerpieces featuring curving gilt fillets, stippling, and five hyacinth blooms, raised bands, spine compartments with floral spray resembling those used in the book's decorative initials, gilt lettering, turn-ins with floral sprays at corners, marbled endpapers, top edge gilt. In a fine tan morocco-backed modern box lined with purple velvet. With engraved portraits of Elbert Hubbard and his wife, Alice, and with a double-page opening with woodcut white hyacinth frame designed by Dard Hunter and signed with his initials, printed in green and white, similar Hunter designs for decorative initials, headpieces, and Hubbard's device on final leaf. Printed in red and black. With original "Notice. How to open a book." laid in at front. Front free endpaper with ink inscription "To Etta / from Roland" dated 12/25/18. For the binding: Wolfe, "Louis Herman Kinder" (Bird & Bull Press, 1985), Illustration 26 (this copy). ♦A PRISTINE COPY. \$3,200

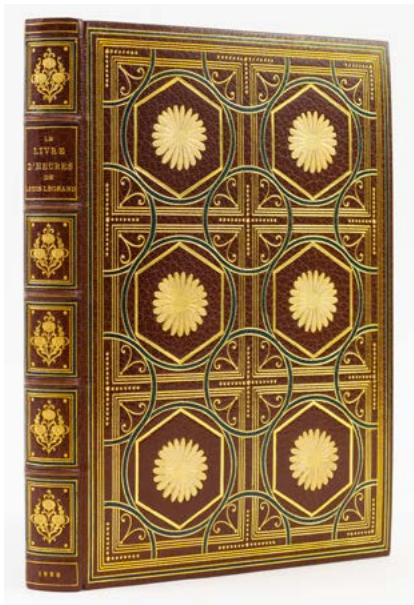


This collection of essays by the founder of the Roycrofters is a lovely product of his Arts & Crafts community in upstate New York, and it is bound by a German emigré who, in the words of the Oxford Companion to the Book, "helped create a tradition of craft binding in early 20th century America." Inspired by William Morris' Kelmscott Press, Hubbard (1856-1915) purchased the struggling Roycroft Printing Shop in East Aurora, New York, in 1897 and set out to launch an American Arts & Crafts movement. According to ANB, within five years, the Roycroft organization "had shops for printing and binding and for furniture, metal, and leather work; it also established training schools for the local youth in drawing, watercolor, and bookbinding. . . . Hubbard allowed free experimentation and never questioned the cost Designers and craftsmen could work out ideas and, if unsuccessful, just start over. There were never deadlines for the books or prohibitions on design motifs." Among the artisans he attracted was Louis Herman Kinder (1866-1938), a bookbinder born and trained in Leipzig. Kinder immigrated to the US in 1880 and worked in commercial binderies before joining Hubbard in East Aurora to establish a bindery for the Roycroft printers. There, the Oxford Companion tells us, he "created new binding styles, and made individual fine bindings." Kinder did not sign his work, but this volume is pictured in Wolfe's study of Kinder's bindings as an example of his fine style. Hubbard's free thinking was not confined to Arts & Crafts: the contents here are notable for his strong support for the rights of women, about which he had been educated by his wife, the noted feminist Alice Moore Hubbard (1861-1915). Tragically, the couple perished together in the sinking of the Lusitania. While Roycroft productions did not reach the elevated achievements of the best English private presses, Hubbard did have an important impact on American book arts: as his friend William Marion Reedy observed, "he makes lovers of books out of people who never knew books before." (ST18606c)



*A Fantasy of Demi-Monde Women, Oversized Flowers, and Insects,
All Covered in a Gorgeous Elaborately Inlaid Binding*

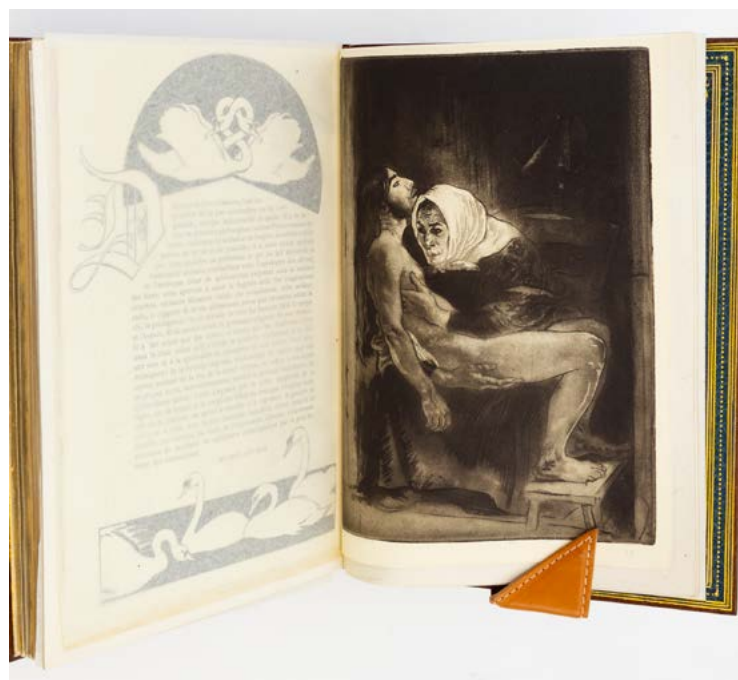
30 (BINDINGS - SEMET & PLUMELLE). LEGRAND, LOUIS. LE LIVRE D'HEURES DE LOUIS LEGRAND. (Paris: Gustave Pellet, 1898) 234 x 165 mm. (9 1/4 x 6 1/2"). 4 p.l., 201, [3] pp., plus two specimen leaves. ONE OF THE RARE COPIES ON CHINA PAPER "non mis dans le commerce" offered only to subscribers, with one of the 60 color suites of images (there is also a numbered edition of 160 on Arches paper watermarked with the artist's name). SPLENDID BROWN CRUSHED MOROCCO BY SEMET & PLUMELLE (stamp-signed in gilt on front turn-in), covers divided into six compartments by multiple gilt rules, each corner decorated with a series of gilt dots and two curling lines emerging from a single point, each compartment with a large central onlaid white daisy traced in gilt, the daisy surrounded by a gilt hexagon, interconnected teal inlaid rings encircling each of the hexagons



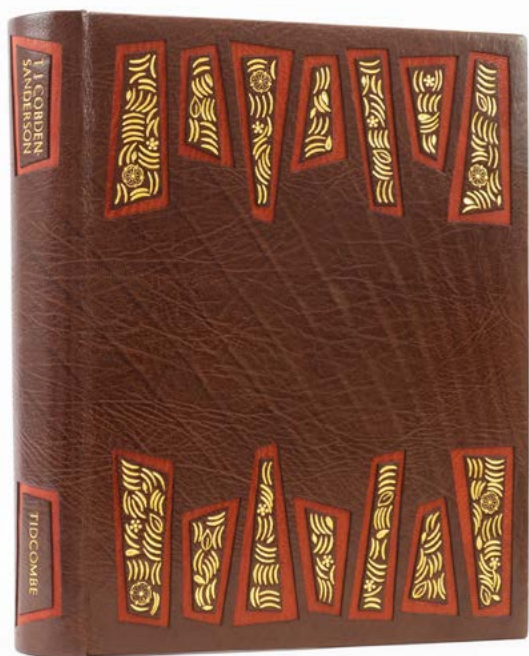
and corners of compartments, raised bands, one spine compartment with gilt lettering, others with teal onlaid border and gilt rules framing a large floral tool with three white onlaid blossoms, FULL TEAL MOROCCO DOUBLURES with a border of multiple gilt rules, interior corners each with a gilt floral spray with three onlaid blossoms, each of these connected by a roll of gilt dots, brown watered silk endleaves, all edges gilt, original illustrated covers bound in. Housed in a (very slightly worn) half morocco chemise with matching slipcase. With numerous black & white vignettes, borders, initials, and ornaments, illustrated front cover and frontispiece (displaying the same design), and 12 aquatint plates in bistre or black, all by Louis Legrand, PLUS AN ADDITIONAL 34 ILLUSTRATIONS: a suite heightened in

color on China paper, a monochrome suite on Japan paper, reproductions of four rejected plates, a plate in three states (black, bistre, and color—the bistre plate SIGNED BY THE ARTIST in pencil), and a specimen plate, almost all with original tissue guards. Verso of front free endpaper with morocco ex-libris of L. Dousse. Ray 343; Carteret IV, 237 ("Beautiful publication, very rare and highly rated, especially with the color suite"). ♦VIRTUALLY PRISTINE INSIDE AND OUT. \$17,500

This heavily illustrated work, considered to be one of the best representations of Louis Legrand's unique style and perspective, is here further enhanced with two additional suites of plates and exquisitely bound by a highly respected French atelier. Recognized especially for his aquatint engravings, artist Louis Legrand (1863-1951) rose to prominence at the end of the 19th century when he became known for his illustrations in the subversive journal called the "Courrier français." Like his contemporary Henri de Toulouse-Lautrec, Legrand was particularly interested in the women of the demi-monde and would frequently sketch prostitutes, dancers, and café scenes. In the words of Ray, "his strength lay in showing life as it is with style and accuracy. . . . His great specialty was the Parisian woman, whom he depicted with an appreciation for her beauty which matched his master of her psychology." The outside of the book has at least as much to offer as the inside: the gorgeous binding features heavy gilding and delicate inlays that represent hundreds of hours of work. Binder Marcellin Semet and gilder Georges Plumelle both worked for Gruel before joining forces in 1925. They worked together for 30 years, during which time, Flety says, they contributed immensely to the good reputation of French binding. Although Semet retired in 1955, Plumelle continued working until 1980. Although Legrand obviously takes inspiration here from Medieval Books of Hours (prayer books for laity that were often beautifully decorated), and even begins the work (as do Books of Hours) with the traditional calendar of saints' days and feasts, the similarities effectively end there. What follows is an extraordinary amalgamation of religious symbolism, scenes and figures that evoke the French countryside, women of the demi-monde, animals, oversized flowers and insects, and even sailboats and gargoyles, among other motifs. The beautiful aquatint plates offer perhaps the best view of the artist's talents, showing rich tonalities and a masterful understanding of shadow and molding in his figures. The text comes from several sources compiled by Legrand, including not just traditional hymns, prayers, and Gospel excerpts, but also poetry by secular poets such



as Villon. Ray calls the present work "a highly personal book of hours" that "combined realism and fantasy in a forceful, incoherent book that remains the most complete revelation of his art and personality." (ST18246)



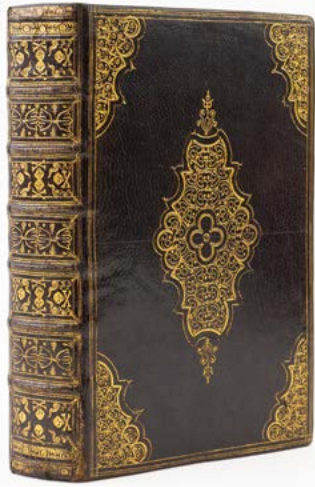
31 (BINDINGS - SALLY LOU SMITH). TIDCOMBE, MARIANNE. *THE BOOKBINDINGS OF T. J. COBDEN-SANDERSON.* ([London]: The British Library, 1984) 282 x 220 mm. (11 1/8 x 8 1/2"). xii, 407 pp. FIRST EDITION. ONE OF 100 COPIES. UNUSUAL COCOA-BROWN CRUSHED MOROCCO, CUT, ONLAID, AND GILT, BY SALLY LOU SMITH (signed with her blind-stamped initials in rear doublure design), covers with a row of trapezoids of varying sizes cut out of the leather to reveal terra cotta-colored morocco underneath, then onlaid with a smaller version of the trapezoid tooled with flowers, leaves, and repeated round brackets, smooth spine with similar trapezoid cut-outs and onlays at head and foot, the onlay at the head lettered with Cobden-Sanderson's name, that at the foot with the author's, TERRA COTTA-COLORED MOROCCO DOUBLURES, with the same rows of trapezoids tooled in blind at head and foot, free endpapers and flyleaves of handmade paper, all edges gilt. In the matching brown morocco-backed cloth clamshell box. With color frontispiece photo-reproduction of a Cobden-Sanderson binding, and numerous black & white illustrations throughout, many of them full-page reproductions of a binding or hand-drawn pattern. ♦ As new. \$5,500

This definitive work on the bookbindings that Doves Bindery founder Thomas James Cobden-Sanderson created with his own hands was bound by distinguished modern binder Sally Lou Smith (1925-2007). Born in the United States, Smith spent several years in France, then settled in 1958 in London. There, she spent four and a half years learning bookbinding under John Corderoy at Camberwell School of Arts & Crafts before beginning to work out of her own bindery in 1963. Her work has been widely honored both in her early days (she won the bookbinding award given by Major J. R. Abbey in 1965) and for many years since (among others, she won three Thomas Harrison Competition prizes). In the catalogue for the "Modern British Bookbinding" exhibit held in Brussels and The Hague in 1985, five of the 50 bindings pictured were executed by Smith, who is listed in the catalogue as one of the 20 Fellows of Designer Bookbinders, the principal bookbinding society in Great Britain. She served as president of that society and was a greatly respected teacher of bookbinding. A comprehensive survey of her work appeared in "The New Bookbinder" no. 21 (2001). Dr. Marianne Tidcombe is a bookbinding historian and an authority on the work of Cobden-Sanderson. The text here includes a biographical introduction and a detailed account of Cobden-Sanderson's work from 1884-93, based on the binder's record-keeping in his "Time Book," now in the collection of the British Library. (ST17263-35)



Identifiable as the Work of a Celebrated 17th Century English Binder, Unrestored, Heavily Gilt, and with a Fore-Edge Painting; Roderick Terry's Copy

32 (BINDINGS - ROBERT STEEL). (FORE-EDGE PAINTINGS). *THE BOOK OF COMMON PRAYER.* (London: Printed by Charles Bill and the Executrix of Thomas Newcomb, deceas'd; printers to the King



and Queens most excellent Majesties, 1691) 182 x 112 mm. (7 1/8 x 4 3/8"). [512] pp. LOVELY CONTEMPORARY BLACK MOROCCO, GILT, BY ROBERT STEEL, covers with French fillet border, large central ornament with central quatrefoil surrounded by a filigree formed by small curling "comma" tools and circlets, floral sprig at head and tail, cornerpieces densely filigreed with small tools, raised bands, spine gilt in compartments with alternating designs of mirrored tulips or skulls and crossbones, marbled endpapers, all edges gilt. WITH A FINE FORE-EDGE PAINTING OF FLOWERS visible when the leaves are fanned. In a late 19th century blue oil cloth dust jacket and morocco-backed slipcase, the gilt lettering on the latter mistakenly attributed the binding to Samuel Mearne. WITH 63 (of 64 called for; see below) ENGRAVED PLATES, including additional title page and portrait of King William, ALL WITH FINE CONTEMPORARY HAND COLORING, WITH GOLD AND SILVER HIGHLIGHTS. Front pastedown with engraved bookplate of Roderick Terry. Griffiths 1691/1; Wing B-3683B; ESTC R36537. ♦Bottom of spine and front joint a bit rubbed and flaked, text with isolated small spots, one plate with neat old paper repair to tail of gutter margin

(image unaffected), other trivial imperfections, but AN ESPECIALLY FINE COPY, fresh and clean internally with vibrant colors, and the original unrestored binding and fore-edge painting very well preserved. **\$11,000**

In a beautiful binding with a fore-edge painting that can confidently be attributed to a leading London workshop, this is a pretty prayer book that is not only food for the soul, but also a feast for the eyes.

Our binding features a design and individual tools that tie it to Robert Steel (d. 1711), who apprenticed under Samuel Mearne for seven years, beginning in 1668. By 1677 he was a master binder, and after the death of Charles Mearne in 1686, he apparently

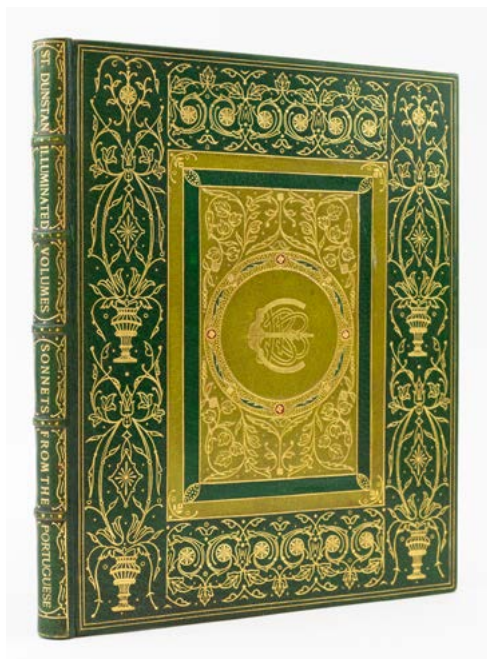
took over the tools of the Mearne bindery and may have continued operations at the same address occupied by the Mearnes in Little Britain. His reputation as one of the best binders of the period was well established. The centerpiece on the covers here is very similar to that on Maggs Bros. Catalogue 1212, no. 69, a copy of "De Arte Graphica" (1695) in which the original owner had noted that it was bound by Steel. This design also appears on Maggs Bros. Catalogue 966, no. 74, which has the same skull and crossbones and flower tools on the spine as our volume. According to Weber's "Annotated Dictionary of Fore-Edge Painting Artists and Binders," Robert Steel continued Mearne's practice of painting fore-edges under gilt that would be visible only when the book's leaves were fanned open. The exuberant floral decoration here is fresh and charming, less formal and more naturalistic than many of Mearne's creations. The extra engraved title page here promises 64 plates, boasting that this number is 16 more than any previous edition; our copy contains 63, including the additional illustrated title page and the portrait of King William. A likely explanation for the discrepancy is that the original suite of 64 plates included portraits of both monarchs reigning in 1691—William III and Mary II—but her portrait was omitted from copies bound after her death in 1694, as could possibly have happened here. At any rate, the present volume contains more



plates than the three others we were able to trace at auction (Bloomsbury in 2014 with 55 plates, Dominic Winter in 2011 with 42 plates, and Sotheby's in 1990 with 57 plates). Our former owner Roderick Terry (1849-1933) collected beautiful and substantial books chosen with considered discrimination. He accumulated items in various fields, but his library was especially strong in English literature: he owned the four folios, and he had strong holdings in Byron, Lamb, Spenser, and Milton. Many—if not most—of these works were finely bound. Dickinson characterizes him as "a connoisseur in the grand old tradition of the 19th century. His library reflected his eclectic tastes and [his] cultivated good judgment." (ST18135)



*Elizabeth Barrett Browning's Passionate Sonnets, One of
30 Copies on Vellum, in a Striking Trautz-Bauzonnet Binding*

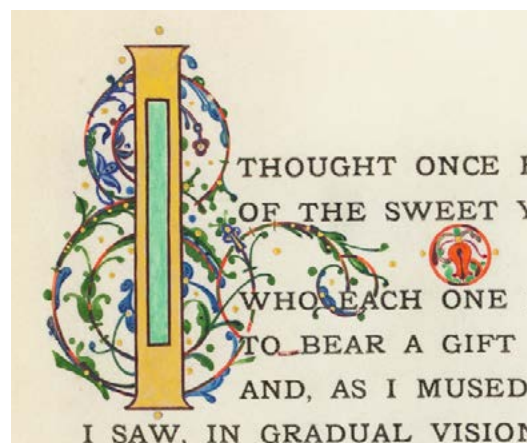
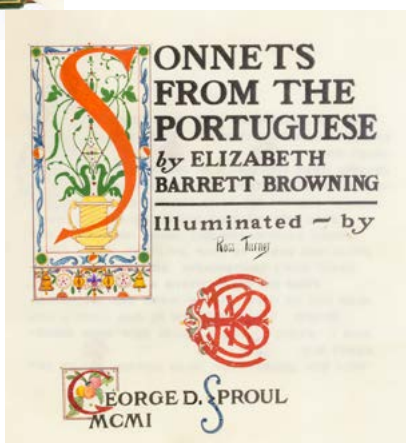


33 (BINDINGS - TRAUTZ-BAUZONNET). (VELLUM PRINTING). BROWNING, ELIZABETH BARRETT. SONNETS FROM THE PORTUGUESE. ([New Rochelle]: George D. Sproul, 1901) 267 x 216 mm. (10 1/2 x 8 1/2"). [45] leaves. ONE OF 30 COPIES, ALL PRINTED ON VELLUM, signed by the illuminator and the publisher. FINE ELABORATELY ONLAID GREEN MOROCCO BY TRAUTZ-BAUZONNET with a gilt outer panel of urns, flowers, and foliage, the inner panel with Elizabeth Barrett Browning's monogram surrounded by gilt leaves and flowers bordered with dark and light green morocco onlays, raised bands, spine attractively gilt in compartments, IVORY MOROCCO DOUBLURES with wide green morocco frame heavily embellished with gilt and an inner white pigskin panel featuring a gilt medallion containing a hand-painted floral miniature, all edges gilt. ATTRACTIVELY ILLUMINATED THROUGHOUT in gold and colors by Ross Turner, with numerous large initials protected by original tissue guards, and whimsical small ornaments or flourishes. With a handwritten letter dated 12/8/95 presenting this book as a gift laid in at front, along with a three-page typed history of Sproul's "St. Dunstan" volumes written by a bookseller ca. 1918. ♦An extremely fine copy, with only the most superficial signs of use. \$17,500



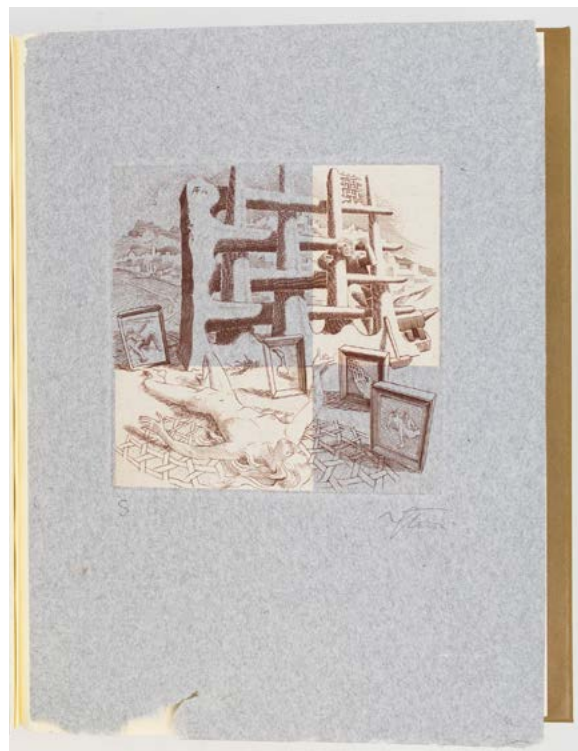
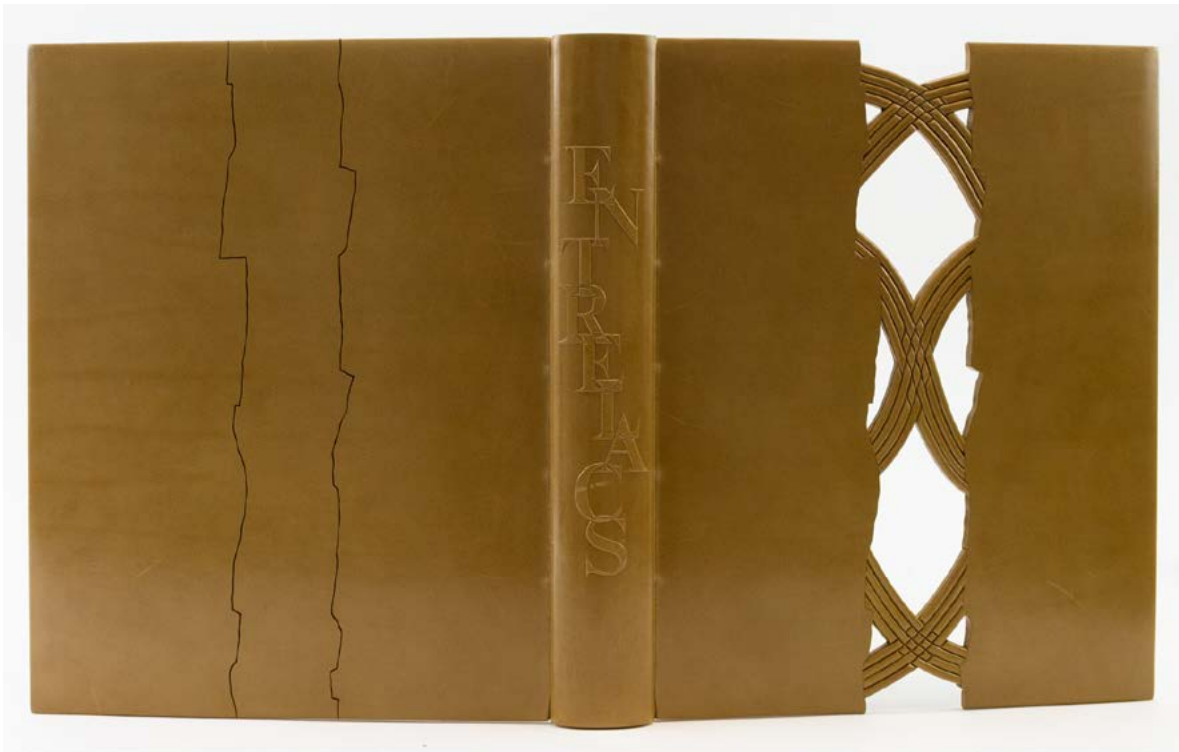
A bookmaking tour-de-force, this item is part of the remarkable series of 11 illuminated books, issued between 1901-03, all printed on vellum in very small press runs under the name "St. Dunstan Illuminated Editions." The volumes in the series were all works of substantial literary reputation; all were beautifully bound by one of the foremost French binderies of the period; and all were illuminated by hand on virtually every page. The present edition of the famous sonnets of Elizabeth Barrett Browning (1806-61), inspired by the passionate devotion to her husband, features one of the most beautiful of the bindings executed for the series. The style of the illumination is vaguely Art Nouveau, charming and sweet, rather than elaborate and magnificent, and there has been some attempt by the artist to tailor the illumination to the content of the sonnet it embellishes. The laid-in typescript by an early 20th century bibliophile gives the background of Sproul's career and publishing enterprises, painting him as a dreamer who loved beautiful books and was inspired by illuminated Medieval manuscripts but who was a terrible businessman. He planned these sumptuous volumes believing he could sell them for \$1,000 retail and make a profit. He could

not; nor could he make a profit at \$1,500 per volume. The costs of the materials, printing, illumination, and binding were too great, and his venture soon folded—but left a beautiful legacy for those fortunate enough to obtain one of the few copies available of these splendid works. (ST19037)



*With Escher-ish Connections between Art and Geometry,
In an Innovative Cut-Out Binding Reflecting that*

34 (BINDINGS - VERNIER). FLOCON, ALBERT. *ENTRELACS, OU LES DIVAGATIONS D'UN BURINISTE*. (Paris: Lucien Scheler, 1975) 320 x 250 mm. (12 1/2 x 9 3/4"). 69, [5] pp.; [2] leaves, followed by plates. **One volume and one portfolio.** FIRST EDITION. No. 29 OF 110 COPIES, with ONE OF 24 "EXPERIMENTAL SUITES" OF SIGNED ETCHINGS (Copy S), printed on various papers, bound in, plus an unbound SECOND "EXPERIMENTAL SUITE" OF 30 ETCHINGS printed on paper in various shades, ALL MARKED "SUITE ESSAI" ["Test Suite"] IN PENCIL AND SIGNED BY FLOCON. STRIKING KHAKI BROWN CALF BY RENAUD VERNIER (stamp-signed on front doublure), front cover with jagged "split" down the middle, connected by four entrelac "straps"

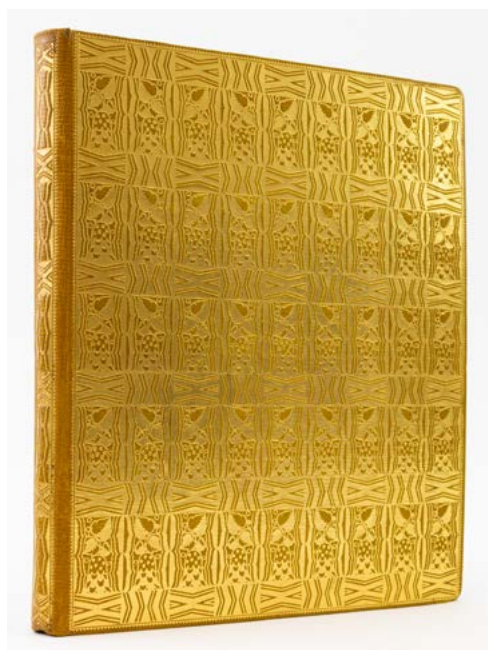


interlacing three times, the olive drab suede free endpaper visible beneath this entrelac, rear cover with edges of "split" cut on front cover tooled in thin black lines, smooth spine with title embossed in vertically stacked letters, khaki brown calf doublures, olive drab suede endleaves, all edges gilt on the rough. Original embossed wrappers bound in. Housed in the matching calf-backed chemise and slipcase. Tan linen clamshell box housing second suite of plates. With 30 ORIGINAL ETCHINGS in the text, AND TWO ADDITIONAL "EXPERIMENTAL SUITES," one bound in and one in a separate clamshell box, all SIGNED in pencil by the artist. ♦ Short, faint scratch to spine, but in near-mint condition. \$9,500



These 30 "ramblings of an engraver" cover subjects ranging from the letter "S" and double-"E's" to icosidodecahedrons and openwork walls—like that on the front cover of the binding by Maître d'Art Renaud Vernier. Each rambling is illustrated with a complex interlacing design by engraver, historian, teacher, and humanist intellectual Albert Flocon; variations on these designs, with colors and other additions, appear in the additional suites of plates. Born near Berlin as Albert Mentzel, Flocon (1909-94) was drawn to the Bauhaus movement in the 1920s, and studied with Josef Albers, Paul Klee, and Wassily Kandinsky. In the 1930s, he and his Jewish wife fled the anti-Semitism of Germany, settling in France, where

he found work in advertising and became intrigued by the Surrealist movement. During German occupation in World War II, his wife and eldest daughter were deported to Auschwitz and murdered; his two younger children, hidden by neighbors, fortunately survived. Flocon decided to renounce his German surname and adopt that of his French grandmother. He exhibited with the Surrealists in 1947, and began teaching drawing at the École Estienne in 1954. In 1964, he was named to the chair in Perspective at the École des Beaux Arts. His friendships with contemporary philosophers and scientists led him to explore the topic of perspective in various disciplines; he was particularly passionate about the links between art and geometry. He shared this interest with his friend and brother in art, M. C. Escher; the "experimental suites" here call to mind Escher's work. Binder Renaud Vernier enrolled at the École Estienne in 1968 to study bookbinding. After graduating in 1972, he did work for P.-L. Martin, Georges Leroux, Monique Mathieu, Germaine de Coster, and Michel Richard before establishing his own studio in Paris. He moved his workshop to Aix-en-Provence in 1983, remaining there until his 2012 retirement. Known for his purity of decoration and for harmonizing his bindings to the contents of the book, Vernier was sought after by bibliophiles. He was named a Master of Art in 2000, both for his bookbinding and for his teaching; his pupils included binders Anne Dorgeuille and Louise Bescond. (ST18247)



An Outstanding Wiener Werkstätte Book, One of 50 Specially Bound in Very Decorative and Shimmering Gold

35 (BINDINGS - WIENER WERKSTÄTTE, JOSEF HOFFMANN). GRILLPARZER, FRANZ. DER ARME SPIELMANN. (Wien [Vienna]: K.K. Hof- und Staatsdruckerei, 1915) 263 x 202 mm. (10 1/4 x 8"). 80 pp., [1] leaf. Typography by Viktor Mader. Book design by Josef Hoffmann. No. 23 OF 50 SPECIAL NUMBERED COPIES printed on mould made paper (Fabriano) and bound in full leather, from a total edition of 520. SUPERB CITRON MOROCCO, RESPLENDENTLY GILT, BY WIENER WERKSTÄTTE TO A DESIGN BY JOSEF HOFFMANN (as stated in colophon), covers with repeated geometric gilt-stamped design echoing the graphics used in the book, flat spine with similar tooling, black endpapers using recurrent design motif (in white) in frame and centerpiece, publisher's yellow cloth hinges, top edge gilt, other edges untrimmed. Title pages and text within black frames of a geometric/floral design by Hoffmann. Verso of front free endpaper with book label of Bibliothek H. J. Hintze.



◆Backstrip lightly bumped at foot, trivial loss of gilt at top of spine, corners negligibly rubbed, but A VERY FINE COPY, entirely clean, fresh, and bright internally, in a binding dazzling with gilt and showing only the most superficial signs of use. \$12,500

This book is a beautiful example of the “Gesamtkunstwerk,” or “total work of art,” that the artists and artisans of the Wiener Werkstätte strove to create. Founded by architect Josef Hoffmann (1870-1956) and graphic designer Koloman Moser (1868-1918), this decorative arts movement sought to combine traditional hand craftsmanship with the avant-garde aesthetic of the Vienna Secession school of modern art, which brought Art Nouveau to Austria and Germany. The very geometric, rectilinear designs of Scottish architect Charles Rennie Mackintosh and the ideals and designs of the British Arts & Crafts Movement were major influences that are very much in evidence here. The quality of paper, the typeface and printing, and the highly decorated binding are worthy of the latter, while the graphic designs used in the text decorations and on the binding evoke Mackintosh. In addition to buildings, the Wiener Werkstätte artists and craftsmen—like the members of the English Arts & Crafts movement—designed utilitarian items like furniture, glassware, ceramics, textiles, and books,

all of which were intended to be both useful and beautiful. In 1903 they set up a three-story workshop in Vienna that included a bindery, which Hoffmann felt was necessary if the whole book was to be seen as a work of art—as the Gesamtkunstwerk ideal demanded. Our particular production contains the beloved Viennese novella, “The Poor Fiddler” (1848), one of two prose works by Grillparzer (1791-1872), Austria’s greatest 19th century dramatist. The fiddler of the title is Jakob, written off by his civil servant father as a worthless would-be musician. Despite having little talent, Jakob finds great joy and solace in music, albeit with little worldly success. Naïve to the point of foolishness, he allows himself to be cheated of his inheritance when his father dies. The woman he loved, unwilling to live with him in poverty, marries a successful butcher, though her heart remains with Jakob. When they meet years later, Jakob teaches her young son—who is named for him—to play the violin, and when the fiddler dies rescuing children from a flood, she cherishes his old violin. The story’s contrast between artistic striving—and the inner fulfillment it can bring—with the crass materialism of society is an apt choice for a workshop that sought to produce useful items artistically. The Wiener Werkstätte created a very vibrant package for this bourgeois vs. bohemian story. Deluxe copies of this work are uncommon on the market and sell consistently for substantial amounts. (ST19093)



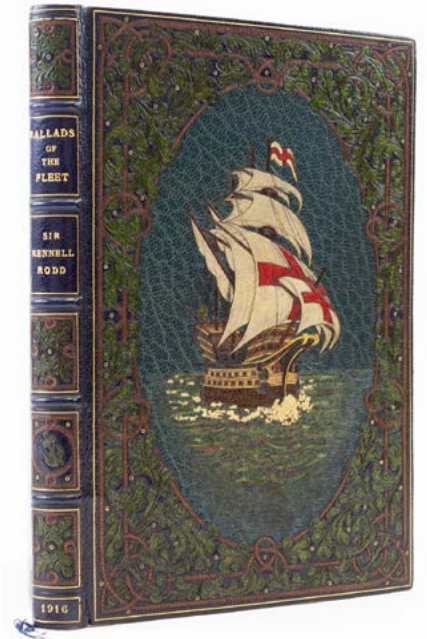
A Very Striking Maritime Binding with Entwined Foliage, Sea Foam, and Billowing Sails

36 (BINDINGS - WOOD). (DRAKE, SIR FRANCIS). RODD, SIR RENNELL. BALLADS OF THE FLEET. (London: Edward Arnold, 1916) 189 x 125 mm. (7 1/2 x 5"). x, 11-128 pp. Third (“Popular”) Edition. SUPERB DEEP BLUE CRUSHED MOROCCO, INLAID AND PAINTED TO A NAUTICAL DESIGN BY HENRY WOOD (stamp-signed on front turn-in), upper cover with gilt fillet border, interlacing rope frame of inlaid brown morocco entwined with inlaid green morocco foliage bearing gilt berries, central oval of cerulean blue morocco inlaid with

an Elizabethan ship in full sail, the wooden ship done in brown, tan, and black morocco, the billowing white sails and flag bearing the red cross of St. George, the blue background morocco textured and painted to depict the waves of the sea, with inlaid white morocco foam where the ship cleaves its path through the ocean, lower cover with simple inlaid brown morocco rope frame, raised bands, spine compartments framed with brown morocco "rope" and inlaid with either foliage or an anchor, gilt lettering, turn-ins tooled with gilt rope frame, ivory watered silk endleaves, all edges gilt. In the original fleece-lined clamshell case of blue three-quarter morocco over blue linen. ♦ Just the faintest hint of soiling on back cover, but essentially a pristine copy inside and out. \$9,500

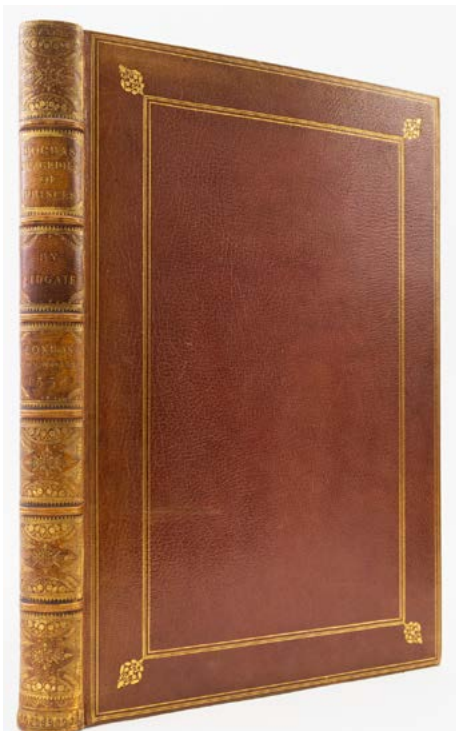
This handsome pictorial binding is quite appropriate for a collection of five ballads on the valiant mariners of Elizabethan England. Binder Henry Wood worked as a finisher for Zaehnsdorf for 12 years, developing the expert technique on full display here. It is hard to decide which is more impressive—the delicacy of the pictorial inlay (the intricate details of the ship, the seafoam), or the remarkable texturing that gives the cover image such depth. In 1890, Wood went out on his own, purchasing the bindery operated by Simon Kaufmann and French émigré Lucien Roca. He continued to execute bindings to a high standard that ranked with the work of the better-known binderies like Sangorski & Sutcliffe, Riviere, and his former employer.

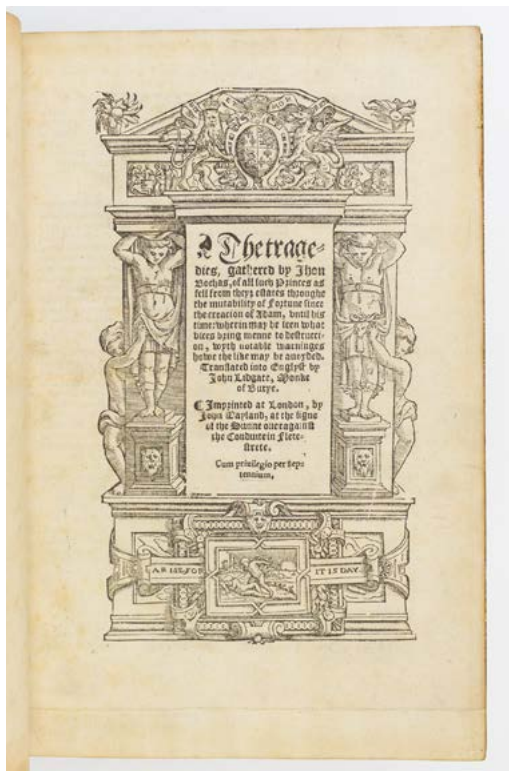
Prideaux notes in "Modern Bookbindings" that he "greatly expanded" Kaufmann's business but never "sought the heavy expenses and responsibilities of a large undertaking," being, like his former co-worker at Zaehnsdorf Roger de Coverly, "content with a personal business in which they themselves have always taken an active part." First published in 1897, "Ballads" is the best-known work of James Rennell Rodd, first Baron Rennell (1858-1941), an influential British diplomat who managed an impressive literary and scholarly output, despite the demands of a very successful career in the Foreign Service. This third edition was published at the height of the Great War; in the preface Rodd states: "The vision of the present is still too confused and bewildering for adequate expression. . . . But the chivalries of the sea and the test of high endurance are the same as in the days of our fathers, and while the island race endures, the spirit of Drake, who sleeps 'neath some great wave,' will never call to them in vain." (ST18173)



A 1550's Printing of Lydgate's 36,000 Lines of Boccaccio's "Fall of Princes," One of the Great 15th Century English Poems; from the Wardington Library

37 [BOCCACCIO, GIOVANNI]. LYDGATE, JOHN. THE TRAGEDIES, GATHERED BY JHON BOCHAS, OF ALL SUCH PRINCES AS FELL FROM THEYR ESTATES THROUGHE THE MUTABILITY OF FORTUNE SINCE THE CREATION OF ADAM, UNTIL HIS TIME. ["FALL OF PRINCES"]. (London: Iohn Wayland, at the signe of the Sunne oueragainst the Conduite in Flete-strete. Cum priuilegio per septennium, [1554 or 1555]) 340 x 220 mm. (13 1/4 x 8 3/4"). 9 p.l., clxiii, xxxvi, xxxv-xxxvii, [1] leaves (complete, including "A Memorial of such Princes" leaf, often lacking, at the end; collates as ESTC). Translated from the French version of Laurent de Premierfait by John Lydgate. Third or Fourth Edition of the First English Translation of "De Casibus Illustrium Virorum." Attractive 19th century honey-brown morocco by Francis Bedford (stamp-signed on front turn-in), covers gilt with French fillet frame, oblique bouquets at corners, raised bands, spine compartments with central fleuron framed by geometrical compartments filled with floral tooling, gilt lettering, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Title page and Gg4 recto (title page of a suppressed supplement dealing with English notables) with woodcut title border, the top compartment with the Royal Arms, termini at sides, the pedestal at base with a tablet showing one boy waking another with the motto "Arise for it is day" (McKerrow & Ferguson 76a), A4 recto with woodcut depicting the Creation of Eve, flanked by terminal

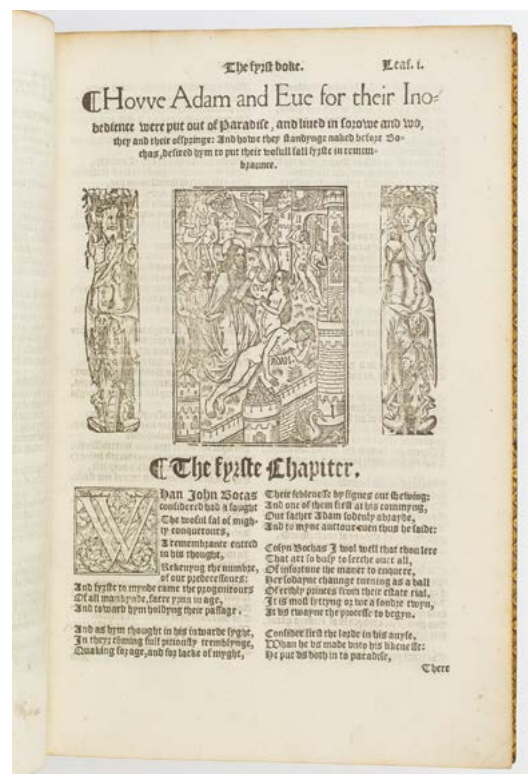




side-pieces, woodcut historiated and floral initials throughout. Printed in black letter. Front pastedown with engraved bookplate of Christopher William Beaumont Pease; rear pastedown with bookplates of John William Pease and Lord Wardington. Chrzanowski 1555b; Pforzheimer 73; Luborsky & Ingram 3178; STC 3178; ESTC S107087. ♦ Spine somewhat sunned and dulled, extremities very lightly rubbed, boards with a couple of faint scratches, but the once very handsome binding still attractive. Title leaf and final leaf extended at foot, first few and last couple of leaves (excluding title and final leaf) with small minor repair at upper corner, probably pressed and perhaps lightly washed at the time of binding, isolated trivial stains, but the text still surprisingly fresh, remarkably clean, and entirely smooth. \$25,000

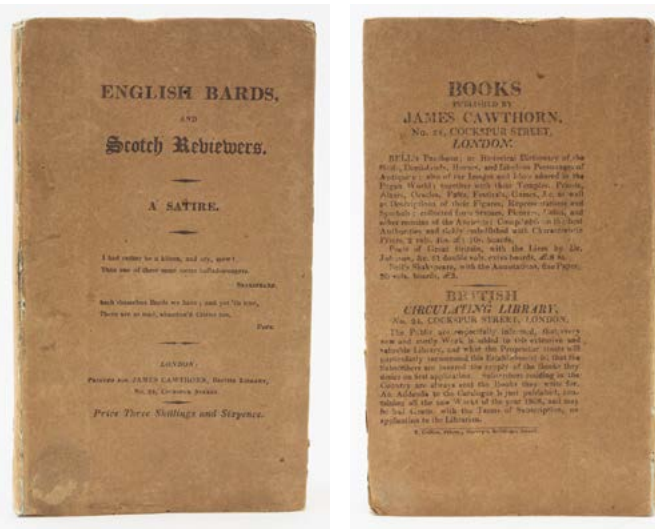
This is a desirable copy of an important 16th century translation of Boccaccio's study of the vicissitudes of fortune, prepared by John Lydgate, a poet much influenced by Chaucer. Educated in the Benedictine monastery where he eventually served as prior, Lydgate (ca. 1370 - 1449/50?) was a respected poet whose works, DNB tells us, "bear the mark of a pious and learned mind." And an indication of his importance is reflected in Chrzanowski's statement that "well into the 16th century, the premier poets of England were considered to be Geoffrey Chaucer, John Gower, and Lydgate." Undertaken ca. 1431 at the request of the duke of Gloucester, the 36,365 lines here, divided into

nine books, required a massive effort that took until 1438 or 1439 to complete. In the text, a parade of notable historical figures pass before "Bochas" (Boccaccio), telling of the turns of fate that brought their careers and reputations crashing down from a pinnacle. According to DNB, Lydgate's interpretation of the work "urges the traditional doctrines of moderation, the avoidance of pride, and the pursuit of virtue, and demonstrates the horror of discord and strife between kinsfolk. This advice, though couched in general terms, was highly relevant to contemporary princes." This relevance led to popularity: more than 30 manuscripts of the work survive, and it was printed previously in 1494 and in 1527. The final leaf here (Gg4) contains the title page for "A Memorial of Such Princes, as since the Tyme of King Richard the Seconde, Haue Been Unfortunate in the Realme of England," intended for issue with "Fall of Princes" but suppressed by Queen Mary. It was finally published, as the famous "Mirrour for the Magistrates," in 1559, after Elizabeth I had ascended the throne. The binding here is by the eminent West End bindery of Francis Bedford (d. 1883) and was owned by three generations of the Wardington family, who created one of the finest private libraries in England. It contains the bookplates of Northumberland banker John William (Beaumont) Pease (1869-1950), who began the collection; a grandson, Christopher Henry Beaumont Pease, 2nd Baron Wardington (1924-2005), who was, successively, Chairman, Vice-President, and then President of the Friends of the British Library; and a great-grandson, the Hon. Christopher William Beaumont Pease (b. 1970). The Wardington sales at Sotheby's in London were major bibliophilic events in 2005 and 2006. The very expert extension at the bottoms of the title leaf and the (rare) final leaf would seem to suggest that these come from another copy (the leaves are not facsimiles). In any case, every recent copy sold at auction (according to RBH) lacked one or both of these leaves or had other leaves supplied. This fact, plus the fine state of preservation of our copy and its distinguished provenance surely are more than enough to compensate for the volume's one appreciable shortcoming. (ST19091)



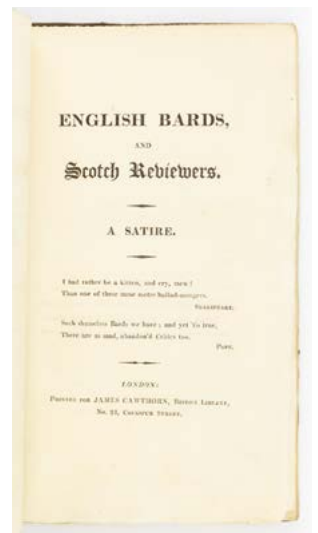
Byron's Early "Foolish Lampoon," in Original Boards

38 [BYRON, GEORGE GORDON, LORD]. ENGLISH BARDS AND SCOTCH REVIEWERS. A SATIRE. (London: Printed for James Cawthorn, [1809]) 192 x 111 mm. (7 1/2 x 4 3/8"). vi (including half title and Preface),



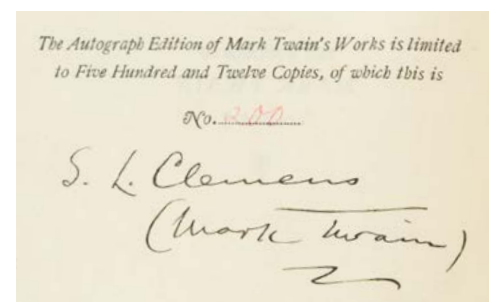
54 pp. FIRST EDITION, Second Variant, with "E & P 1805" watermarked paper (visible here on pp. 41-42) and "Dispatch" (rather than "Despatch") on p. 5. ORIGINAL PUBLISHER'S DRAB PAPER BOARDS, letterpress titling on upper cover, letterpress ads on lower cover, edges UNTRIMMED. In a slightly later pull-off case designed to look like a book bound in blue half morocco over marbled boards, with raised bands and gilt compartments to "spine." Front free endpaper with ink ownership signature of Louis Hayes Petit of No. 9 New Square, Lincoln's Inn. Front pastedown with a round blue cipher ex-libris (D R A?); rear pastedown with armorial bookplate of George Merryweather. ♦ Joints somewhat worn, but with boards still firmly attached, minor wear to spine ends, a hint of soiling to covers, but quite a fine copy of a very fragile book, with the text quite clean, fresh, and bright. \$1,950

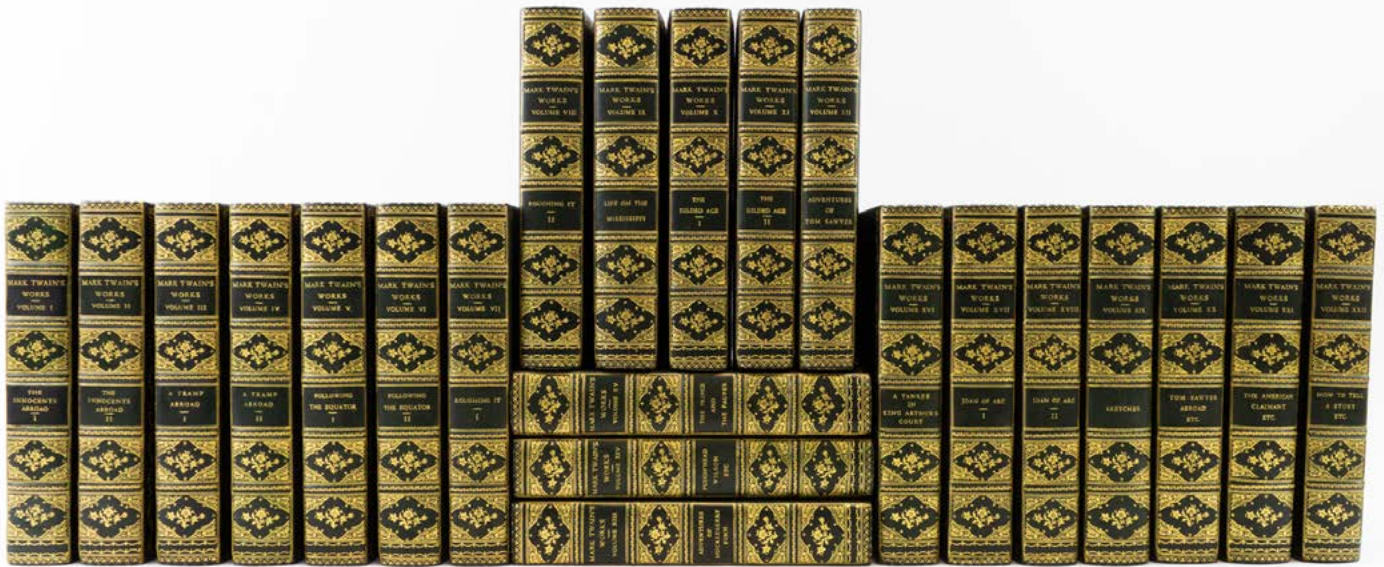
This is an especially appealing copy of Byron's first bold career move: a wide-ranging critique of the contemporary literary scene. Stinging from criticism of his first book of poetry ("Hours of Idleness") by the "Edinburgh Review," Byron struck back in this vigorous satire, attacking not only the editor of the offending journal, but Southey, Scott, Wordsworth, Coleridge, and others in the Romantic school of poetry. For a time, the piece pleased him, but by 1817, he had called it a "foolish lampoon" and wished he had never written it. Day, however, believes that it is often the equal "in wit and epigrammatic lash" of Pope's "Dunciad," Byron's inspiration for the work. There has been considerable confusion and disagreement over issue points in the first edition. It is certain that our copy is from the first edition, since it is printed on paper with the "E & P 1805" watermark. The second variant is distinguished by the correct spelling of "Dispatch" (rather than "Despatch") at the beginning of line 7 on page 5, as here (this is a press correction, rather than an issue point). Our volume includes the preface, without which, Randolph declares, the work is incomplete. The front flyleaf here was signed by the original owner, barrister and politician Louis Hayes Petit (1774-1849), who practiced law from 1801-21, served five years in Parliament as member for Ripon, then retired to devote himself to literary and philanthropic pursuits. His obituary praises "his unostentatious benevolence, his sound judgement, his extreme consideration for the feelings of others, [and] his uniform kindness." The present genuine first edition is uncommonly seen and is especially scarce in the original boards. (ST18145)



An Extraordinarily Fine Copy of the Twain Autograph Edition, In Unworn, Very Handsome Morocco, 12 of the Volumes Unopened

39 [CLEMENS, SAMUEL L.]. "MARK TWAIN," (Pseudonym). THE WRITINGS OF MARK TWAIN. (Hartford, Conn.: American Publishing Company, 1899-1900) 219 x 156 mm. (8 5/8 x 6 1/8"). **22 volumes** (three additional volumes were subsequently published: see below). No. 200 OF 512 COPIES OF THE AUTOGRAPH EDITION SIGNED BY THE AUTHOR. FINE RECENT GREEN MOROCCO, HANDSOMELY GILT, BY COURTLAND BENSON, covers with elegant floral border, raised bands, spines very ornately gilt with intricate scrolling fleuron cornerpieces and lovely large floral centerpiece, top edges gilt, other edges untrimmed, 12 volumes UNOPENED. With 118 etchings and photogravures, as called for, all with lettered tissue guards. Printed on paper watermarked "Clemens." With 19 additional autographs, including those of Brander Mathews and Charles Dudley Warner (see below), and those of various illustrators of the works. BAL 3456. ♦ Four volumes with a faint stain on a page or two each, but AN EXTRAORDINARILY HANDSOME SET IN VERY FINE CONDITION, the leaves remarkably clean, fresh, and bright, and most of the volumes obviously unread. \$25,000

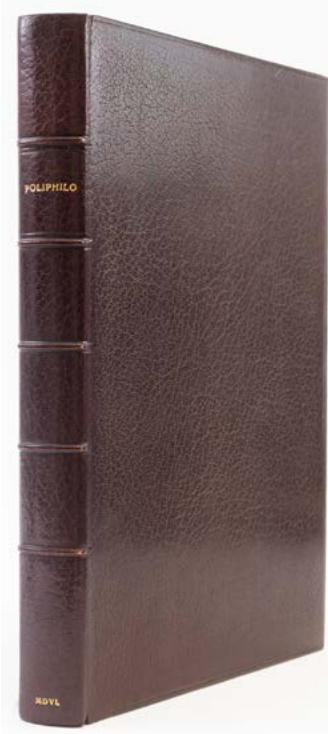




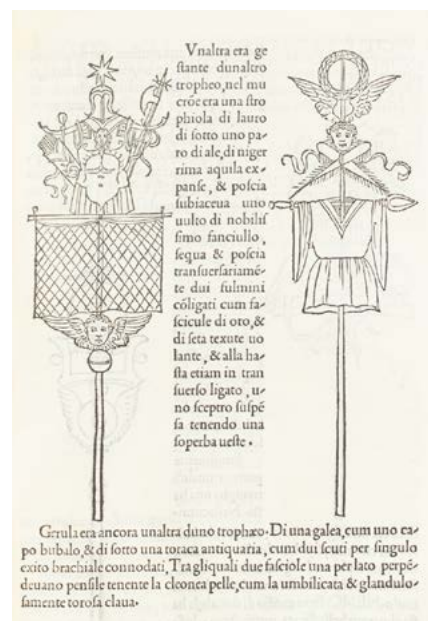
This item offers the collector a rare opportunity to acquire all of the major Twain texts, the author's autograph, and an especially attractive set on the shelf, more than half of the volumes of which have never been opened. The quintessential American writer, Samuel L. Clemens (1835-1910), known better to the world as "Mark Twain," took what Day describes as "the authentic American idiom and 'just folks' American attitude" to produce works of lasting literary significance which are also memorably amusing. Enormously popular and highly respected, he had the rare gift of writing novels that combine profound commentary on social ills with captivating story-telling and humor that ranged from touching to outrageous. Our set was sold only to subscribers by the American Publishing Company, and is complete in 22 volumes as originally issued (three later volumes, issued and sold separately in 1903 and 1907, are not included). The original bindings for this edition are very seldom seen. For various reasons (financial pressure, strong demand for leather at the time, shortcuts taken in the production process), bindings were issued that did not stand up well to time and use. As a consequence, most sets of this edition have either been rebound or are completely falling apart. A key attraction of this set is, of course, the double signature of Clemens and Twain, but our set also contains the signatures of Brander Mathews, who wrote the biographical essay, and Charles Dudley Warner, who co-wrote "The Gilded Age," as well as those of several illustrators of these works. All of Twain's best-loved novels are present, as well as a collection of essays, some of which appear here for the first time. The handsome period-style bindings here are the work of Courtland Benson, one of the two or three most outstanding bookbinders in North America, both in terms of his structural restoration and his retrospective bindings. (CJ12202)

*One of the Most Elegantly Illustrated Books Ever Printed,
Featuring a Renaissance Dream-World that
"Carries the Interdependence of Word and Picture into a New Dimension"*

40 [COLONNA, FRANCESCO]. (ALDINE IMPRINTS). LA HYPNEROTOMACHIA DI POLIPHILLO, CIOÈ PUGNA D'AMORE IN SOGNO. DOU'EGLI MOSTRA, CHE TUTTE LE COSE HUMANE NON SONO ALTRO CHE SOGNO: ET DOVE NARRA MOLT'ALTRE COSE DEGNE DI COGNITIONE. (Venetia [Venice]: in casa de' Figliuoli di Aldo, 1545) 310 x 212 mm. (12 1/4 x 8 3/8"). [234] leaves. Second Printing. Modern dark brown crushed morocco, raised bands, gilt titling to spine, gilt-ruled turn-ins, leather hinges, marbled endpapers, top edge gilt. With Aldine device on title page and final page, and 170 WOODCUTS, nine of which are full-page (count includes tablets with typeset text within, as per Mortimer). Mortimer 131; Sander 2057; Essling 1199; Adams C-2414; Kallendorf 302; Renouard 133:14; EDIT16 CNCE 12823; USTC 823513. See also: John Harthan, "The History of the Illustrated Book" pp. 80-82; and Martin Lowry, "The World of Aldus Manutius," pp. 120-25. ♦ Title page with faint discoloration in two small marginal spots (to remove indications of ownership?), one leaf in last gathering a little browned, final three leaves (including colophon) with repair to fill small worm trail, occasional quite trivial spots to margins; in all other ways, A VERY FINE COPY—the text remarkably clean, fresh, and bright, the margins especially generous, and the binding unworn. \$90,000



A masterpiece of Renaissance book production, this is one of the most beautiful printed works ever created, being especially desirable for the refinement of its illustrations, extraordinary design, and thoughtful interaction of word and image. “Poliphilo’s Strife of Love in a Dream,” as it is often translated, is a complex allegorical romance that follows the love-sick Poliphilo as he pursues the object of his desire, Polia, through a dream world rich with architectural forms and antique splendors. Written in an unusual hybrid of Latin and Italian, the text is usually credited to the Dominican monk Francesco Colonna (1443/4-1527) due to the presence of an acrostic, formed by the first letter of each of the 38 chapters, spelling out “POLIAM FRATER FRANCISCVS COLVMNA PERAMAVIT” [“Brother Francisco Colonna desperately loved Polia”]. Though connected to the monastery of San Giovanni e Paolo, Colonna apparently lived outside the monastery walls and was something of a miscreant. Martin Lowry describes him as “a more than usually vicious character, who had twice been called before the highest authorities of his Order and once expelled from Venice on so many charges that the senior members of his community had also been held under threat. . . . [He] accused several of his superiors of sodomy, then retracted and was himself accused and convicted of seducing a young girl.” Although scholars disagree about the literary merits of Colonna’s erotic tale, its story and dream-world setting provided the perfect stimulus for the artistic imagination. Often arcane and mysterious, the images include ruins, obelisks, temples, and other architectural delights, strange artifacts and bits of masonry bearing inscriptions, much Christian and pagan symbolism, and various ceremonies, rituals, and processions. The artist/engraver of this work is anonymous, though the quality of the illustrations has led scholars to suggest major artists such as Andrea Mantegna, Gentile Bellini, and even Raphael as possible candidates. Recent scholarship now favors Venetian miniaturist Benedetto Bordon, based on the presence of a “b” on two of the illustrations. As Lowry notes, “the illustrator, whoever he was, produced a masterpiece which towers above any contemporary and carries the interdependence of word and picture into a new dimension. Arches, temples, vases, sculptures, inscriptions, [and] chariots were traced out as the writer had described them, not only with expertise but with a kind of zest which gave the completed whole both its brilliance and its danger.” The 1499 original edition done by Aldus Manutius had been a financial disappointment (probably due to the expense of the book as well as the relatively small audience to whom it would have appealed), but the work enjoyed a renewed surge of popularity when the present 1545 reprint by Aldus’ son Paulus appeared. The original wood blocks are reused in our second printing (with the exception of six that had to be recut due to damage, as per Mortimer). The earlier printing is now extravagantly expensive, and our second edition, while costly, provides a page-for-page reprint with a very much reduced price tag. (ST18158)



The First Important Series of Native American Portraits To Be Published in America

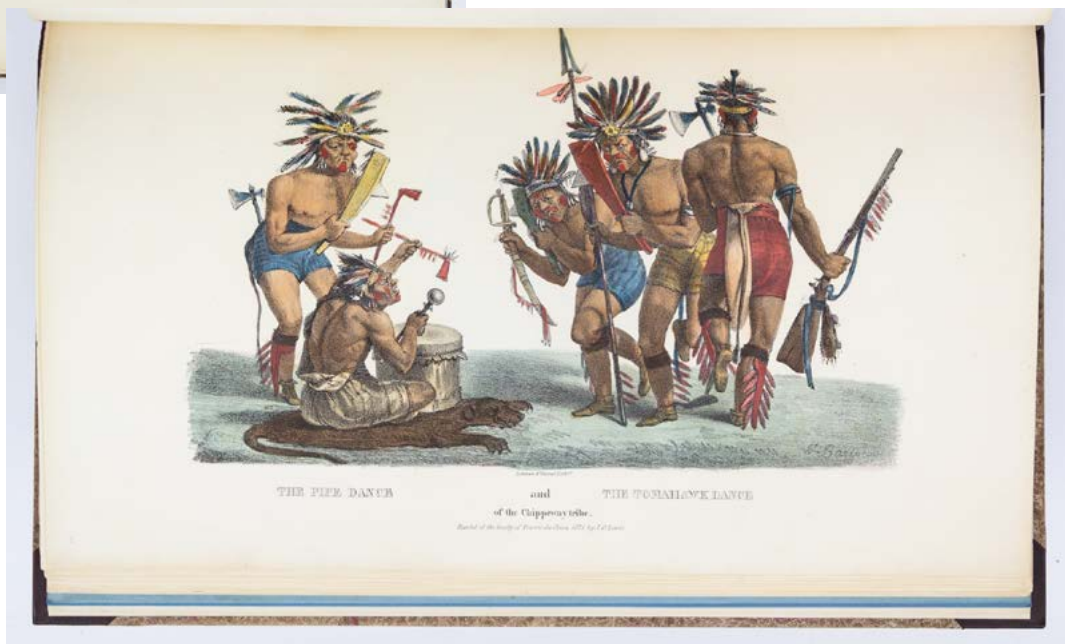
41 (COLOR PLATES - AMERICAN INDIANS). LEWIS, JAMES OTTO. *THE ABORIGINAL PORT FOLIO*. (Philadelphia: Printed by Lehman & Duval, published by the author, 1835-36) 485 x 285 mm. (19 x 11 1/4").

[2] leaves of text (advertisements for the first and third series only), followed by plates. FIRST EDITION. Expertly bound to style in brown half morocco over contemporary marbled paper-covered boards, smooth spine divided into six compartments by double gilt fillets, lettered in gilt in the second compartment, blue paper upper wrappers

to original parts number 1, 3, 4, 5, 6, 8 and 9 bound in (part 1 as a title at the front, others at the rear). WITH 72 HAND-COLORED LITHOGRAPHIC PLATES (out of 80, as usual) after Lewis, printed by Lehman & Duval. Without the extremely rare lithograph title. Howes L-315; Sabin 40812; Reese, "Stamped with a National Character" 23. See also: Benezit VIII, 955. ♦ Boards with a scattering of shallow chips, a couple of the bound-in wrappers with expert repairs, a handful of plates with very light soiling or faint thumb smudges, but AN EXTRAORDINARILY FINE COPY THROUGHOUT. \$95,000

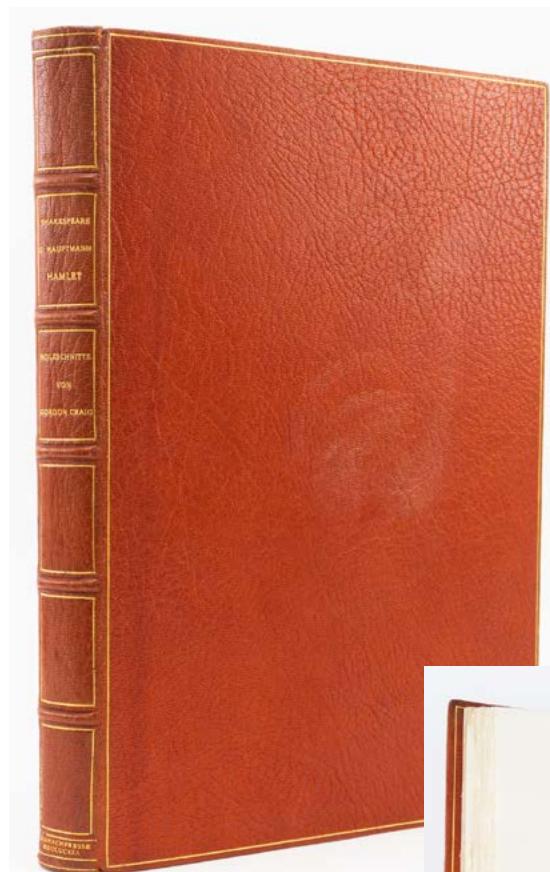


This is a remarkably well-preserved copy of the first important series of Native American portraits to be published in the United States, predating both McKenney and Hall's "History of the Indian Tribes of North America," and Catlin's "North American Indian Portfolio." The plates mostly depict prominent chiefs and other notable tribal members in great detail, recording their style of dress, face paint, jewelry, weapons, and other accessories; below each likeness is the name of the sitter along with their rank and tribal affiliation, which include the Sioux, Miami, Chippawa, Iowa, Shawnee, Potawatomi, Winnebago, and others. James Otto Lewis (1799-1858) completed most of the original sketches during trips he made with Michigan Governor Lewis Cass in 1825-27 to the Great Lakes area, where they attended the treaties of Prairie du Chien, Fort Wayne, Fond du Lac, and Green Bay. Though Lewis' artistic abilities are often cited as being less sophisticated than contemporaries Catlin or Charles Bird King, the illustrations here possess an earnest simplicity and communicate the realities an artist



would have faced while working rapidly in the field, "far removed from the abodes of civilization" and with the "rude materials" he was able to bring with him. Originally issued in 10 parts with eight lithographs per part, Lewis' publication struggled to keep subscribers toward the end of its run, making the final two parts, in Reese's words, "famously rare as a result." Only three complete sets containing all 80 plates, a lithographed title page (issued with the final part), and three advertisement leaves are known to have sold at auction, making complete copies next to impossible to obtain. Our copy, containing 72 plates and two of the three advertisement leaves, is very nearly complete, and, unlike most copies on the market, also contains seven of the 10 original front wrappers. And it is an exceptionally attractive copy, with vibrant colors and clean, bright, and fresh leaves throughout. (Lhi21027)

***"One of the Major Achievements of Private Press Printing,"
Specially Bound and with Two Laid-in Illustrated Vellum Leaves***

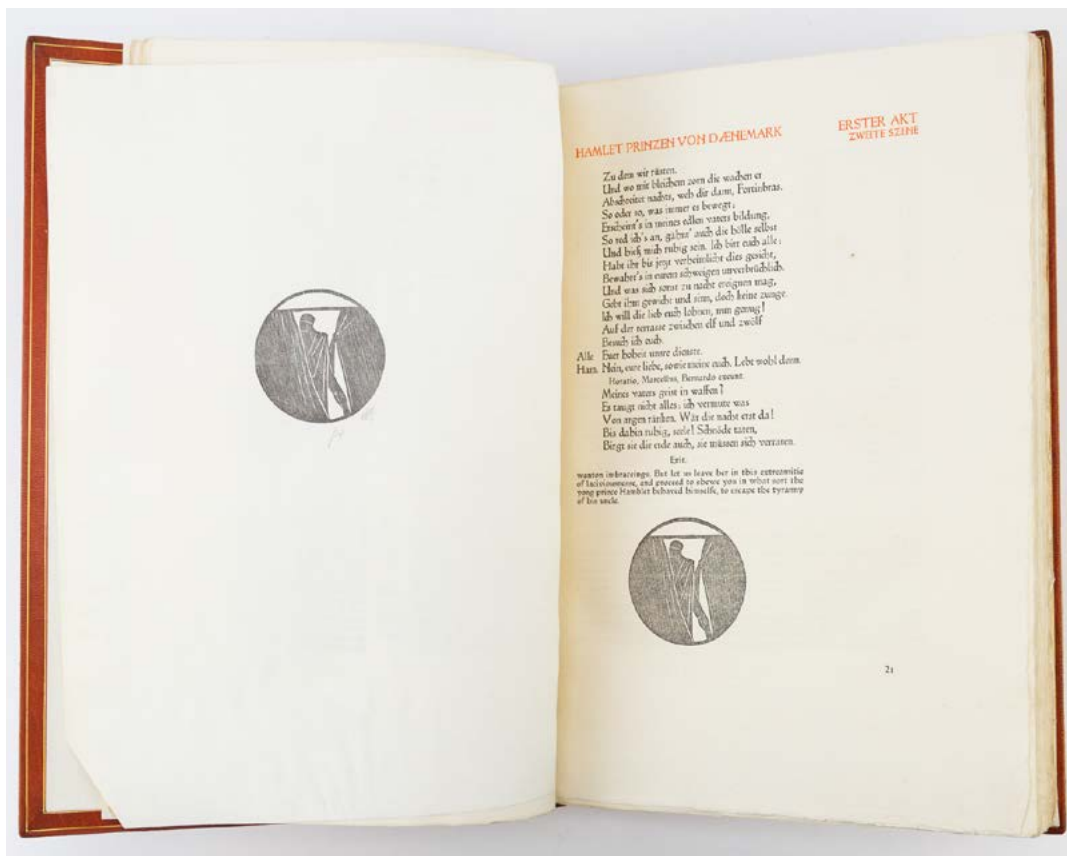


to a less reddish brown, traces of white residue from leather preservative to front board, but **AN ESPECIALLY FINE COPY**, the binding unworn, and **IMMACULATE INTERNALLY**. **\$27,500**

A deservedly famous combination of visual daring, printing artistry, and textual scholarship, this is one of the major achievements of private press printing. Undertaken in what Franklin calls "a perfectionist

42 (CRANACH PRESS). SHAKESPEARE, WILLIAM. DIE TRAGISCHE GESCHICHTE VON HAMLET PRINZEN VON DAENMARKIN DEUTSCHER SPRACHE. (Weimar: Cranach Press, 1928 (copyright 1929)) 365 x 242 mm. (14 1/4 x 9 1/2") 202 pp., [1] leaf. Translated by Gerhart Hauptmann. No. 8 OF 230 COPIES ON HANDMADE PAPER, of a total edition of 255. FINE ORIGINAL BURNT ORANGE MOROCCO by O. Dorfner of Weimar (signed on rear turn-in), covers with single gilt-ruled border, raised bands, spine compartments ruled in gilt, gilt spine titling, turn-ins ruled in gilt, top edge gilt, other edges untrimmed. In a fine matching morocco-lipped slipcase lined with fleece. Illustrated throughout with woodcuts in the text by Edward Gordon Craig; this copy WITH TWO FULL-SIZE VELLUM LEAVES CONTAINING PRINTED WOODCUTS AND SIGNED BY CRAIG laid in. Printed in red and black. With the Hamlet stories from Saxo Grammaticus and Belleforest in Latin and French in margins surrounding the text. With Prospectus laid in at front. Schröder, p. 9; Franklin, p. 164; Ransom, p. 253; "A Century for the Century" 21 (English version). ♦ Spine gently and evenly sunned





spirit," the book brings together the most glittering names in English and German private printing at the time. In addition to the presence of the woodcuts by Craig, the typographical arrangement of the volume was done by Count Harry Kessler, the title was cut by Eric Gill, the type (in 18-, 12-, and 10-point black letter) was designed by Edward Johnston after that used by Fust and Schoeffer in their Mainz Psalter of 1457, and was cut by Edward Prince (completed after his death by G. T. Friend), and the paper was made by a process devised jointly by Kessler and Aristide and Gaspard Maillol. Franklin says that "anybody who examines the Cranach Press 'Hamlet' must agree it is worthy of its reputation. The

paper, superficially like Bachelor's Kelmscott, seems softer and more friendly, appropriate for the expressionist style of Craig's woodcuts. . . . These designs, and Gill's in the Golden Cockerel Chaucer, form the bravest artistic adventure among all private press books." It is increasingly difficult to find well preserved copies of this title, especially in Otto Dorfner bindings. Master binder Dorfner (1885-1955) taught at the School of Applied Arts in Weimar and at the Bauhaus school before founding his own to teach the craft. He was awarded a number of international awards for his bindings, and is particularly noted for his work with the Cranach Press. Dorfner was held in high enough esteem to merit inclusion on the Nazi's "Gottbegnadeten List" ("God-gifted list" or "Important Artist Exempt List") of artists essential to Nazi culture. This 36-page list, assembled in September 1944 by Joseph Goebbels and Adolf Hitler, exempted the named artists from mobilization in the final stages of World War II. (ST18724)

***A Perfectly Preserved Set of the Ultimate Bibliophile's "Christmas Books":
Five Cosway Bindings, All Painted by Miss Currie, and with Autograph Material***

43 **DICKENS, CHARLES. (BINDINGS - COSWAY).** THE CHRISTMAS BOOKS: A CHRISTMAS CAROL; THE CHIMES; THE CRICKET ON THE HEARTH; THE BATTLE OF LIFE; [and] THE HAUNTED MAN. (London: Chapman and Hall (first three); Bradbury & Evans (last two), 1843; 1845 [but 1844]; 1846 [but 1845]; 1846; 1848) 167 x 102 mm. (6 5/8 x 4 1/8"). **Five separately published works in five volumes.** FIRST EDITIONS. "Carol" in FIRST STATE (bound-in original front cover with closest interval between blind-stamped left border and left extremity of gilt wreath being 15 mm., "D" in Dickens on front cover in perfect condition); "Chimes," and "Cricket" in Second State; "Battle" with Fourth Issue of the engraved title, as usual ("Haunted" with no issue points). SUPERB OLIVE GREEN CRUSHED MOROCCO COSWAY BINDINGS BY RIVIERE & SON FROM DESIGNS BY J. H. STONEHOUSE (stamp-signed on front turn-ins), upper covers all with two inlaid red morocco banners, that at head with title in gilt, that at foot lettered "Lord keep my Memory Green," and each binding FEATURING AT CENTER AN OVAL MINIATURE PORTRAIT BY MISS C. B. CURRIE (signed in gilt on rear turn-ins), the five showing Dickens at different ages, painted on ivory under glass and surrounded by a gilt wreath of holly and mistletoe; raised bands, spines gilt in compartments with holly sprig, gilt lettering, gilt-ruled turn-ins with mistletoe sprig at corners, moss green watered silk endleaves, all edges gilt. Original cloth covers bound in at rear of each volume. An aggregate total of 53 woodcut illustrations in the texts, four engraved vignette title pages (the one in "Haunted" tinted), and eight engraved plates (the four in "Carol" nicely hand-colored), the illustrations by John Tenniel, John Leech, Daniel Maclise, Richard

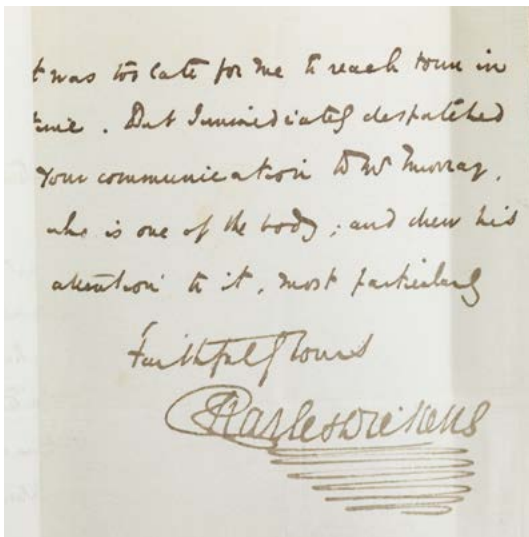


Doyle, and others. “Carol” with bound-in ALS FROM DICKENS dated 3 August 1842, and with two original green endpapers, one inscribed with a passage from Foster’s “Life of Dickens,” bound in at rear; “Chimes” with ALS from artist Richard Doyle dated 21 September [no year] bound in at front; “Cricket” with ALS from artist John Leech dated 17 July 1846; “Battle” with undated ALS from artist Daniel Maclise bound in; “Haunted Man” with ALS from artist John Tenniel to Dickens collector and bibliographer F. G. Kitton, dated 15 July 1896, bound in. Eckel 110-25; Smith II, 4-6, 8-9. ♦Spines slightly faded to a uniform medium brown (and front cover of “Haunted Man” just subtly sunned to olive brown), “Chimes” with faint foxing to engraved title opening, “Haunted Man” with light offsetting to printed title (as usual), other trivial imperfections, but A SPLENDID SET—clean and fresh internally (“Carol” being virtually pristine), and THE REMARKABLY CHARMING BINDINGS WITH NO SIGNS OF USE. \$78,000

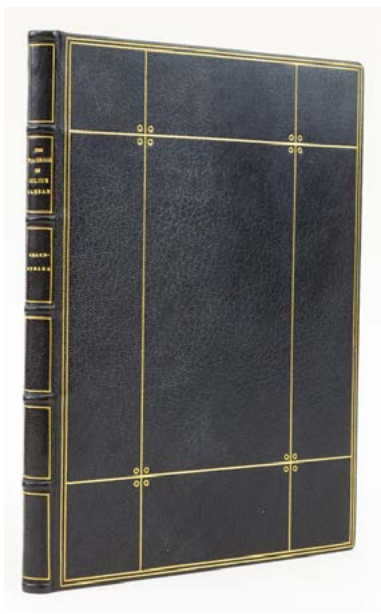


This is the ultimate bibliophile's set of Dickens' five Christmas books: first editions in especially fine condition, in authentic Cosway bindings by the creators of that style, and with an autograph letter, signed by Dickens or one of the artists who illustrated these works, bound into each volume. “A Christmas Carol,” the immortal story of how ghostly visitations finally inject the miserly Scrooge with the Christmas spirit, is called by Eckels “the greatest Christmas book from the pen of any man Artistically it was a pronounced success, and from a literary aspect, it has delighted millions of readers.” The work is not only finely written, but its sentiments had great appeal for Victorian taste. Our copy has all of the text first issue points listed in Smith and Eckel, but those bibliographers disagree as to whether yellow (Smith) or green (Eckel) endpapers have priority. William Todd distrusted all internal issue points

beyond uncorrected text, including color of the endpapers. He believed the most reliable way to determine priority of issue was by studying the location of the gilt wreath on the cover, which was stamped by a single machine. He says, “This desideratum is a single point, one encompassing all the others, and, if it is to be a sign of issue, the one last appearing in the course of manufacture.” The brass stamp with the cover design shifted to the left and developed imperfections as time went on, so Todd assigned priority to volumes with the most distance (14-15 mm.) between the right edge of the blind-stamped border on the left side of the cover, and the left-most extremity of the gilt wreath and with a perfect “D” in the author’s name within that wreath. By these criteria, our copy is a first issue. As an added bonus, our volume contains a letter written (and flamboyantly signed) by Dickens to Messrs. Curry and Co. concerning newspaper piracy of his works by “wholesale robbers.” The warm reception of “A Christmas Carol” prompted Dickens to launch a series of four further Christmas books. “The Chimes” was described by the author to his friend (and biographer) John Foster as striking “a blow for the poor,” while “The Cricket on the Hearth” presented domestic life in the ideal Victorian home. “The Battle of Life” is a love story with a happy ending (a Victorian rom-com for the holidays), and “The Haunted Man and the Ghost’s Bargain” finds another grumpy old man learning about the spirit of Christmas from a ghost. The illustrations for these works were done by some of the most popular artists of



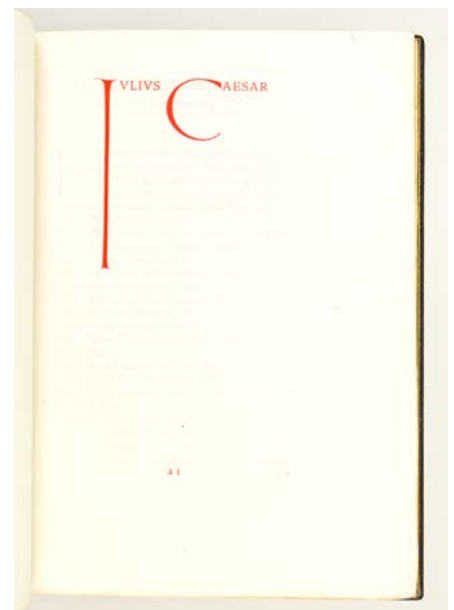
the day, including those whose letters are bound into volumes here: Richard Doyle (1824-83), who created the first cover and the masthead for "Punch"; John Leech (1817-54), well known for his political cartoons and humorous illustrations for "Punch"; Daniel Maclise (1806-70), whose professional life was devoted primarily to painting, especially portraits and historical scenes; and Sir John Tenniel (1820-1914), illustrator of "Alice in Wonderland" and "Through the Looking Glass." This set was splendidly bound by the masters of the Cosway binding: Riviere, Stonehouse, and Currie (for more on whom, see item #15, above). The portraits created by Miss Currie for this work show a maturing Dickens, from youthful idealism to successful middle age to gray eminence, and the festive decoration of the bindings virtually shouts "Merry Christmas" from the bookshelf. The portraits gracing Cosway-style bindings vary greatly in their level of achievement; Miss Currie's paintings are universally acknowledged as the very best. Finally, the condition of our set is so fine not even Scrooge himself could find fault with it. (ST18706)



44 (DOVES PRESS). SHAKESPEARE, WILLIAM. THE TRAGEDIE OF JULIUS CAESAR. (Hammersmith: Doves Press, 1913) 237 x 183 mm. (9 3/8 x 6 1/2") 3 p.l., 7-111, [1] (colophon) pp., [2] leaves (errata). ONE OF 200 COPIES on paper (and 12 on vellum). Excellent very dark blue crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on front turn-in), covers with double gilt fillet border, central panel simply framed with four gilt fillets, four circlets at the intersection of the lines, raised bands, spine compartments ruled in gilt, two with gilt lettering, gilt-ruled turn-ins, top edge gilt, other edges untrimmed. Printed in red and black. Front pastedown with morocco ex-libris of Austin Smith and engraved bookplate of Mary Priscilla Smith. Tidcombe DP-32; Tomkinson, p. 57. ♦ Binding with a little faint white residue from leather preservative, free endpapers with minor offsetting from turn-ins, but A VERY FINE COPY, clean, fresh, and bright internally, in an unworn binding. \$5,500

The dramatization of the assassination of the Roman emperor Julius Caesar and the defeat of the conspirators Brutus and Cassius at the Battle of Philippi, "Julius Caesar" is one of

four plays by Shakespeare that were printed at the Doves Press (the others are "Coriolanus," "Anthony and Cleopatra," and "Hamlet"). For the Doves edition, the text of the First Folio of 1623 was followed with 44 minor emendations, which are set out on slightly more than three pages following the end of the play. The Doves Press was founded in 1900 by Thomas James Cobden-Sanderson and Emery Walker to produce their ideal of the "Book Beautiful." Over the next 16 years, they produced 51 titles in which they 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." After the partnership ended acrimoniously, Cobden-Sanderson threw Walker's beautiful type into the Thames, so it could never be used by anyone else. The influence of Cobden-Sanderson's Doves Bindery is evident in the simple but elegant design executed by Douglas Cockerell's former pupils Francis Sangorski and George Sutcliffe; the binding is entirely appropriate and in beautiful condition. (ST17046b)



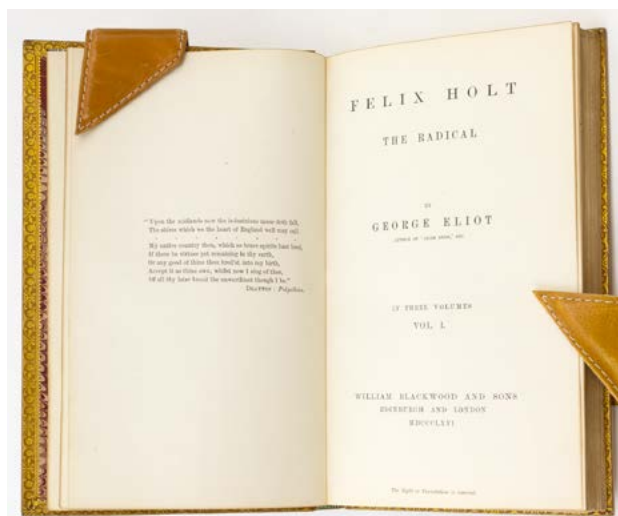
*George Eliot's Engrossing Sociological Narrative,
In Fine Riviere Bindings, and with Robert Hoe Provenance*



45 ELIOT, GEORGE, Pseudonym. [MARY ANN EVANS]. *FELIX HOLT THE RADICAL*. (Edinburgh and London: William Blackwood and Sons, 1866) 197 x 123 mm. (7 3/4 x 5 7/8"). **Three volumes.** FIRST EDITION. Very attractive late 19th century polished calf by Riviere & Son (stamp-signed on verso of front free endpaper), covers with triple gilt fillet border, rosettes at corners, raised bands, spines gilt in compartments with vase of flowers at center surrounded by small tools, leafy sprays at corners, one red and one green morocco label, turn-ins with floral gilt roll, marbled endpapers, top edges gilt. Front pastedowns with morocco bookplate of Robert Hoe. Baker & Ross A8.1. ♦ A hint of sunning to spines and to half-inch at head of rear cover of volume I, but AN ESPECIALLY FINE SET—the text clean, fresh, and bright, and the bindings unworn. **\$8,500**

This is the handsomely bound Robert Hoe copy of a celebrated three-decker centering on a political election during the Reform Bill controversies of the 1830s. It is atypical as the author's only political novel, but typical in that it presents an engrossing sociological analysis through a close scrutiny of

the provincial middle class. Characterized by Lord David Cecil as the first modern novelist, George Eliot (born Mary Ann Evans, 1819-80) brought to her work an impressive intellect that left a profound mark on the evolution of British fiction. After her, "the English novel would be not only the product of a sensitive observer and natural artist, but also the vehicle for ideas based upon a conscious rational philosophy." (Day) *The beautiful bindings by the leading English workshop Riviere and the sparkling condition here are characteristic of books from the collection of our earlier owner Robert Hoe (1839-1911), founding member and first president of the Grolier Club. According to Beverly Chew, Hoe's library was "the finest [America] has ever contained."*

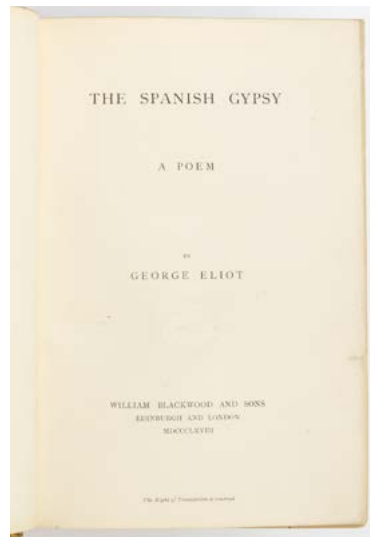


Hoe acquired illuminated manuscripts, early printing, French and English literature, and very fine bindings; when his library was sold in 1911-12, it fetched nearly \$2 million, a record that held until the Streeter sale more than 50 years later. If a book has the Hoe bookplate, one can be assured that it was chosen with discrimination and will almost certainly be in as fine a state of preservation as could be hoped for. (ST19003a)

*The Hoe Copy of "Much the Greatest Poem of Any Wide Scope . . .
Which has Ever Proceeded from a Woman"*

46 ELIOT, GEORGE, Pseudonym. [MARY ANN EVANS]. *THE SPANISH GYPSY*. (Edinburgh and London: William Blackwood and Sons, 1868) 220 x 148 mm. (8 5/8 x 5 3/4"). 3 p.l., 358 pp. (bound without the 8 pp. of ads at rear). FIRST EDITION. Very attractive late 19th century polished calf by Riviere & Son (stamp-signed on verso of front free endpaper, covers with triple gilt fillet border, rosettes at corners, raised bands, spine gilt in compartments with vase of flowers at center surrounded by small tools, leafy sprays at corners, one red and one green morocco label, turn-ins with floral gilt roll, marbled endpapers, top edge gilt. Front pastedown with morocco bookplate of Robert Hoe. Baker & Ross A9.1.a. ♦ Spine very lightly and evenly sunned, a little wear to top half-inch of front joint, other trivial imperfections, but still quite a fine copy—clean, fresh, and bright internally in a binding with few signs of use. **\$2,800**

Though known for her novels, George Eliot also wrote poetry that was much praised by her contemporaries. This blank verse play set during the Spanish Inquisition tells the story of a gypsy girl separated from her family and raised by Catholic Spanish

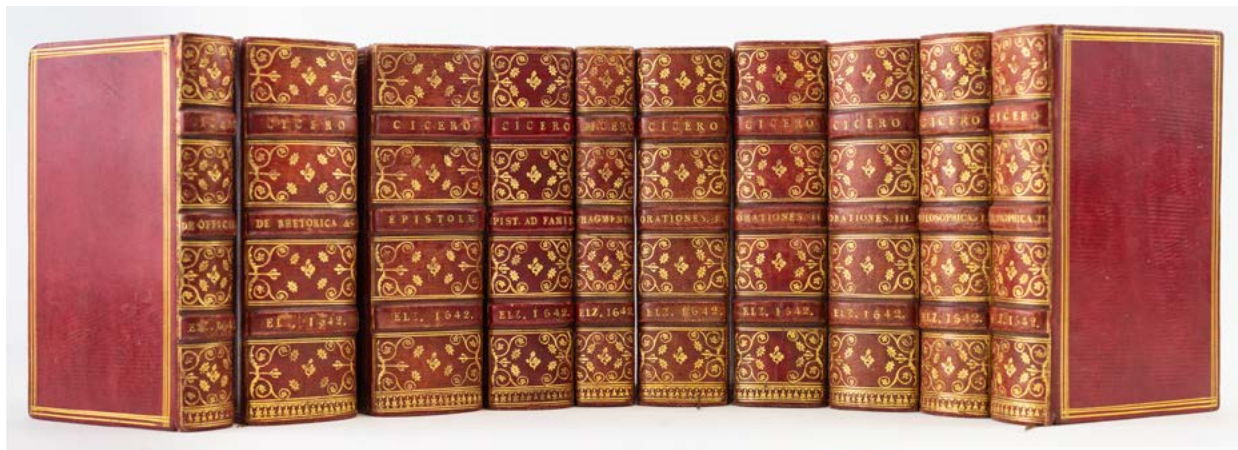


nobility, but who then forsakes her privileged life and aristocratic fiancé to succeed her father as leader of the gypsies. In a contemporary review, fellow novelist Henry James described it as "marvellously crafted, beautiful and imaginative," while Eliot's biographer Gordon Haight proclaimed it "undoubtedly much the greatest poem of any wide scope and on a plan of any magnitude, which has ever proceeded from a woman." Our copy is bound uniformly with the previous item, and like it comes from the eminent library of Robert Hoe. (ST19003b)



Ten Little Elzevirs, All in a (Charming) Row

47 (ELZEVIR IMPRINT). CICERO, MARCUS TULLIUS. OPERA. (Lugd[uni]. Batavorum [Leyden]: Ex Officina Elzeviriana, 1642) 133 x 75 mm. (5 1/4 x 3"). **10 volumes.** VERY PRETTY 18TH CENTURY RED MOROCCO, GILT, covers with French fillet border, raised bands with gilt lettering, spine compartments with central floral sprig framed with curling brackets terminating in ivy leaves, spray of daisies on either side, gilt turn-ins, marbled endpapers, all edges gilt. Frontispiece portrait and engraved title in "De Rhetorica," woodcut printer's devices on titles of other volumes, woodcut headpieces, tailpieces, and decorative initials. Engraved title with contemporary ink signature of "Arn. [illegible due to ink blot]"; another title page with evidence of removal of early inscription; four titles or flyleaves with 18th century ink signature of "Nicoll"; two volumes with two or three marginal notations in an 18th century hand. Willems 535; Rahr 530; Schweiger II, 106; Dibdin I, 400; Brunet II, 8; Graesse II, 157. ♦ A couple of

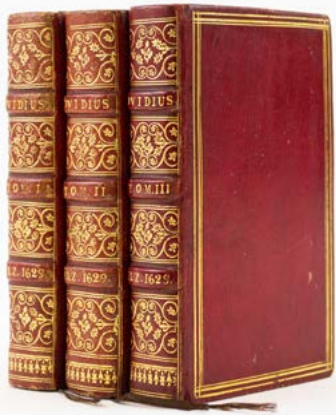


rust spots in one volume, occasional mild foxing or faint corner creases, other insignificant defects, but very close to fine internally. Spines a bit sunned and slightly rubbed, minor wear to joints, boards with trivial chafing and soiling, but none of these problems of significance, and the delightful set very well preserved and making an especially pleasing appearance on the shelf. \$4,500

This is a particularly pleasing set of what Dibdin deems "a very beautiful and correct edition" of Cicero. Dibdin states further that "bibliographers . . . dwell with rapture on the beauty of the paper and brilliancy of the type; and critics allow that its correctness is equal to its beauty." Louis Elzevir began the family publishing dynasty in the 1580s, when he set up as a bookseller and



publisher in Leyden. Five of his seven sons became printers; the most distinguished of these was Bonaventure (1583-1652), who opened his Leyden press in 1608, and took his nephew Abraham into partnership in 1626. The press enjoyed its greatest success during their nearly 30-year collaboration, becoming especially noted for their fine editions of the classics, as here. Britannica notes that "their small editions in 12mo, 16mo and 24mo, for elegance of design, neatness, clearness and regularity of type, and beauty of paper, cannot be surpassed." The bibliographers are unanimous in their praise of this sought-after "Works" of Cicero. And these 10 exceptionally pretty volumes would enhance a small space on any library shelf. (ST18989b)



48 (ELZEVR IMPRINT). OVID. OPERA. (Lugd[uni] Batavorum [Leyden]: Ex Officina Elzeviriana, 1629) 120 x 71 mm. (4 3/4 x 2 3/4"). **Three volumes.** Edited by Daniel Heinsius. First Elzevir Edition. VERY CHARMING 18TH CENTURY RED MOROCCO, GILT, covers with French fillet border, raised bands with gilt lettering, spine compartments with central floral sprig framed with curling brackets terminating in ivy leaves, spray of daisies on either side, gilt turn-ins, marbled endpapers, all edges gilt. Title page of first volume with engraved ornate frame containing a tondo portrait of Ovid at head, woodcut printer's device, and decorative initials. A few leaves printed in red and black. Willems 317; Rahir 288; Dibdin II, 266-67; Brunet IV, 272 ("bonne édition"); Graesse V, 70. ♦Spine of first two volumes a bit sunned and very lightly rubbed, boards with trivial soiling and chafing, but the very prettily decorated unrestored bindings bright with gilt and still altogether pleasing. First volume with tiny hole to first leaf of text, volumes I and

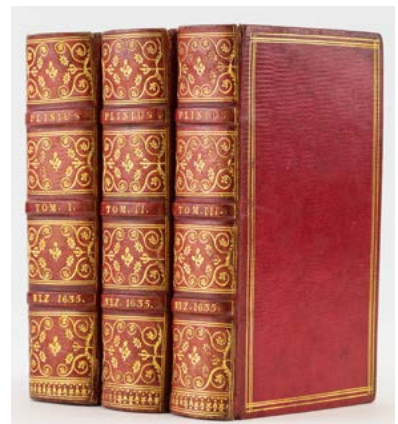
II with head margin of A1 trimmed away (doubtless to remove previous owner inscription), affecting headline in volume I and a handful of words in volume II, title page of volume III similarly trimmed with no loss and with later repair, third volume with narrow margin at the top (an occasional headline cut into); possible to imagine a finer copy internally, but nothing here to distract significantly from the pleasure the set provides. **\$2,250**

This is a delightful copy of the first Elzevir printing of Ovid, a new recension by Daniel Heinsius based on the 1578 Plantin edition and with notes at the end of each of the three volumes. The leading scholar of the Dutch Renaissance, Heinsius (1580-1655) was a professor of Greek, director of the library at the University of Leyden, and a prolific editor of Greek and Latin classics acclaimed by scholars all over Europe. Having this finely printed Ovid in such charmingly decorated antique bindings sets the present copy apart in quite an engaging way. (ST18989a)



The Only Elzevir Edition, and One of the Press' Masterpieces

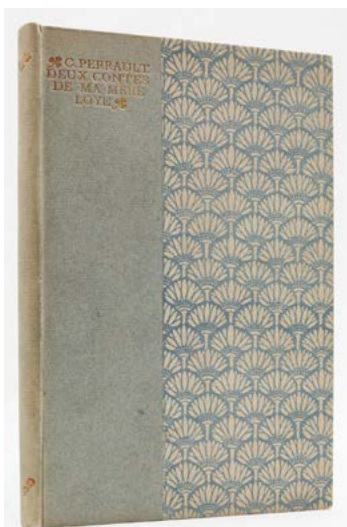
49 (ELZEVR IMPRINT). PLINIUS, CAIUS SECUNDUS (PLINY THE ELDER). HISTORIAE NATURALIS. (Lugduni Batavorum [Leyden]: Ex Officina Elzeviriana, 1635) 127 x 70 mm. (5 x 2 3/4"). **Three volumes.** Edited by Jean de Laet. VERY PRETTY 18TH CENTURY RED MOROCCO, GILT, covers with French fillet border, raised bands with gilt lettering, spine compartments with central floral sprig framed with curling brackets terminating in ivy leaves, spray of daisies on either side, gilt turn-ins, marbled endpapers, all edges gilt. Woodcut headpieces, tailpieces, and initials (some of them historiated), engraved title page in first volume, printer's device in second and third volumes, author's medallion portrait facing the beginning of the text. Willems 428; Rahir 420-21; Dibdin II, 323-24. ♦Spines gently and evenly sunned, joints a little rubbed (one with a thin crack beginning at the top), boards with trivial soiling; occasional mild foxing, but a nearly fine copy, clean and fresh internally, in equally well-preserved, and pleasing bindings. **\$2,500**



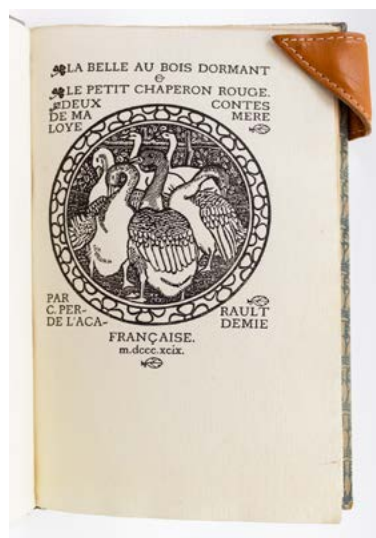
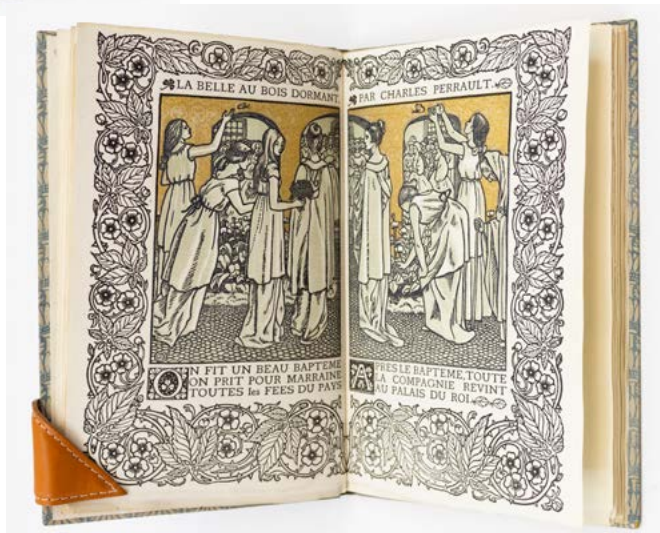
This is the only Elzevir edition of one of the great works of antiquity and, according to Willems, one of the masterpieces of the famed Dutch press. In the same vein, Dibdin tells is that "its beauty is a theme of extraordinary commendation by the



French bibliographers." Pliny the Elder's famous "Natural History" is an encyclopedic compendium, in 37 books, of ancient knowledge, particularly about animals, vegetables, and minerals. However, the author, an admiral of the Roman fleet who died in the eruption of Vesuvius (79 A.D.), does not confine himself to studying only the natural world, but also collects information on human inventions and institutions, ranging widely over the arts and sciences. His section on painting, for example, is a key source for our understanding of ancient frescos, while his four geographical books preserve a great deal of topographical and sometimes historical information. Our Belgian editor Jean de Laet (d. 1649) was not only a classical scholar, but also a geographer who wrote a number of important works in his field on topics ranging from Brazil to Persia to Belgium itself. If the bindings here are not irresistible, they come very close to being so. (ST18989d)



50 (ERAGNY PRESS). PISSARO, LUCIEN, Illustrator. PERRAULT, CHARLES. DEUX CONTES DE MA MERE L'OYE: LA BELLE AU BOIS DORMANT & LE PETIT CHAPERON ROUGE. (London: Eragny Press, 1899) 200 x 130 mm. (7 3/4 x 5"). 38, [2] pp. ONE OF 220 COPIES ON PAPER (and four copies on vellum). Publisher's original blue printed paper boards. FOUR FINE WOODCUTS BY LUCIEN PISSARRO, ONE AN EXQUISITE DOUBLE-PAGE WOODCUT IN GOLD, LIGHT GREEN, BLACK, AND WHITE SURROUNDED BY AN INTRICATE WOODCUT BORDER AT BEGINNING OF TEXT (the others a circular cut on title and at end and a full-page cut of Little Red Riding Hood and the Wolf), delicate woodcut initials, all by Lucien and Esther Pissarro. Urbanelli, p. 121; Ransom, p. 262; Tomkinson, p. 62. ♦Spine lightly faded, a sprinkle of faint foxing to one corner of last two leaves, but AN ESPECIALLY FINE COPY, clean, fresh, and bright internally in a binding showing virtually no wear and only a trace of the soiling usually found with this title. \$2,500



This is a particularly fine copy of an immensely charming French version of "Sleeping Beauty" and "Little Red Riding Hood"; it was the fifth product of the Eragny Press and an important early artistic (though not financial) success. 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 Eragny books were especially renowned for their printing of color wood engravings, and the beautiful results of the Pissarros' work in this respect can be seen here. The paper-over-boards bindings used by the press were all fragile and easily soiled, so to find a volume as well preserved (inside and out) as this one is unusual. (ST18147)

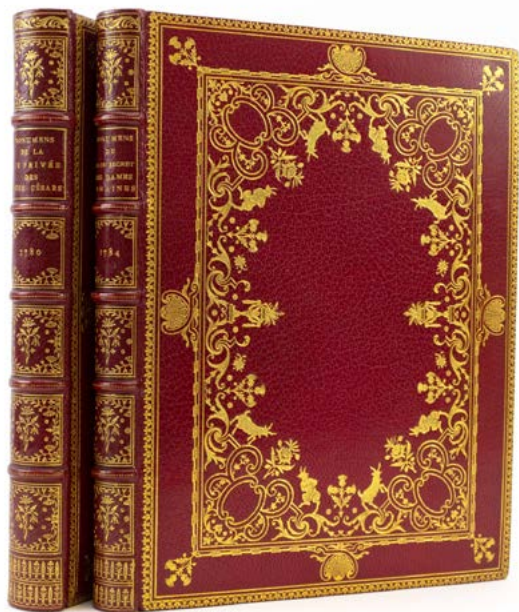
51 (FORE-EDGE PAINTINGS). A VERY ATTRACTIVE GROUP OF CAREFULLY SELECTED BOOKS WITH FINELY EXECUTED FORE-EDGE PAINTINGS. (Most late 18th to mid-19th century.) Most in attractive contemporary morocco. Prices start at \$600

In addition to items #32 and #67 in this catalogue, we will have a selection of volumes adorned with fore-edge paintings in our booth. You can see our full stock of fore-edge paintings on our website, <http://www.pirages.com>, by clicking "Browse" in the Navigation Bar at the top of the page, and then selecting "Fore-Edge Paintings" in the list that appears. [or live link to here: https://www.pirages.com/searchResults.php?category_id=692&action=browse&orderBy=].



Sexual Excesses of the Romans, Cloaked in Elegant Bindings by Cuzin

52 (FRENCH ILLUSTRATED BOOKS - 18TH CENTURY, EROTIC). (BINDINGS - CUZIN). [HANCARVILLE, PIERRE-FRANCOIS HUGUES D']. MONUMENS DE LA VIE PRIVÉE DES DOUZE CESARS. [with] MONUMENS DU CULTE SECRET DES DAMES ROMAINES. (Caprées [i.e., Nancy]: Chez Sabellus, 1780, 1784) 256 x 190 mm. (10 x 7 1/2"). **Two volumes.** FIRST EDITIONS, FIRST PRINTINGS (11 lines on title page and long "s" in text) with these Illustrations. BEAUTIFUL 19TH CENTURY RED MOROCCO, GILT IN THE ROCOCO STYLE, BY CUZIN (stamp-signed in gilt on front turn-ins), covers with a gilt-ruled border featuring rocaile motifs at the sides and a floral spray at each corner, elaborate inner frame of strapwork interwoven with scrolling acanthus, drawer-handle tools, flower garlands, and several special tools, including satyrs, mountain goats, insects, and large vases of flowers, raised bands, compartments with gilt lettering or a central floral sprig surrounded by a frame of leaves and flowers, turn-ins with intricate gilt lace roll-tooling, all edges gilt. WITH A TOTAL OF 102 EROTIC PLATES by Denon (each volume with a frontispiece and 50 plates), plus an engraved title in volume II. Front pastedowns with ex-libris of Léon Gambetta. Cohen-de Ricci 474-75. ♦Light offsetting from illustrations, paper in both volumes perhaps lightly pressed (but not washed), FIRST VOLUME with the faint stain from a ribbon marker (now gone), one plate slightly toned and with two very small repairs to margin, otherwise IN FINE CONDITION; paper in volume



It slightly toned and with occasional small spots and light stains, but still excellent. None of this significant because THE GLORIOUS BINDINGS LUSTROUS AND UNWORN. \$11,000

Despite their scholarly titles, which promise scenes from the private lives of the 12 Caesars and secrets from an ancient Roman cult, these are among the most famous erotic books of the 18th century. In the first volume, the 12 Roman emperors from Julius Caesar to Domitian are depicted engaged in a panoply of intimate acts, beginning with Julius Caesar's liaison with King Nicomedes IV of Bithynia, which led his enemies to dub him "Queen of Bithynia." We see what Caesar's heir Augustus was willing to do in order to succeed his great-uncle, and his later sexual excesses as emperor, including incest. Antony and Cleopatra are relatively demure compared to the orgies of Caligula, Nero, and Claudius' wife, Messalina. The "Secret Cult of Roman Women" examined in the companion work is devoted to the fertility god Priapus and his phallic symbols, with guest appearances by assorted satyrs, nymphs, and Bacchantes. The images are white-on-black, to resemble sculptured wall medallions, and claim to be based on ancient carvings; however, Cohen-de Ricci informs us that, while the text

is evidence of d'Hancarville's erudition, the illustrations are entirely the result of his (libertine) imagination. Art historian Pierre-François Hugues, Baron d'Hancarville (1719-1805) established himself in the world of antiquarians when he helped William Hamilton acquire the impressive Porcinari collection of Etruscan, Greek, and Roman antiquities that would subsequently be purchased by the British Museum. He then supervised the production of four sumptuous volumes of engravings documenting the collection. He seems to have undertaken the present work for his own amusement. A later issue of the second title facetiously attributed publication to the Imprimerie de Vatican (the Church had, of course, put it on the Index of Prohibited Books). According to Cohen-de Ricci, this is the first and most desirable printing, identifiable by 11 (rather than 10) lines of text on the title page of the first work, and by the use of the f-like "long s" in both volumes. The especially splendid bindings by Francisque Cuzin (1836-90) nod to the Rococo bindings of the 18th century and to the risqué subject matter, with satyrs cavorting about the

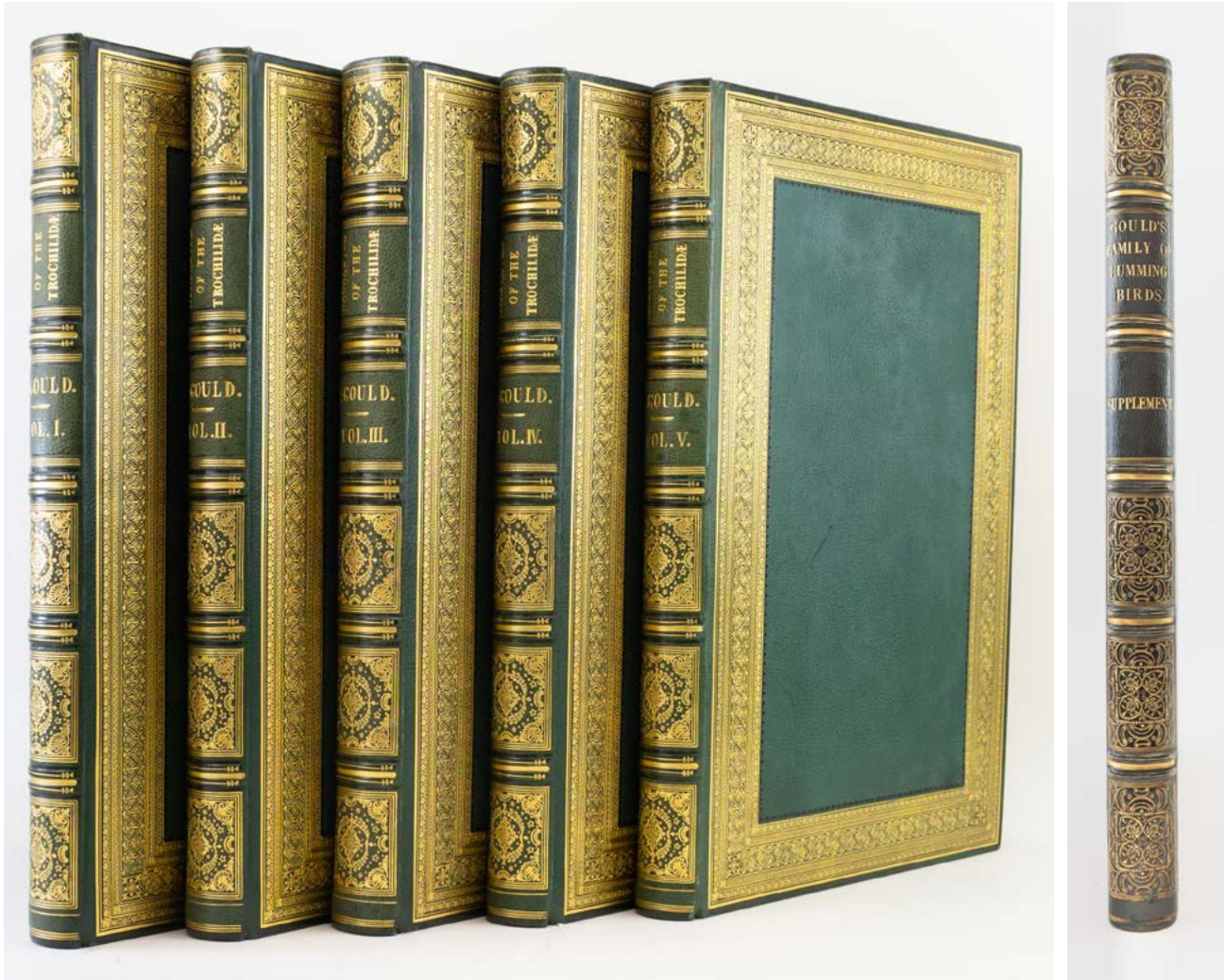


elegant frame. Cuzin opened his Paris workshop in 1855, and soon made his name among bibliophiles of that city with his exquisite bindings, establishing what was called the "Cuzin style." Devauchelle says that this style was copied by Cuzin's colleagues, but was never equalled. Cuzin was not a gilder, but employed some of the best in the trade to execute his graceful designs, among them Marius Michel père, Wampflug, Maillard, and Cuzin's eventual successor, Émile Mercier. Our copy was once in the library of the distinguished French statesman Léon Gambetta (1838-82), one of the founders of the Third Republic, who served as president of the Chamber of Deputies. (ST17950)



*An Exceptionally Fine Copy of Gould's Masterful "Humming-Birds,"
An "Incomparable . . . Feast of Beauty and Source of Wonder"*

53 GOULD, JOHN. A MONOGRAPH OF THE TROCHILIDAE, OR FAMILY OF HUMMING-BIRDS. [with] SUPPLEMENT . . . COMPLETED AFTER THE AUTHOR'S DEATH BY R. BOWDLER SHARPE (London: Printed by Taylor & Francis and published by the author; Henry Sotherna & Co., 1849-61; 1880-87) 560 x 370 mm. (22 x 14 1/2"). **Six volumes, including the supplement.** FIRST EDITIONS. IMPRESSIVE LATE 19TH CENTURY GREEN MOROCCO, GILT, covers with wide frames composed of palmette and Greek key rolls, raised bands, spine compartments heavily gilt, with scallop shell cornerpieces and large central arabesque surrounded by small tools,



gilt lettering, turn-ins with gilt tulip roll, glazed yellow endpapers, all edges gilt (supplementary volume bound similarly, though not identically in green morocco from the period). WITH 418 FINELY HAND-COLORED PLATES (360 in the first work; 58 in the Supplement), many heightened with gold leaf and other luminescent substances. Front pastedown with engraved armorial bookplate of Cecil George Savile Foljambe and with label of the Library of the Carnegie Museum in Pittsburgh dated 1910. Anker 177, 182; Ayer/Zimmer, p. 258, 263; Sitwell, "Fine Bird Books" 102; Wood 365. ♦Spines evenly sunned a shade lighter than boards, a touch of rubbing to extremities (supplementary volume with just a bit more wear), mild foxing to introductory leaves, other very trivial imperfections, but AN EXTRAORDINARILY FINE COPY, clean, fresh, and bright internally, with VIVID IRIDESCENT COLORS, in beautiful bindings with few signs of wear. \$235,000

Complete with the posthumous supplement, this is an especially handsome copy of what Sitwell calls an "incomparable catalogue and compendium of beauties" that is Gould's "masterpiece, and must ever remain a feast of beauty and a source of wonder." He is not overstating the case, and anyone who turns the pages of this work from beginning to end can only come away enchanted. It is so beautiful as to seem almost therapeutic. Hummingbirds were the favorite avian subject of



British ornithologist John Gould (1804-81), who admits in the preface here to daydreaming about the species and being carried away "to their native forests in the distant country of America" in his dreams at night. A trained taxidermist who served as the official "bird-stuffer" of the Zoological Society, Gould accumulated a personal collection of 1,500 mounted specimens of hummingbirds which he displayed at the 1851 Great Exhibition at the Zoological Gardens in Regent's Park. There, they were viewed by more than 80,000 visitors, including

Queen Victoria, who was enchanted, and wrote in her diary, "It is impossible to imagine anything so lovely as these little Humming Birds, their variety, and the extraordinary brilliance of their colours." DNB says that it was those same specimens that provided models for the larger-than-life-size images in the present work, their magnificence captured in vivid colors, and their "brilliant natural iridescence . . . portrayed by the application of gold leaf." Sitwell notes that "a new technical process, which was the result of long experiment, had to be invented in order to portray their metallic plumage." The effect is almost startling in its pleasure, and surely represents the most successful application of a decorative metallic substance to any natural history book ever printed. Sitwell rightly says that the plates generally depict the birds "darting or hovering near their appropriate flowers," often orchids "that are hardly less gorgeous than the humming-birds." One of the very special pleasures of the hummingbird volumes is the way the designers and artists have coordinated the colors of the particular species with the colors of the plants with which they interact: pink with pink, lavender with lavender, red with red. Partly because of this and partly because hummingbirds are so generally appealing, nearly every one of 418 plates here is a winner—if someone had to choose two or three dozen of them to highlight, it would be a difficult task, because such a large number of captivating images would have to be omitted. Nearly every bird glows with iridescence, and page after page is simply, utterly, and breathtakingly beautiful. Gould finally got to see a living hummingbird in its natural habitat on a visit to the United States, and in the description here for the ruby-throated hummingbird recalls, "With what delight did I examine its tiny body and feast my eyes on its glittering plumage." This remark provides a sample of Gould's text: it is scientific in providing information about how the pictured bird is distinguished from other members of its genus, where it is found, how it interacts within its natural and human context. But it is far from a dry, scientific discourse; instead it is rather interesting, conversational, enthusiastic, and narrative, especially when recounting his actual in-person experiences with the various species he describes. Gould had begun work on the supplement describing the hummingbirds that had been discovered since his monograph first appeared in the 1870s, and had completed most of the drawing for the plates before his death in 1881. Gould's fellow ornithologist and long-time collaborator Richard Bowdler Sharpe (1847-1909) of the British Museum zoology department stepped in to finish the job. He wrote the text, and brought in William Matthew Hart (1830-1908), who had been doing hand coloring for Gould since 1851, to complete the plates. When working on the original hummingbird monograph, Gould had put Hart in charge of coloring the pattern plates for the other colorists to copy. While single volumes and sets of the first five volumes appear on the marketplace with some regularity, many lack the Supplement; to find both first editions in decorative contemporary (and complementary, if not matching) morocco in the fine condition seen here is especially good fortune. (Lhi21153)





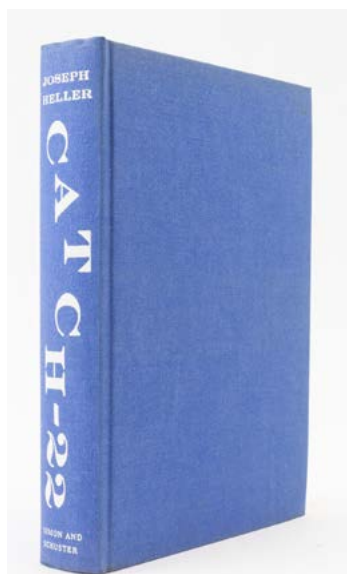
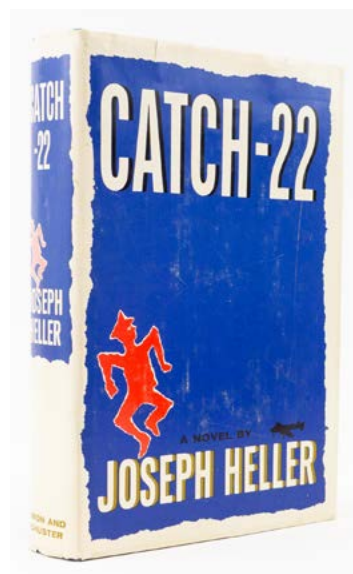
54 (GUILD OF WOMEN BINDERS, Publisher). FELL, H. GRANVILLE, Illustrator. *THE SONG OF SOLOMON*. (London: [Printed by William Clowes and Sons for] Guild of Women Binders, 1897) 295 x 220 mm. (11 1/2 x 8 3/4"). 2 p.l., 16 pp. No. 62 OF 100 COPIES on Japanese vellum. Publisher's cream buckram, gilt titling stamped to upper cover. With decorative initials and other ornaments in the text, extra illustrated title page, frontispiece, endpiece, and 12 FULL-PAGE PLATES after pencil drawings in the Art Nouveau style, all by Fell and all with original tissue guards. Verso of final leaf with evidence of removal of pasted-on material, perhaps a bookseller's ticket. ♦ Cloth slightly soiled (as almost inevitable with white buckram) and with one-inch tear near head of front joint, the tips of three corners exposed, other negligible imperfections, but entirely clean and fresh internally, and in a binding showing only minor signs of use. **\$1,100**

Printed for the Guild of Women Binders on luxury paper and beautifully illustrated by Granville Fell, this volume was published expressly to be bound by one of the Guild's artisans, but our Cinderella copy never made it to the ball.

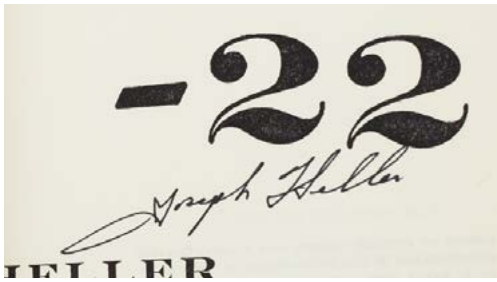
Nevertheless, this copy is from a special edition, apart from, and superior to, the "regular" printing issued in the same year by Chapman and Hall. It is possible that our volume was bound by a Guild trainee at the Hampstead Bindery, the other bibliopegic venture of Guild founder Frank Karslake (for more on both, see items # 21 and #22, above). According to Tidcombe, "Karslake liked special copies of books that sold for a higher price," and this is one of nine titles he had "printed for the Guild on Japanese vellum" for binding by a Guild member in the distinctive style that made their reputation. (ST18726)



55 HELLER, JOSEPH. *CATCH-22*. (New York: Simon and Schuster, 1961) 220 x 150 mm. (8 5/8 x 5 3/4"). 443 pp. FIRST EDITION, First Printing. Publisher's blue cloth, white lettering on smooth spine. In the original illustrated dust jacket. Housed in a modern red morocco-backed clamshell box. Title page SIGNED BY HELLER in ink. ♦ A pristine volume in a bright, pleasing dust jacket. (The jacket with one-inch tear to fold at front joint neatly repaired on verso, one other quite small closed tear to top of front panel, front cover lightly chafed, slight fraying at spine ends and minor wrinkling at bottom of back panel.) **\$11,000**



This is an excellent signed copy of Heller's modern classic on the absurdity of war, often hailed as one of the most important novels of the 20th century. Based on Heller's own first-hand experiences as a member of the U.S. Air Force in WWII, the story revolves around bombardier Captain John Yossarian and his desperate efforts to keep himself alive by avoiding bombing runs. As noted by Britannica, "The 'catch' in Catch-22 involves a mysterious Army Air Forces regulation which asserts that a man is considered insane if he willingly continues to fly dangerous combat missions but that if he makes the necessary formal request to be relieved of such missions, the very act of making the request proves that he is sane and therefore ineligible to be relieved." Although the story takes place during the Second World War, the novel is largely a commentary on the Cold War and McCarthyism, and its anti-war message especially resonated with young people coming of age during the Vietnam War era. Joseph Heller

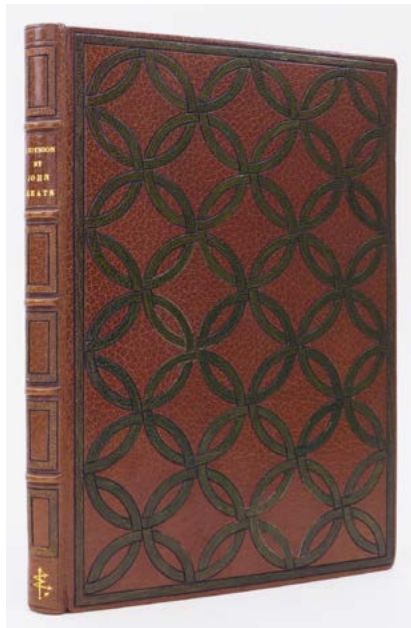


(1923-99) wrote several novels, short stories, and plays, but "Catch-22" remains his best-known work. This copy is especially desirable for its very attractive condition and the presence of the author's signature on the title page. (ST17829)

***"A Thing of Beauty" with Extraordinary Illuminations on Every Page by Rachel Gribillac
And with a Flamboyant Binding to Match by Marie de Jouvencel***

56 (ILLUMINATED BOOKS). (BINDINGS - MARIE DE JOUVENCEL). (ELSTON PRESS). KEATS, JOHN.

ENDYMION: A POETIC ROMANCE (New Rochelle, New York: Elston Press, 1902) 240 x 165 mm. (9 1/2 x 6 3/4"). 4 p.l., 115, [2] pp. ONE OF 160 COPIES. HANDSOME MOSAIC CHOCOLATE BROWN CRUSHED MOROCCO, BY "MYRIAM" [Marie de Jouvencel] (stamp-signed on front turn-in), covers with inlaid border and repeating rows of interlocking circles in green morocco, raised bands, spine compartments with inlaid light brown frame, gilt titling, stylized monogram ("E L"?) formed by gilt arrows at foot of spine, GREEN MOROCCO DOUBLURES inlaid with two brown morocco frames (lobed at head and foot) and brown morocco circlets containing a blind-tooled and inlaid brown morocco flower at each corner, green silk free endleaves, marbled flyleaves, top edge gilt, other edges untrimmed. CHARMINGLY ILLUMINATED THROUGHOUT BY RACHEL GRIBILLAC, with added double page pictorial title on front flyleaves, the decorative lettering within architectural frames with medallions at head featuring Endymion and his lover the Moon Goddess, putti on clouds at lower fore-edge corners, engraved title page decoration and woodcut initials by H. M. O'Kane hand-colored, EVERY PAGE WITH INHABITED HALF (or sometimes quarter) BORDER depicting the events and characters described in the poem, among them shepherds, fauns, nymphs, putti, gods, goddesses, and sea creatures, and WITH A FULL-PAGE MINIATURE of the Moon Goddess gazing down at a sleeping Endymion. ♦Spine evenly sunned to a slightly lighter shade of brown, a hint of bowing to boards, corners



faintly rubbed, a touch of browning to untrimmed edges, but A VERY FINE COPY, clean and fresh internally, the paintings with vibrant colors and bright gold, and the binding virtually unworn. \$19,500

Keats' immortal phrase "A thing of beauty is a joy forever" opens this poem and describes the book that presents it: an attractive printing from a leader in the American private press movement in an intricately inlaid binding and with delightful illumination illustrating the story of a young shepherd beloved by the goddess of the moon. Founded by Clarke Conwell in 1900, the Elston Press printed some 20 books between 1900-04 and helped to reestablish the hand printing press in America. At first showing the influence of William Morris, the press soon took on its own distinctive appearance and became the most successful of the private American presses that emerged at the turn of the century. Franklin calls the work of this press "truly fine" and reflecting "the skill and taste which make good books";



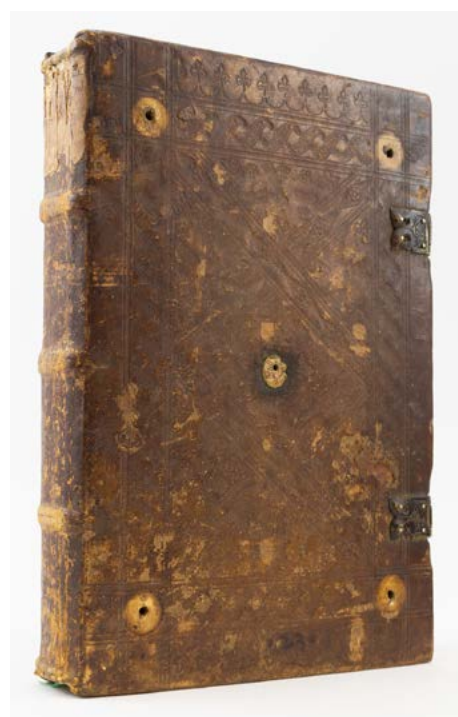


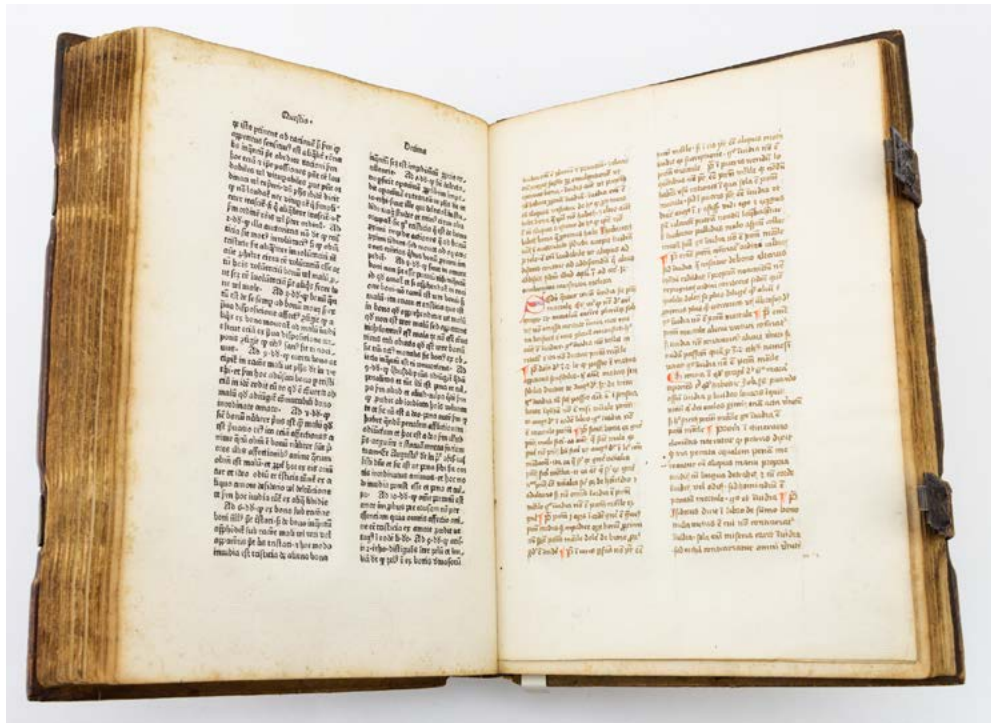
he is especially impressed with the excellent handmade paper. The fine paper and generous margins, plus the imaginative subject matter, made this book a superb choice for an illuminator, and our artist has taken full advantage of each available blank space to bring the tale from classical mythology to life. In addition to idyllic pastoral scenes, she shows us Endymion's adventures under the sea, in which he rescues a sea-god trapped by the witch Circe, encounters Neptune in his palace, and rides a sea monster. Endymion also takes to the air, on a giant eagle sent by Jupiter and on a winged steed provided by Mercury. The gods Phoebus, Apollo, Diana, and Pan also flit through the margins, along with Bacchus and his bacchantes, the Nine Muses, and assorted nymphs, fauns, and demi-gods. Venus and her human lover Adonis appear, to support the goddess-and-mortal relationship between Cynthia the Moon and her beloved Endymion. We have not been able to discover any information or other works by our artist,

Rachel Gribillac, but her style suggests that she was a talented and enthusiastic amateur skilled in the application of gold and with an eye for whimsical details. The artist makes clever use of the narrow vertical and horizontal spaces by balancing lush greenery and fluffy clouds with stylized organic elements and lines that add structure to the composition, with brightly hued robes to pull the eye toward the central figures. Each illustration is also heightened with gold in some way—from delicate gilt accents to gold grounds etched with patterns—adding an element of luxury and sophistication to this work. Though unrecorded by Flety or Duncan & De Bartha, the binder Marie de Jouvencel, who signed herself Myriam, appears in several auction records describing beautifully inlaid bindings, including one quite similar to the present design (only executed in blue and red) that was owned by binding connoisseur Maurice Burrus. She did work for the Mabilde bindery, which executed bindings for Paul Bonet, and seems to have been active in France in the 1920s and 1930s. It is possible that our illuminator was also French, and that the illumination and binding were done at about the same time. (ST17129-001)

The Excessively Rare Editio Princeps of Aquinas' Most Substantial Work on Evil, Not Traced at Auction, Just One Copy Recorded in North American Libraries

57 (INCUNABULA). THOMAS AQUINAS. *QUAESTIONES DISPUTATAE DE MALO*. ([Cologne]: Arnold Ther Hoernen, [ca. 1475]) 300 x 205 mm. (11 3/4 x 8"). [177] leaves, including final three blanks, 175 as originally printed, and **with leaves M5-6 supplied in a very careful contemporary hand on slightly smaller paper**. EDITIO PRINCEPS. Contemporary blind-stamped pigskin, perhaps Viennese, outer frames of covers decorated with a row of pointed cresting ending in trefoils at head and foot, floral tools along the sides, inner frame with repeating tangent scrolls showing the word "maria" or "marian," center panel crisscrossed with diagonal stripes decorated with lozenges inhabited by flowers, the spaces between with filled multiple floral and botanical tools, the number "23" written in ink at foot of upper board, raised bands, spine with an old paper label with ink lettering, lacking the original bosses but with catches, clasps, and leather straps, the lack of pastedowns allowing us to see the original creamy white of the pigskin, the wood grain of the boards, the channels for the bands, and other elements of the binding construction (small older patch to leather at fore edge of lower board). Printer's shield device containing his initials printed in red in colophon. Incipit and colophon printed in red; margins with several contemporary annotations in ink. Goff T-174; BMC I, 205; ISTC it00174000. For the Binding: Goldschmidt 4 (illustrated in vol. II, Pl. III). ♦ Covers with numerous abrasions and scars, spine rather rubbed, with

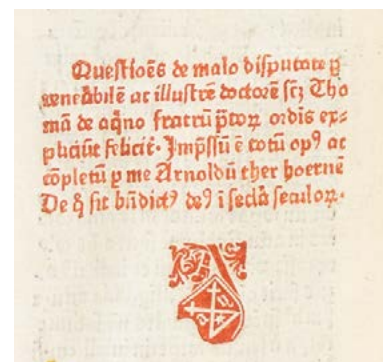




small loss to head and tail (as well as paper label), but the binding still very secure and with plenty of antique appeal; edges of first two leaves quite browned and a little tattered, most of the contents with a thin dampstain along edge of top margin, scattered faint foxing and browning around edges, a couple minor marginal stains, but on the whole the contents quite clean and fresh, and with very comfortable margins. \$19,500

This is the extraordinarily rare first printing of St. Thomas Aquinas' significant work on the question of evil, from one of the first printers in Cologne. One in a series of in-depth treatises known as "Quaestiones Disputatae" ("Disputed

Questions"), the present substantial "De Malo" ("On Evil") originated as a series of oral debates during Aquinas' tenure at the University of Paris (1263-72?), later recorded in manuscript form. According to the preface to a 2001 edition from Oxford University Press, it is considered "Aquinas' most mature thinking on goodness, badness, and human agency. Together with the second part of the 'Summa Theologiae,' it is one of his most sustained contributions to moral philosophy and theology. Aquinas examines the full range of questions associated with evil: its origin, its nature, its variety, its relation to good, and its compatibility with the existence of an omnipotent, benevolent God." In this discussion, Aquinas uses Scriptures and the writings of St. Augustine to bolster his arguments, but he also relies frequently on Aristotle, referred to as "the Philosopher." Aquinas (ca. 1227-74) is considered, with Augustine, the most influential theologian in the history of the Western Church. He always sought in his writings to demonstrate that reason and revelation are compatible sources of truth, and his books are no less important to philosophy than to theology. The continued relevance of the present work is such that new editions and translations continue to be produced in the 21st century. But our first appearance in print of "De Malo" appears to be the only separate incunabular edition of the work. Following only Ulrich Zel, the printer Arnold Ther Hoernen (d. 1484) was the second to ply his trade in Cologne, producing something like 120 titles between 1469 and 1482. Ther Hoernen introduced important innovations, first and foremost being the numbering of pages in books (although ours is unnumbered). And, at a time when most publications comprised the works of long-dead authors, Ther Hoernen had the bright idea to reach out to a living author (Werner Rolewinck) to arrange to print his writings regularly. This type of relationship has proved profitable for publishers and writers from the 15th century to the present day. A charming attribute of our volume is the presence of a contemporary manuscript bifolium, carefully transcribed from another copy of the work and inserted here to replace the two leaves (M5 and M6) that, being the center bifolium in a 12-leaf quire, had either been accidentally omitted by the printer (the more likely case) or had come loose from the binding. The supplying of missing 15th century text leaves with manuscript is not uncommon, and especially



when it involves a book of the greatest rarity—like this one—it can almost be considered a positive: consider these handwritten lines like evocative annotations, as they conjure up an image of a scribe carefully replicating text in a workshop under the gaze of an irked printer. Or more likely, the bifolium was perhaps harvested from an existing manuscript, since it is on different paper and especially because it has rubrication that are not present elsewhere in the volume. The binding here bears a general resemblance to one in the Goldschmidt collection done ca. 1475 by the Viennese binder Matthias, identified by that name appearing on a scroll

tool on the binding (see volume II, Plate III). Our binding shares with the Matthias binding two design features that Goldschmidt says “are strictly typical of Vienna bindings and are not to [his] knowledge found elsewhere”: the “row of pointed cresting ending in trefoils at the top and bottom only and not down the sides” and the diapering of the central panel by wide, decorated diagonal stripes. Another common feature is the frame of tangent scrolls enclosing the central panel on our front cover. This is a remarkably rare book, especially because of its importance: RBH records no copies of our editio princeps at auction, and ISTC locates just eight copies, one in North America (and one each in seven other countries). (ST18851-17)

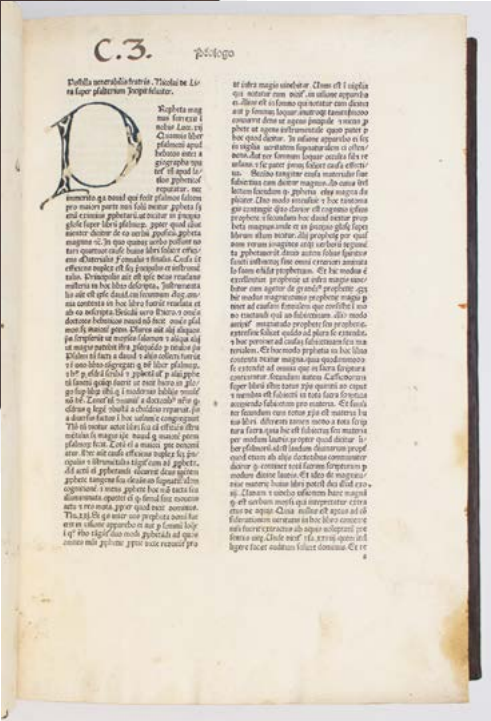
*An Attractively Rubricated Copy in Excellent Condition
Of an Uncommon Early Mantuan Printing*



58 (INCUNABULA). NICOLAUS DE LYRA. POSTILLA SUPER PSALTERIUM. ([Mantua: Paulus de Butzbach, 1477]) 308 x 206 mm. (12 x 8"). **Complete.** [248] leaves. Double column, 52 lines in gothic type. Convincing retrospective antiqued calf, covers framed by blind rules with oblique gilt fleurons at corners, raised bands, early endpapers. With 10-line opening initial in blue and white, and many four-line initials painted in red or blue. Goff N-124; ISTC in00124000; not in BMC. ♦Final quire with half a dozen small wormholes, final leaf with repairs to two larger wormtrails (not affecting text), occasional smudging of painted initials, occasional sprinkled marginal foxing, additional trivial imperfections, otherwise a fine copy—especially fresh and bright, with deep impressions of the type, very commodious margins, and in an unworn sympathetic binding. **\$9,500**

This is an extremely attractive copy from the 1470s of an important commentary on the Psalms, taken from the monumental “Postilla super Totam Bibliam” of Nicolaus de Lyra, originally printed by Sweynheym & Pannartz in 1471. Lyra’s sprawling work was the first printed commentary on the Bible as well as the most frequently

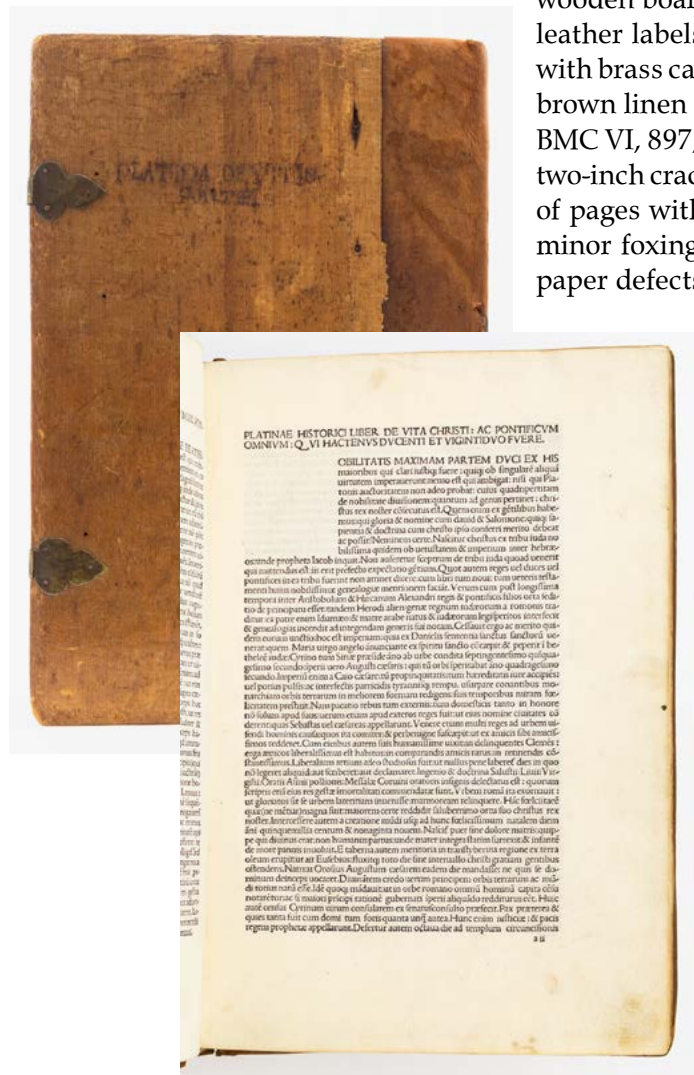
consulted and the most influential work of its kind from the time it was written up through the Reformation. A French Franciscan theologian, de Lyra (1270-1349) devoted his scholarly life to his extensive interpretation of Scriptures, a commentary described by Britannica as “a leading manual of exegesis,” the importance of which “lies in its emphasis on a literal, rather than a mystical or an allegorical, interpretation of Scriptures. Some scholars claim that the work had an important influence on Martin Luther.” This book is the last dated



work from the press of Paulus de Butzbach, who issued approximately 20 books in Mantua, where printing was thought to have begun just five years before the issuing of the present edition; Goff, which locates four copies of our printing, lists 12 books issued by him (two of these with his brother Georgius) between 1472 and 1481. This edition is not common on the market, our copy is unusually pleasing in its freshness, and its binding is both authentic in appearance and obviously made by a skilled craftsman. (ST18387)

A 1485 Printing of the Up-Close-and-Personal “Lives of the Popes,” by an Author Once Brutalized for “Neopagan Impiety” after Opposing a Papal Decree

59 (INCUNABULA). PLATINA, BARTHOLOMAEUS. VITAE PONTIFICUM. ([Treviso]: Johannes Rubeus Vercellensis, 10 Feb. 1485) 310 x 210 mm. (12 1/4 x 8 1/4"). [135] leaves (lacking final blank). Contemporary wooden boards backed with (period?) deerskin, flat spine, two later black leather labels, front board with remnants of straps nailed on, rear board with brass catch plates (rear hinge reinforced at final leaf). In a fine modern brown linen clamshell box with black morocco label on back. Goff P-770; BMC VI, 897; ISTC ip00770000. ♦ Bottom of joints with three-inch cracks, two-inch crack to middle of rear joint, deerskin somewhat rubbed, a couple of pages with short wax stains to text (nothing illegible), final quire with minor foxing and stains to margins, occasional pale marginal browning, paper defects, or faint dampstains, but still a very good copy—clean, very fresh, and almost entirely bright internally, printed within spacious margins, and in a sturdy binding retaining a good deal of its antique appeal. \$7,800

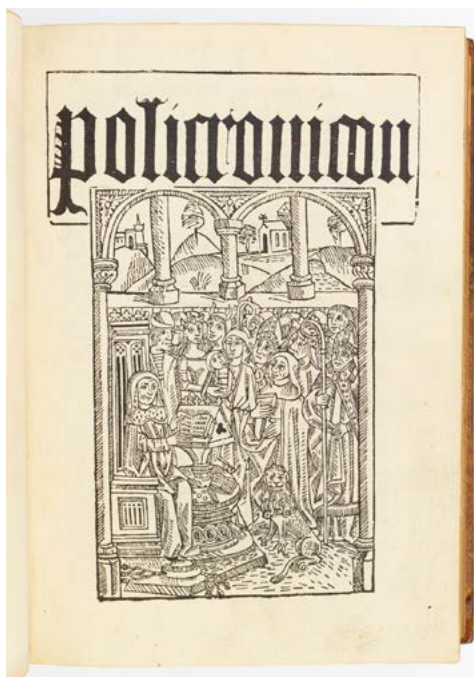
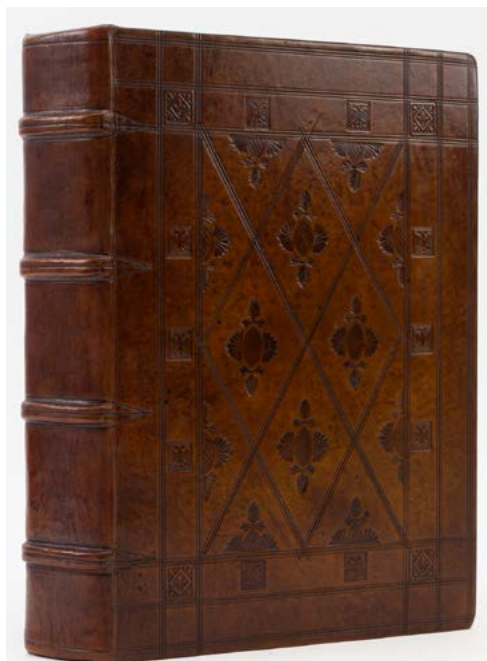


First printed in 1479, the “Lives of the Popes” is offered here in its third and final incunabular edition. The “Vitae” is the chief work of the historian Platina (1421-81), who also wrote treatises on politics, philosophy, rhetoric, and even cookery. He was particularly well suited to chronicle the lives of the pontiffs because the vicissitudes of his personal well-being were so intimately tied to papal succession: in 1464 under Pius II, he was named papal abbreviator, a post especially created for him; under Paul II, he was imprisoned and brutalized for “neopagan impiety” when he objected too impertinently at Paul’s abolition of the abbreviator’s post; then, under Sixtus IV, he was made Vatican librarian. This was the eighth and penultimate work to be printed by Johannes Rubeus Vercellensis (Giovanni Rosso of Vercelli) at Treviso between 1480 and 1485, before he moved his business to Venice. There, he issued at least 55 more incunabula (per ISTC) by himself or in collaboration with other family members. This is not a flawless copy, but the leaves are made from that incunabular paper that crackles when you turn the pages, the margins here are well beyond merely comfortable,

and the wooden boards (if not the deerskin spine) are original and appealing. (ST18504)

aluerit: q̄q̄ domesticos suos & familiares i officio cōtinuerit: ne ob saltū & insolentiā po-
pulo romano & aulicis stomachū facerēt.
FINIS
Excellētissimi historici Platinae i uitas sūmox̄ pōtificū ad Sixtū.iiii. pōtificē maximū
præclazę opus fœliciter explicuit: accurate castigatū ac ipenā magistri Ioānis uercelen-
sis .M.cccc.lxxxv. die .x. februaryi.

A Substantial English Incunable, and the First Printed English Book with Musical Notation

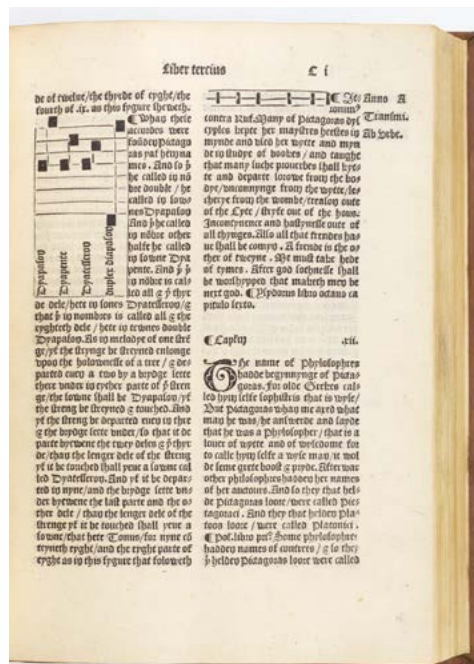


60 (INCUNABULA). HIGDEN, RANULPHUS. POLYCRONICON. (Westminster: Wynkyn de Worde, 13 April 1495) 275 x 194 mm. (10 3/4 x 7 1/2"). **With the main body of the text complete:** 1 p.l. (facsimile aa1 title page), I-CCCxlvii, [1] (facsimile?) leaf with printer's device, [35] leaves (consisting of fols. cc6-hh5 of the Table, usually bound at front of work; lacking blank hh6 and also **lacking 13 preliminary leaves:** aa2-8, bb1-6 (consisting of Proheme and the first part of the Table). Double columns, 41 lines in black letter type. Translated by John Trevisa. With the continuation for years 1357-1460 by William Caxton. Second Edition. Recent period-style blind-stamped calf by Courtland Benson. With woodcut initials, woodcut title page (in facsimile), and printer's device (probably facsimile). Recto of n5 with musical notation. All instances of the word "pope" or related terms and all mentions of St. Thomas of Canterbury carefully struck through in ink by an early hand; occasional neat ink marginalia by a contemporary user. Front pastedown with bookplates of Robert Barclay of Bury Hill, Ross Winans, and the Fox Pointe Collection. Goff H-268; BMC XI, 195; ISTC ih00268000; Pforzheimer 490; STC 13439; ESTC S106488. ♦First page of text a little soiled, occasional minor soiling or thumbing elsewhere, V8 with a very expertly repaired oblique tear from the bottom of the leaf halfway up the page (no loss of legibility), cc1 with smaller tear repaired with equal skill, X6 with one-inch triangular repair in fore margin, affecting a total of perhaps eight letters, final text leaf with shoulder note and a handful of words at the top of both sides mounted (but not in facsimile), other trivial imperfections, but an extremely appealing textually complete copy—almost entirely smooth, clean, and fresh, with excellent margins, with rich impressions of the type, and without any of the leaves being soft or brittle at the edge. **\$165,000**

This is a desirable copy of the most influential chronicle in 14th and 15th century Britain and the first book published in England to contain printed music. Written in the 1320s by Benedictine monk Ranulf Higden (ca. 1299-1364)

of Chester, this universal history was translated into English in 1387, and first printed by William Caxton in 1480. According to DNB, the work "offered to the educated and learned audience of fourteenth-century England a clear and original picture of world history based upon medieval tradition, but with a new interest in

antiquity, and with the early history of Britain related as part of the whole." The work was originally divided into seven parts (for the seven days of creation in Genesis), and ended coverage of events in 1342. John Malvern (d. ca. 1414) added a final book covering the years 1348-81; this addition was translated by Caxton and added to his 1482 edition, along with his own continuation of the history to the year 1460. Caxton was succeeded in 1491 by his foreman (and former apprentice) Wynkyn de Worde (ca. 1455? - 1534/5), who took over the lease on Caxton's print shop in Westminster and operated there until his remove to Fleet Street in 1500. A number of the books he printed there were, like this one, new editions of popular Caxton titles. DNB notes that Wynkyn was a more astute businessman than Caxton, and liked to add special features to his books to distinguish them and



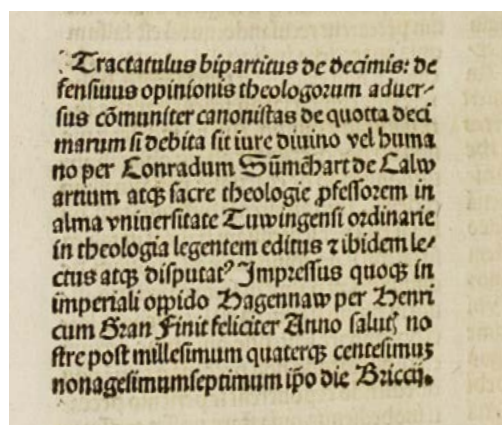


make them more attractive to buyers. Here, for the first time in England, he has printed music with moveable type, the notation made up from printers' quads and rules. Caxton, in his 1482 edition of Higden, had left a blank spot for the music to be added by hand. While Caxton brought printing to England, Wynkyn de Worde popularized it. DNB says that "Wynkyn's various qualities need emphasizing: after Caxton's death he had sufficient vision to embark on a new publishing policy; to imitate his former master might have led to financial ruin. He was personable enough to get on with patrons from many classes and to run a heterogeneous household. No evidence of his involvement in litigation has been found. He was willing to give his helpers the credit they deserved, and he did not ignore their contribution as Caxton did. He probably knew several languages, and there is no reason to underestimate his learning and acumen. Previous assessments fail to give him due credit for his achievements." Former owner Robert Barclay (1751-1830) was a successful English brewer, a keen botanist and gardener, and a philanthropist whose causes included the abolition of slavery. American inventor Ross Winans (1796-1877) was one of the first multi-millionaires in the United States, thanks to the success of his locomotives and other railroad-related creations. Our copy was later in the distinguished collection of early English books amassed by Howard and Linda Knohl for their library at Fox Pointe Manor. Copies of our 1495 edition are less common in the marketplace than the 1482 printing; of the nine copies that have appeared at auction in the past 45 years, only one (sold in 1977) was complete. Three of the other copies were missing more than 50 leaves, and all had some sort of repairs. A copy like the present example—with the main text intact, unwashed and unpressed, and in pleasing condition—would be very difficult to find. (ST17801)

Three Very Rare First Printings in Fine 15th Century Pig, Including the Wide-Ranging "On the Universe," with Discussions of Medieval Magic and Pseudo-Science

61 (INCUNABULAR SAMMELBAND). GUILLERMUS ALVERNUS [WILLIAM OF AUVERGNE]. DE UNIVERSO. [and] DE SACRAMENTIS. [bound with] SUMERHART [or SUMMENHART], KONRAD. TRACTATULUS BIBARTITUS DE DECIMIS. (Nuremberg: Georg Stuchs, 1497; Hagenau: H. Gran, 1497) 300 x 195 mm. (11 3/4 x 8"). **Complete.** [1 title page], cl [110] leaves; [4], cxxxii [132] leaves; [1 title], XXXIX [39], [1], 1 blank leaves. **Three separately published works in one volume.** EDITIO PRINCEPS of first two works; FIRST EDITION of third work. Contemporary blind-stamped half pigskin over wooden boards by the Benedictine monastery in Weingarten (Kyriss workshop 34; EBDB w007757), raised bands, contemporary (faded) ink lettering and later (19th century?) library label on spine, one (of two) brass clasps. Front cover and front pastedown with ink signature "Hochraut." Goff G-717; BMC II 470; ISTC ig00717000. Goff G-723; BMC II 470; ISTC ig00716500. Goff S-865; BMC III 685; ISTC is00865000. ♦Pigskin a little soiled, three shallow scratches to rear wooden board, occasional faint marginal dampstains, otherwise only trivial imperfections—AN ESPECIALLY FINE COPY, clean, fresh, and bright with wide margins, in a very well-preserved unsophisticated period binding. **\$35,000**

This beautifully preserved sammelband contains the first appearances of three important works by scholastic theologians that take on subjects notably outside the usual realms of theology. According to the Stanford Encyclopedia of Philosophy, William of Auvergne, Bishop of Paris (ca.1180/90 - 1249) “was one of the first wave of thinkers in the Latin West to engage with the writings on natural philosophy and metaphysics by Greek, Islamic and Jewish thinkers that had recently become available in Latin translation.” While concerned about the danger these “heathen” texts posed to Christianity, “he recognized their philosophical value and, though often confused about their meaning, incorporated their teachings into his own thought.” DSB considers William “the first great scholastic, setting the stage for Alexander of Hales, Albertus Magnus, and their disciples.” The present volume begins with two of the seven parts of William’s magnum opus, “Magisterium Divinale et Sapientiale.” “De Universo” (“On the Universe”) addresses the nature, origins, and future of the corporeal universe as well as the theological question of Providence, or God’s governance of it. DSB notes its importance to the history of cosmology, describing it as “an intermediary between the early medieval writings on cosmology of Isidore of Seville and Bede and the great encyclopedias of Vincent of Beauvais and Albertus Magnus later in the century. . . . It is of considerable value for its accounts and critiques of medieval magic and so-called experimental science.” Ziegenfuss considers William “the first scholastic to develop a cosmology independent of theology.” In “De Sacramentis,” William addresses the seven Sacraments of the Catholic Church: Baptism, Confirmation, Eucharist, Reconciliation (also called Penance), Anointing of the Sick, Matrimony, and Holy Orders. The section on Matrimony is of particular interest for the insight it provides on Jewish, Islamic, and Christian marriage in the Middle Ages, as William examines the differences in the institution itself and its ceremonies in the various faiths. The final text here is the first published work of Konrad Sumerhart (ca. 1458-1502) and one of the first printed works on the practice of tithing, or donating one-tenth of one’s income to the church. A professor of theology at the University of Tübingen and a specialist on economic ethics, Sumerhart argues here that there is no obligation to tithe based on divine law—a controversial view, as tithes sustained religious organizations at all levels. The book was issued by the first printer in the Alsace town of Hagenau, Heinrich Gran (fl. 1489-1523), who produced more than 213 titles, most of them works



of theology. Our volume was bound at the Imperial Abbey of Weingarten, a Benedictine community founded in the 12th century that had also produced fine illuminated manuscripts. All three works are very rare in the marketplace: ABPC and RBH record just one other copy of the editio princeps of “De Universo” at auction since 1975, and it was incomplete; no other copies of “De Sacramentis” or the Sumerhart work have been offered at auction during that time. Apart from its content, this is a handsome 15th century volume in remarkable contemporary condition. (ST18231)



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

A selection of leaves will be available at the fair; all the leaves we have available may be viewed on our website: https://www.pirages.com/searchResults.php?category_id=819&action=browse&orderBy=.

Ultarius q̄ tria facere de
biuit. s. cōteri ofiteri a restitue

Incendiarij aliarz domoz
no religiofoz excoicandi sūt

[illegible]

10. ad gesum anno
 ab erutu filioz israel de egipt
 to. xij. mens. prima die mensis
 videm populoz dei meoru. et in unum
 re. locuz est ad omnia fauco israel.
 et cepit legem explanare. congregans
 eos secum in iosephum ab iosephum in
 loco vbi nunc ciuitas abisal. est lescap
 palmarum. Hanc recapitulacione popu
 li prosequentes. que supradicta sunt eis
 interueni. superat dicta dicunt. quodas
 que videntur certaria meorum vobis de
 terminando. Itaq. in recapitulacioe
 populi. Dicit vobis. Superat ioseph. cap
 bu illo tempore. In. xxx. Gregorius
 non valeo solus. est autem ierero.
 negotia vestra sustinere. dicit et vobis

¶ Von sant Künigund.



Sant Kün-
gund hätte
got lieb von jugent
auff vnd dienet got
tag vnd nacht mit
grosse fleiß. mit pe-
ten. mit vasse. mit
wachen. vnd alimū
sen geben. Sy hāt
auch ei englich lebē
ie. wan sy hielt je
eū sheyt die hāus



laron. Ik byn teghen mynen volff byr te geryuert. my was se te reyn in memorie in myne stat dat ic mynigen hebbe beproeft mit mynen valschien [scholte] Owe was groter arbeit vnder dy van dyen gepen gebeden van dyne knuce liden. ou wilt my bewoyghen dat ik vdy ware dat ik doch nicht byt in den wil-wente ich byn vnder enen doopl gebunden. Et come dan de iungelink in vnt bynde my alusen en ick nicht byt. Do[er]sch-jaekplanck. O du ar myn vnselgher- is dy n krafft al go roth . dat man dy mit enie schmeit ar in een bleec gebonden mach. vnde wo gedaerstu pe in een reime maghet komen. Do[er]sch- de duwel. Ich dede dat darmme dat ik byt maget bejehel. Do[er]sch- vdwel der by laron tho. O du valliche beozioger du byst doch en valliche verkerter aller kumstheit-vnde ware mine vurestu nicht in de doep lyp hefft verrouet. Do[er]sch- vdwel der duwel. Oyn ghelike is doch nu by en. Do[er]sch- vdwel en byplanon-vnde [sch-] deke ho was in de sulue ghebeten. Do[er]sch- de duwel. Ho heet en meester valschor vnde boefen lieffce. Vnde do he dat ghesede. do wolde de bilghe man byplanon tho touenot wo nicht beten lecken dat. dat by vnder den suld do[er]sch-

*A Remarkable Copy of "Ulysses": Inscribed by Joyce when First Meeting
H. G. Wells, an Early Supporter Key To Establishing the Author's Reputation;
And in an Evocative Binding*

63 JOYCE, JAMES. (WELLS, H. G., His Copy). (BINDINGS - SALLY LOU SMITH). ULYSSES. (Paris: Shakespeare and Company, May 1927) 205 x 160 mm. (8 1/8 x 6 1/4"). 4 p.l. (first blank), 735 pp. Ninth Printing of the First Edition. DRAMATIC DARK BLUE-GRAY CRUSHED MOROCCO, BLIND-TOOLED AND INLAID TO AN ABSTRACT DESIGN, BY SALLY LOU SMITH (stamp-signed with her initials in gilt on rear doublure), with overall wraparound design of inlaid elongated, irregular-shaped pieces of black, gray, blue, tan, and yellow morocco with blind-tooled lines extending from these shapes, MATCHING MOROCCO DOUBLURES tooled in gilt with branch-like lines, yellow handmade free endpapers, gray flyleaves, all edges gilt. In the matching morocco-backed clamshell box. Front flyleaf INSCRIBED BY JOYCE TO H. G. WELLS: "To / H. G. Wells / Respectfully / James Joyce / 5 November 1928 / Paris." Slocum and Cahoon 17. ♦ Isolated faint foxing or marginal spots, but a clean, fresh copy with few signs of use, in a new binding. \$85,000

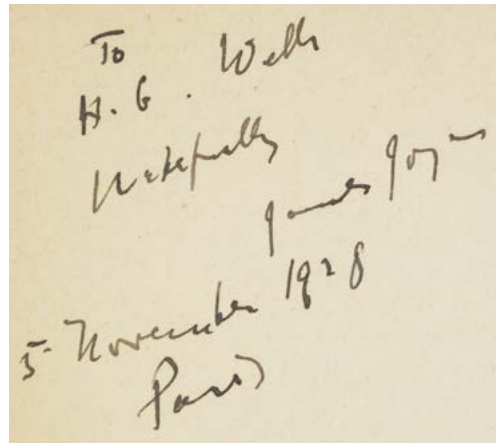
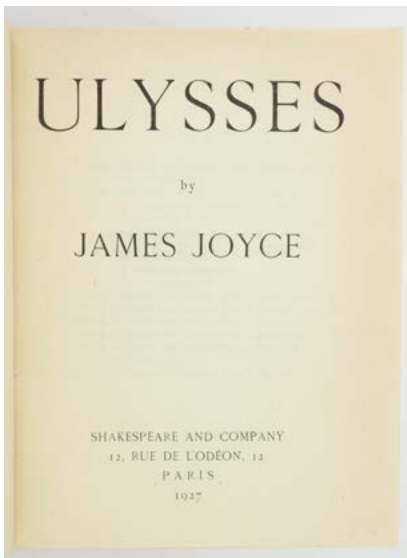


This later printing of what is generally recognized to be the most important 20th century novel in English is inscribed by the author to one of his earliest and most important supporters, and is offered in a binding by an influential Designer Bookbinder. First issued in 1922, "Ulysses" rocked the literary world. J. B. Priestley, writing in the "Clarion" in 1934, said what most scholars and critics acknowledge—that "as a literary feat, an example of virtuosity in narration and language, it is an astounding creation. Nobody who knows anything about writing can read the book and deny its author, not merely talent, but sheer genius." Our copy was presented by Joyce to H. G.

Wells (1866-1946), whose support of "Portrait of the Artist as a Young Man" was instrumental in establishing Joyce's literary reputation. Reviewing that book in 1916, Wells praised "its quintessential and unfailing reality. One believes in Stephen Dedalus as one believes in few characters in fiction." He considered "Portrait" to be "by far the most living and convincing picture that exists of an Irish Catholic upbringing," and noted how sharply it contrasted the Irish and the English: "No single book has ever shown how different they are, as completely as this most memorable novel." The two men did not meet until 12 years later, in Paris, at which time Joyce inscribed the present copy of his masterwork to Wells. At the same time, Joyce presented Wells with some excerpts of what would become "Finnegan's Wake." On 23 November 1928, Wells wrote to Joyce



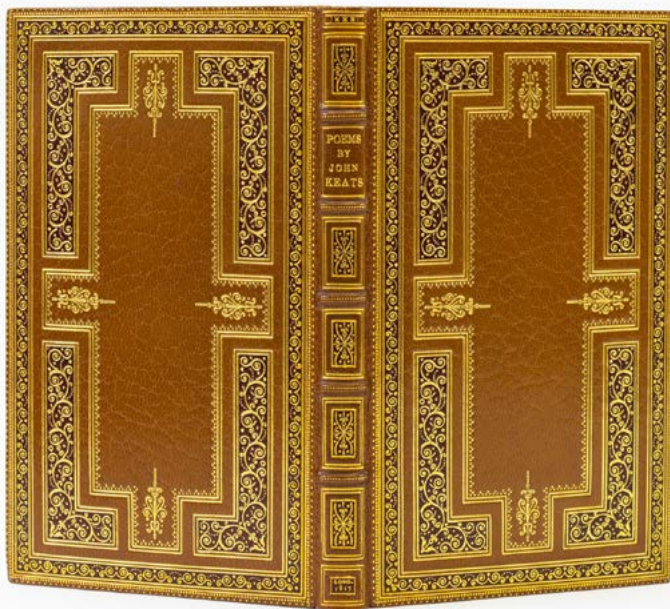
from his winter home in the south of France, expressing his regret that he could not promote these latest works with the same enthusiasm: "I have enormous respect for your genius dating from your earliest books and I feel now a great personal liking for you but you and I are set upon absolutely different courses. . . . I want a language and statement as simple and clear as possible. . . . Who the hell is this Joyce who demands so many waking hours of the few thousand I have still to live for a proper appreciation



of his quirks and fancies and flashes of rendering?" Still, Wells acknowledged, "Your work is an extraordinary experiment and I would go out of my way to save it from destructive or restrictive interruption." The abstract binding by distinguished modern artisan Sally Lou Smith (see item #31, above) evokes a journey: as the multicolored inlays march from the rear edge around the spine and across the front against a grim, gray ground, Bloom's peregrinations through Dublin and the characters he encounters seem to be brought to mind. (ST18131)

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

64 KEATS, JOHN. (BINDINGS - CLUB BINDERY). POEMS. (London: C. & J. Ollier, 1817) 165 x 92 mm. (6 1/2 x 3 3/4"). 3 p.l., 121 pp. FIRST EDITION. EXQUISITE CITRON MOROCCO, GILT AND INLAID, BY THE CLUB BINDERY (stamp-signed and dated 1908 on front turn-in), covers with inlaid frame and cornerpieces of chestnut brown morocco outlined with double rules and densely tooled in gilt, central panel with rectangular extension at center of each side containing a gilt fleuron, raised bands, spine compartments with inlaid panel of chestnut brown morocco tooled with pointillé and small tools, gilt titling, turn-ins with floral roll, marbled endpapers, all edges gilt. In a brown morocco-backed marbled paper chemise. Title page with the bust of a poet in laurel wreath. Front pastedown with armorial Cardiff Castle bookplate of the Marquess of Bute and morocco ex-libris of Beverly Chew. Tail margin of p. 109 with faint annotation in a 19th century hand. Hayward 231; Ashley III:9. ♦ Leaves a little yellowed with age, isolated tiny rust spots or minor smudges but A FINE COPY, clean and fresh internally, IN A FLAWLESS BINDING. **\$65,000**



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



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

among experience, imagination, art, and illusion with penetrating thoughtfulness, with neither sentimentality nor cynicism but with a delight in the ways in which beauty, in its own subtle and often surprising ways, reveals the truth." In addition to the importance of the content here, this item is memorable because of its beautiful binding. Once the Grolier Club was founded in 1884 as an organization to further the interests of America's most serious bibliophiles, it soon became apparent that the country's few established hand binders were overtaxed in providing repairs and rebinding for the club members' rapidly accumulating acquisitions. As a consequence, in 1895, Grolier members, along with Edwin Holden and other wealthy collectors, established the Club Bindery in order to attract European craftsmen to provide, close to home, fine quality binding work rivalling what was available abroad. The Club Bindery was in operation until 1909, with Robert Hoe being its most influential manager and client. It provided bindings that tended to be traditional in style—though frequently with elaborate decoration—and that lived up to its patrons' expectations in terms of excellence. The first members of the staff of the Club Bindery were the Englishmen R. W. Smith and Frank Mansell. They were subsequently joined by a number of French binders, chief among them being Leon Maillard, who had worked previously for Cuzin, Gruel, and Marius-Michel, and whose precise and intricate finishing is impressively demonstrated on our binding here. Our binding was commissioned by Grolier Club member Beverly Chew (1850-1924), a successful New York banker who was an extremely discriminating collector, first, of American literature and, subsequently and more importantly, British literature. He bought heavily in 16th and 17th century authors, and sold 2,000 choice titles in this area in one transaction to Henry E. Huntington, probably the most famous of all American book collectors. Dickinson says that Chew was one of the most respected collectors of his time, and that his contributions to the very useful Grolier Club catalogue "Wither to Prior" were invaluable. For another example of work by the Club Bindery, see item xxxx xref ST176821, below. (ST17787)

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

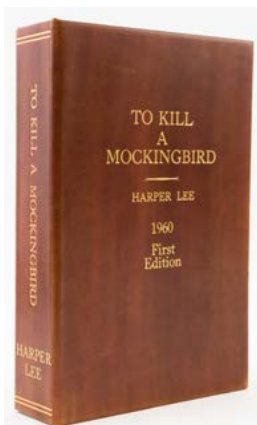
65 (LEAF BOOK - INCUNABULA, INFLUENCE OF EARLY GERMAN PRINTERS ON THE KELMSCOTT PRESS). **PIRAGES, PHILLIP J.** LETTERS FROM THE 15TH CENTURY: ON THE ORIGINS OF THE KELMSCOTT CHAUCER TYPEFACE. A STUDY, WITH SPECIMEN LEAVES, OF THE INFLUENCE OF THE EARLY GERMAN PRINTERS ON WILLIAM MORRIS' MASTERPIECE.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

This is a unique leaf book in the way that it combines three elements: a significant private press production involving people at the top of their craft, a scholarly commentary that contributes to a further understanding of the history of printing, and—most important—five leaves: one from the Kelmscott Press "Works" of Geoffrey Chaucer and four from books issued by German printers at work in the 1470s. The physical object has been set and bound by hand and printed letterpress, all by gifted professionals; the essay addresses a topic of significance to typophiles in a considerably more



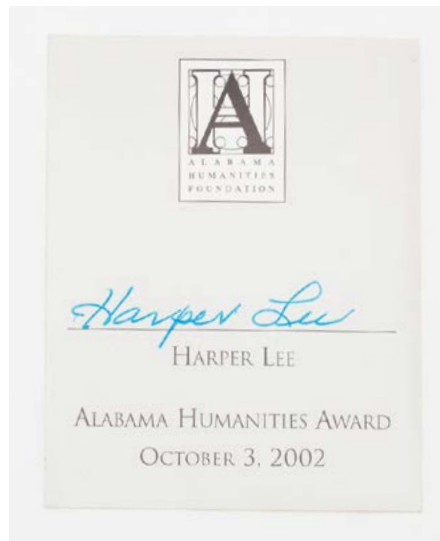
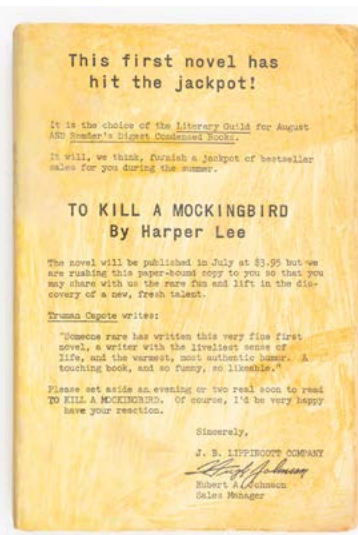
thoroughgoing way than has been done before; and the assemblage of leaves represents a powerful visual reinforcement of the text, as well as an opportunity to share in the ownership of four important incunabula, along with the extraordinary Kelmscott Chaucer. The story of the production is heavy on serendipity: in the winter of 2012, after purchasing a very incomplete copy of the Kelmscott Chaucer at auction, we considered the possibility of producing a leaf book, but because the Chaucer—universally considered to be one of the most beautiful books ever printed—had been written about by so many different people in so many different ways, we didn't know what aspect was left for us to explore. The one topic we fastened on as thus far inadequately examined is the origin of the work's typeface. We soon learned that Morris, who is known to have owned more than 500 incunables, most admired—and was, consequently, most likely to have been influenced in his typographic design by—Peter Schoeffer of Mainz, Johann Mentelin of Strassburg, Günther Zainer of Augsburg, and Anton Koberger of Nuremberg. Over the course of the years succeeding the purchase of the defective Chaucer, we were fortunate beyond all expectation to acquire incomplete books from each of these four eminent printers. As a result, the present leaf book will allow the reader not only to read in the accompanying essay about the influence on Morris of his typographic forebears, but also to compare with his or her own eyes the resemblances between the Kelmscott leaf and the leaves from four centuries earlier. Please contact us for information on available copies and prices.

Extremely Rare Pre-Publication Promotional Copy of “Mockingbird”



66 LEE, HARPER. TO KILL A MOCKINGBIRD. (Philadelphia & New York: J. P. Lippincott Company, 1960) 203 x 138 mm. (8 x 5 1/2"). 296 pp. PRE-PUBLICATION PROMOTIONAL COPY OF THE FIRST EDITION. Publisher's beige paper wrappers, the front cover with printed promotional text (spine and front cover with brushed-on yellow wash, either as the original design or, perhaps more likely, as a stiffening agent to make the volume more durable). In a later drop-back box made of leather, upper cover and spine with gilt lettering. With a LAID-IN BOOKPLATE SIGNED BY LEE. ♦Spine a little cocked, two tiny chips to head of spine, a couple pages with a faint spot to one margin, but quite a fine copy of an obviously fragile ephemeral item. **\$16,000**

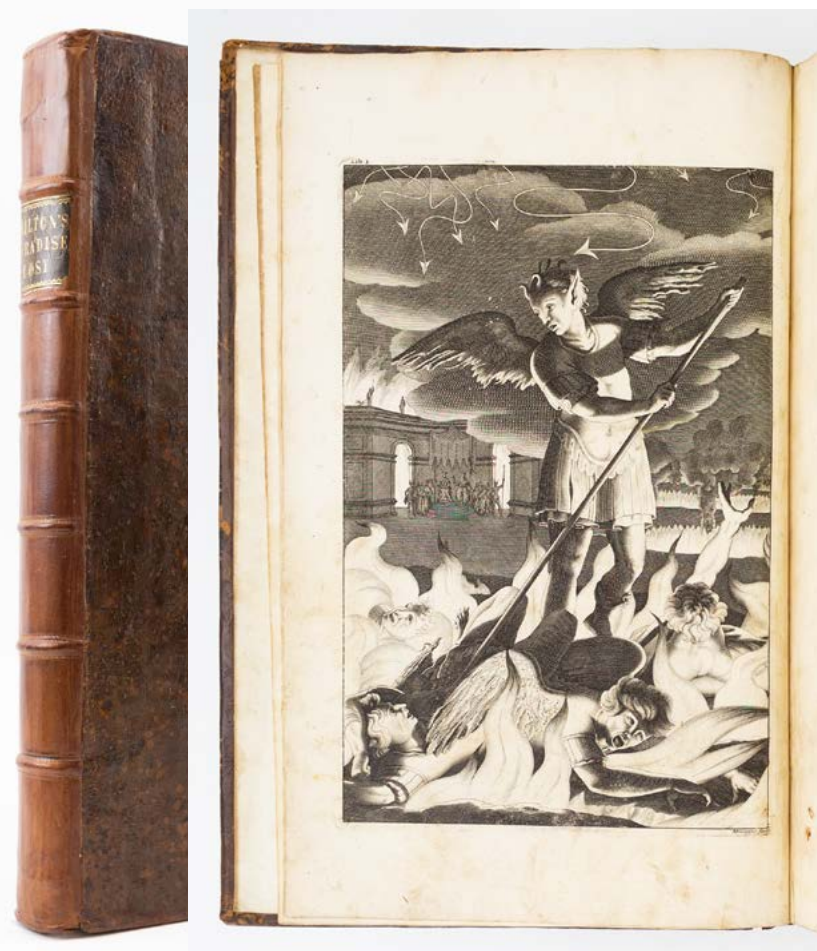
The front cover here is emblazoned with a laudatory letter beginning (in boldface): “This first novel has hit the jackpot!” The blurb notes that the work is “the choice of the Literary Guild for



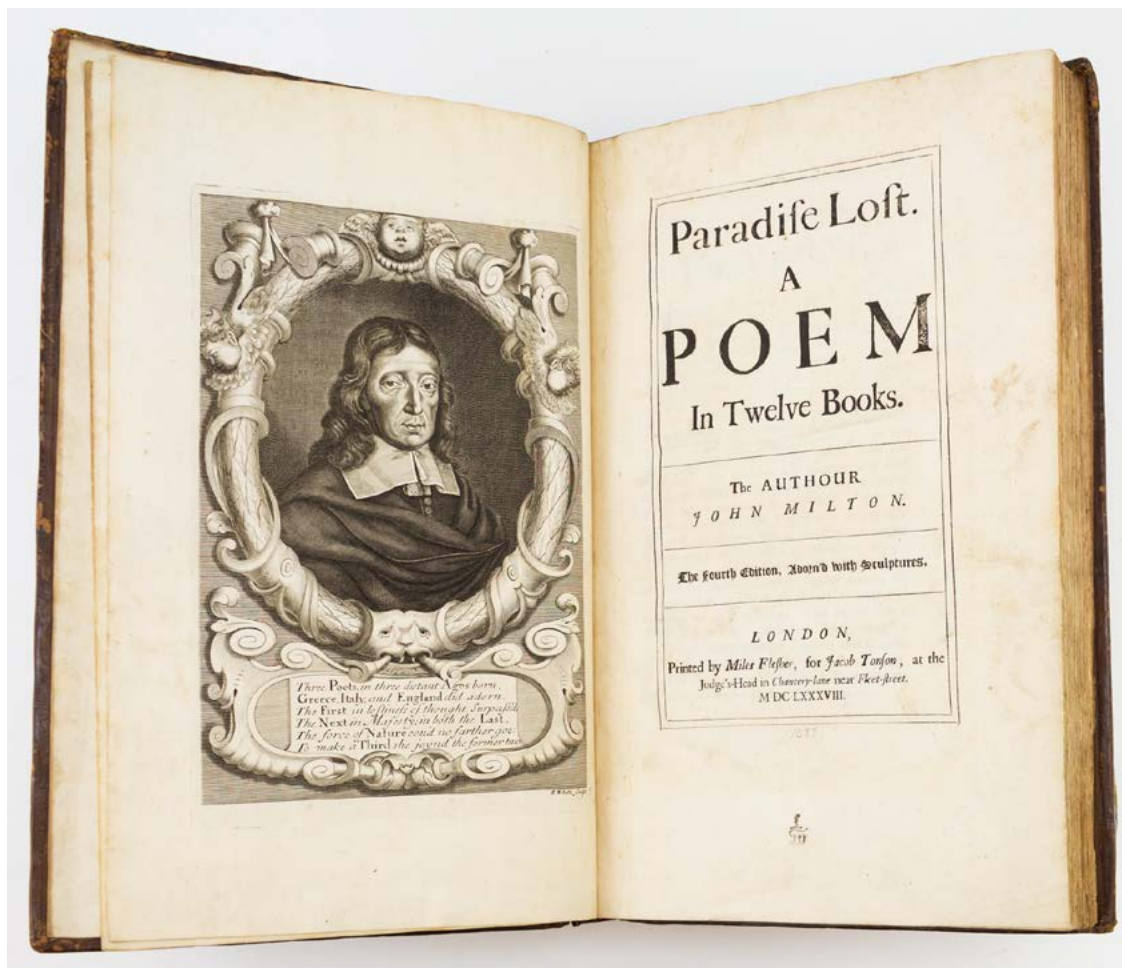
August AND Reader's Digest Condensed Books. It will, we think, furnish a jackpot of bestseller sales for you [i.e., book distributors] during the summer." The cover letter continues: "the novel will be published in July at \$3.95 but we are rushing this paper-bound copy to you so that you may share with us the rare fun and lift in the discovery of a new, fresh talent." Following this is a very complimentary characterization of the book by Truman Capote, referring to it as a "very fine first novel [by] a writer with the liveliest sense of life, and the warmest, most authentic humor. A touching book, and so funny, so likeable." At the bottom right is the signature (apparently done in manuscript) of Hubert A. Johnson, Sales Manager of the Lippincott Company. Besides the

present copy, we could trace only one other at auction, sold (with the author's signature on the title page) for \$9,600, all-in, at Sotheby's in 2005. The laid-in bookplate has Harper Lee's signature below the Alabama Humanities Foundation logo and above the lettering "HARPER LEE / ALABAMA HUMANITIES AWARD / OCTOBER 3, 2002." An accompanying handbill explains that the foundation presented its 2002 Humanities Award to Lee, with patrons being given a 40th anniversary copy of "Mockingbird" in which a Harper Lee bookplate was affixed. The handbill continues: "A few of those signed bookplates were passed on to the Alabama Booksmith to be placed in future copies on a special occasion. . . . This enclosure certifies the authenticity of the signature." (ST17830)

A Large Paper Copy of a Key Folio from the 17th Century, Representing "The Earliest Serious Effort to Illustrate an Important Work of English Poetry"



67 MEDINA, JOHN BAPTISTA DE and others, Illustrators. MILTON, JOHN. PARADISE LOST. A POEM IN TWELVE BOOKS. [bound with] PARADISE REGAIN'D. (London: Printed by Miles Flesher, for Jacob Tonson; Printed by R. E. for Randal Taylor, 1688) 390 x 245 mm. (15 1/4 x 9 1/2"). 2 p.l., 1-219, [1], 219-250, 151-196, 297 [pagination error]-343, [1], [6] (subscriber list) pp.; 1 p.l., 66 pp. (Without the separately paginated "Samson Agonistes" announced on title page of second work, as noted in Shawcross). Two works in one volume. Fourth Edition, First Folio Edition, First Illustrated Edition of the first work; Third Edition of the second work. Near-contemporary mottled calf rebaked with modern calf, raised bands, original black label preserved. FRONTISPIECE PORTRAIT OF THE AUTHOR by Robert White after Faithorne AND 12 STRIKING ENGRAVINGS, each placed at the beginning of a book of "Paradise Lost," seven after designs by John Baptista de Medina and engraved by Michael Burghers, one other engraved by Peter Paul Bouche after B. Lens Sr., and the other four anonymous. Large Paper Copies of both works. Title page with ink stamp of "F F T" at foot. "Lost": Shawcross 347;



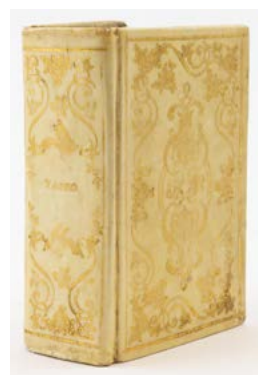
Coleridge 93b; Grolier Club "Wither to Prior" 607; Pforzheimer 720; Wing M-2147; ESTC R15589; Lowndes II, 1558. "Regain'd": Shawcross 348; Pforzheimer 721; Wing M-2154; ESTC R2091. ♦Leather pitted (as always with early mottled calf), board edges a bit flaked, corners quite mashed, but the binding entirely sound and generally quite pleasing, with no wear to the spine or joints. The (very ample) fore-edge margins of the title page, the plates, and the pages facing the plates a bit soiled and smudged from avid viewing, one of the plates with a (faint) brown stain touching a lower corner, occasional minor wax stains, paper imperfections, or other insignificant defects, but still a copy with much to recommend it—entirely fresh, virtually free of foxing, and with rich impressions of the engravings. \$7,500

This is a striking Large Paper Copy of the first—and arguably best—illustrated edition of Milton's magnum opus, accompanied by a continuation of that work, also printed in Large Paper. After the first three printings of "Paradise Lost" (all in small format), Milton's widow parted with further claims to the work for £8. The bargains continued when the printer Simmons then transferred all his rights to the poem in 1681 to Brabazon Aylmer for £25, and Aylmer subsequently sold half interests to Jacob Tonson and Richard Bentley, who together produced our sumptuous fourth printing of 1688, the first edition to appear in folio format and the first with illustrations. Most of the plates here were designed by a major artist, John Baptist Medina (1659-1710), a painter of Spanish origin who made his career in England and Scotland and was knighted for his talents. Medina,

who was deeply influenced by the works of Rubens, did portraits, landscapes, and historical paintings, and the present illustrations are composed with sophistication and artistry on multiple levels. Numerous artists have subsequently produced images inspired by "Paradise Lost," but these remain the most iconic, from the gigantic Satan tormenting the damned in the first plate to the regretful angel escorting a shattered Adam and frightened Eve from Paradise. All but two of the 13 plates here are engraved by one of the subscribers, Michael Burghers, a Dutch-born artist who worked mainly in Oxford. Hodnett in his "Five Centuries of Book Illustration" says the 1688 Tonson Milton is "the earliest serious effort to illustrate an important work of English poetry," and in his work on Francis Barlow, he says our book is "the only major English literary work with important engraved illustrations in the 17th century." John Harthan, in "The Illustrated Book," says that the plate facing the opening of the text is "one of the most forceful of English 17th century illustrations." The book was important in other ways, too: it was one of the first books ever to be financed through subscription, bearing the names of more than 500 subscribers, including Dryden and Sir Paul Rycaut. And our strikingly illustrated—and consequently popular—folio printing went a long way toward helping to establish the reputation of Milton, whose "Paradise Lost" was relatively unknown when Tonson issued his edition and whose poem subsequently appeared in more than 100 editions during the 18th century (more than twice the number of editions of Shakespeare's plays). The "Wither to Prior" catalogue notes that Tonson "seems to have considered this publication his crowning effort, for in his portrait, painted by Kneller, he holds the book conspicuously in his hand." Our volume was bound with "Paradise Regain'd" only, despite the mention of "Samson Agonistes" on the second title page. Shawcross suggests that "Samson" was produced by a different printer and notes that "Regain'd" "appears as a separate volume in some libraries." (ST17496-022)



68 (MINIATURE BOOK). (FORE-EDGE PAINTING, SPLIT). TASSO, TORQUATO. LA GERUSALEMME LIBERATA. (Firenze [Florence]: David Passigli, 1844) 85 x 53 mm. (3 3/8 x 2 1/8"). 3 p.l., 326, [2] (section title), 327-659 pp. Contemporary stiff vellum, charmingly gilt, covers with graceful gilt frame of volutes and flowers, central ornament formed by similar tools, smooth spine tooled with gilt volutes and flowers forming central panel with gilt lettering, a small gilt bird of paradise above and below this, marbled endpapers, all edges gilt. WITH SPLIT FORE-EDGE PAINTINGS visible when the book is open at the section title for part II, the painting on the first half of the leaves A SWEEPING CITY VIEW OF JERUSALEM, that on the second part featuring THE DOME OF THE ROCK ON THE TEMPLE MOUNT. With engraved frontispiece portrait of the author and two engravings depicting scenes from the poem, all with original tissue guards. Front pastedown with engraved armorial bookplate of William Dunville. ♦Corners lightly bumped, one spot of light rubbing to gilt on upper cover, isolated spots of faint foxing, but A VERY FINE SPECIMEN, clean and bright inside and out, the fore-edge paintings well preserved. **\$3,600**



This delightful miniature edition is adorned with two fore-edge paintings showing different views of the title city, both visible when the book is open to the title page of part II of Tasso's Crusader epic "Jerusalem Delivered." Given the restricted area available for a "canvas," our artist has done a remarkable job, both in the level of detail and the sense of space and



grandeur the scenes evoke. It is not surprising that this volume was in Christie's sale of the Irene Winterstein Collection of Important Miniature Books (10 March 2000, lot 277, fetching \$1,455 all in). (ST18420a)

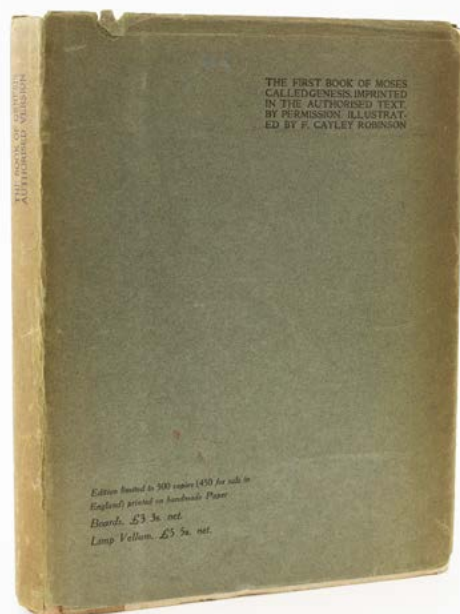
A Rarely Seen Grouping of Redouté's "Royal Bouquet" of "The Queen of Flowers"



69 REDOUTÉ, PIERRE-JOSEPH. *LE BOUQUET ROYAL*. (Paris: Mademoiselle Redouté, 1844) 505 x 325 mm. (20 x 12 3/4"). [3] leaves of text. Loose as issued in original printed paper wrapper, in a ca. 1930s marbled paper tray case trimmed in reddish brown calf, gilt titling to back, the case in a well-made matching slipcase also trimmed with leather (the upper joint of the traycase cracked). With lithograph portrait of Redouté and FOUR FINE STIPPLE ENGRAVINGS OF ROSES, printed in color and FINISHED BY HAND. "An Oak Spring Flora" 61; Dunthorne 236 (1844 ed.); Nissen, BBI 1590; Pritzel 7457 (1843 ed.). ♦ The wrapper repaired and reinforced along fold and lightly soiled, trivial tears and smudges, (a half-inch repaired tear to mount of portrait), otherwise fine, the clean, bright plates entirely free of the foxing that often plagues this work, and with colors so fresh and true one can almost smell the roses. **\$15,000**

This is the final work by Belgian painter and botanist Pierre-Joseph Redouté (1759-1840), known as the "Raphael of flowers." It was chosen for inclusion in "An Oak Spring Flora" because it characterized the artist's "elegant period" at the end of his life, when "his watercolours were no longer painstakingly painted 'd'après nature,' but were the fruit of a consummate technique." The "Bouquet" contains hand-colored engravings of four roses not included in his masterful monograph on the flower—the Clémentine rose, the Amélie rose, the Adélaïde rose, and the Hélène rose—

as well as a portrait of Redouté lithographed by Francois-Forunte-Antoine Ferogio after Marie Eléonore Godefory. Redouté's talent was such that he weathered the turbulent politics of his time to serve as court painter and art instructor to Marie Antoinette, to both of Napoleon's empresses (Josephine and Marie-Louise), and to Louis Philippe I's queen, Marie-Amélie. The artist painted many botanical specimens, but it was with roses that he excelled, creating what some have called "portraits" of the queen of flowers. The delicate delineation and careful coloring give his roses an extremely realistic, almost three-dimensional, quality. To reproduce his paintings for books, Redouté turned to stipple engraving. He had been introduced to the technique by Francesco Bartolozzi, and found that the use of dots, rather than just lines, created the subtly shaded effect he sought. He came up with his own trademark method of stipple engraving, combining it with an innovative color printing process that replicated his paintings beautifully. This posthumously published work was first issued in 1843 by the Marchands de Nouveautés and was dedicated by Redouté's widow and daughter to the artist's final royal patroness, Marie-Amélie de Bourbon (1782-1866). Our edition was published the following year for Mademoiselle Redouté. We were only able to trace one sale of the 1844 edition at auction: the de Belder copy, sold by Sotheby's in 1987 for a hammer price of £3,800 (\$6,194). The 1843 edition has sold at auction four times since 1976, but all of those copies suffered from some degree of browning and foxing to the plates, happily absent from the present collection. (ST17888)



70 (RICCARDI PRESS). BIBLE IN ENGLISH - KING JAMES VERSION. THE FIRST BOOK OF MOSES CALLED GENESIS. (London: [Riccardi Press] Philip Lee Warner for the Medici Society, 1914) 272 x 205 mm. (10 5/8 x 8"). xv, [i], 88 pp., [2] leaves. No. 288 OF 500 COPIES ON PAPER (and 12 on vellum). Original linen-backed pale blue paper boards, top edge gilt, others untrimmed. In the original blue-gray printed dust-jacket. Woodcut Riccardi Press device on final leaf, title vignette and 10 color plates with captioned tissue guards, after F. Cayley Robinson. Ransom, p. 395; Tomkinson, p. 149. ♦ Dust jacket a little darkened and with minor chips and tears around edges, a couple light stains and a little rubbing to lower edges of binding, light browning to part of the pastedowns, but a nearly fine copy, the often-missing dust jacket generally quite well preserved, and the text and plates with only isolated trivial blemishes. **\$650**

This is an attractive printing of the first book of the Bible, in the august language of the Authorized Version, and with ethereal color plates by Frederick Cayley Robinson depicting key events from the text. Painter, set designer, and book illustrator Robinson (1862-1927) studied art in London, Paris,

Of this Edition of THE BOOK OF GENESIS have been printed, in the Riccardi Fourteen Point Fount, on handmade Riccardi Paper 500 copies - of which 50 are reserved to the United States of America; upon Vellum 12 copies, of which 10 are for sale.

Paper Copy No. 288

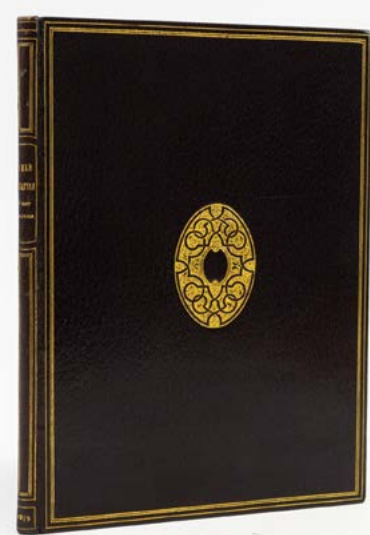
and Florence, and was much influenced by Edward Burne-Jones. Rendered in pale tones, the plates here include one of Robinson's finest works, "Death of Abel," which captures (in DNB's words) "the horrific moment after the fratricide—the 'frozen moment' held for eternity." DNB says further that our volume represents Robinson's "finest achievement as a book illustrator." Founded by Herbert Horne,

the Riccardi Press was adopted as the imprint of the Medici Society in 1909 and issued books until 1933. According to Tomkinson, "the books have nearly all been printed at the Chiswick Press (under the supervision of Charles T. Jacobi until his retirement in 1922) and published by Philip Lee Warner, who was Publisher to the Medici Society until his death in 1925. . . . The aim of the Press has been to produce finely printed books at reasonable prices and for sale through the ordinary channels of trade. . . . All editions are strictly limited, and the type is distributed after the edition has been printed." (ST18507)



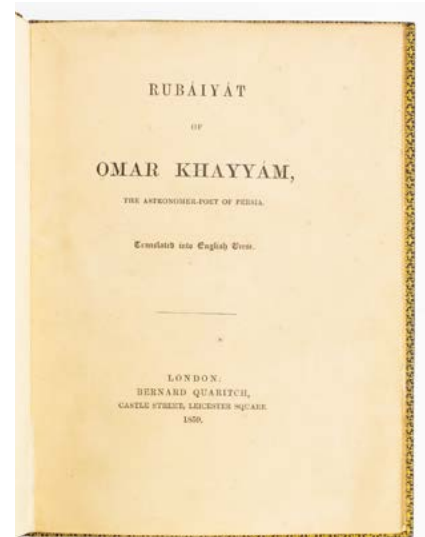
Roderick Terry's Copy of the First Printing of FitzGerald's "Rubáiyát"

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



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

wealthy Irish landowner, FitzGerald had enough money to pursue a rather desultory literary career as a "genteel gipsy" (in Terhune's words) before beginning to study languages in middle age. He started his translation of the quatrains ("rubáiyát" in Persian) attributed to "Umar Khayyam" in 1856; according to DNB, about half of FitzGerald's final work paraphrases (rather than directly translates) portions of the 11th century poem, while the rest is original verse inspired by Omar. "The result is generally seen as being in some ways an original English poem, one that is much better known than Omar's poem is in Persian." (DNB) It certainly earned FitzGerald "a prominent place among the immortals of English literature" in Jewett's opinion. In 1858, FitzGerald submitted 25 of the "less wicked" verses to "Fraser's Magazine" only to be rejected. He had 250 copies published, anonymously, at his own expense, but had no luck selling them. Admitting defeat, he gave 200 copies to Quaritch; these sold so poorly that they were relegated to the penny bin, where Potter says they were discovered—and soon celebrated—by Dante Gabriel Rossetti and Algernon Swinburne. Those copies that remained unsold when Quaritch moved to Piccadilly in 1860 were either lost or





destroyed, but by 1861, Rossetti and his Pre-Raphaelite brethren, along with Celtic scholar Whitley Stokes, were evangelizing for the work, embracing the lush, lyrical verse that would move English poetry away from Victorian orthodoxy and convention. According to Day, by the end of the 19th century, "a copy of the 'Rubáiyát' upon an Oxford table was a symbol of sophistication. Today . . . it remains the most popular single poem of the Victorian era." Binder Joseph Zaehnsdorf (1816-86) was born in Pest, Hungary, served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. The fine binding and condition here are typical of works from the library of Roderick Terry (for more on whom, see item #32, above). (ST17640-377)

Estelle Doheny's Copy in Gorgeous Sangorski Morocco

72 SHELLEY, PERCY BYSSHE. (BINDINGS - COSWAY-STYLE). *THE POETICAL WORKS*. (London: [Printed at the Ballantyne Press for] Reeves & Turner, 1892) 188 x 122 mm. (7 3/8 x 4 3/4"). **Two volumes.** Edited by H. Buxton Forman. Third Edition with the Notes of Mary Wollstonecraft Shelley. PARTICULARLY FINE RED CRUSHED MOROCCO, GILT AND ONLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers framed by multiple plain and decorative rolls, cornerpieces with the gilt torch of liberty extending obliquely from an onlaid green morocco heart bracketed by volutes, front boards with central onlaid citron morocco medallion stamped with

the poet's gilt monogram, rear boards with onlaid citron morocco pansy surrounded by a gilt collar with the quote "Pansies let my flowers be" (from "Remembrance"); raised bands, spine compartments with onlaid green morocco quatrefoil at center, volutes at corners, volume I with FRONT DOUBLURE OF BROWN MOROCCO semé with rows of alternating quatrefoils and dots, at center A MINIATURE PORTRAIT OF SHELLEY UNDER GLASS framed by a laurel wreath inlaid with four red morocco cinquefoils, navy blue moiré silk endleaves, all edges gilt and delicately gauffered. Housed together in a fleece-lined red cloth drop-back box. Frontispiece in each volume, vignette title pages. Front flyleaves with engraved bookplates of Edward Laurence Doheny and Carrie Estelle Doheny. ♦A FLAWLESS AND SPARKLING SET. \$10,000

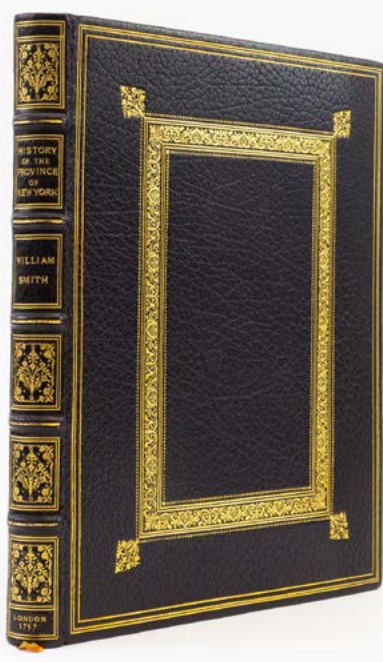


This is the outstanding Doheny copy, in lovely bindings, of a body of literature graced with a lyricism Day asserts is "unmatched elsewhere in English verse in its ethereal, ideal beauty." While the notes of Shelley's wife, appended here, have aroused considerable denigration (she is accused, among other things, of making her husband's verse less political than it actually was), her editorial work is nevertheless professional and has remained an essential source for the study of Shelley's work. As Betty T. Bennett explains, "biographers and critics agree



that Mary Shelley's commitment to bring [her husband] the notice she believed his works merited was the single, major force that established Shelley's reputation during a period when he almost certainly would have faded from public view." Thanks to her efforts, Shelley (1792-1822) is one of the best-known English poets and an icon of the Romantic movement. According to DNB, our editor, Henry (Harry) Buxton Forman (1842-1917) "channelled a general enthusiasm into a minute study of textual details, for which his careful and exacting temperament was ideally suited. His patient application produced impressive editions of Shelley," who was, along with Keats, Forman's main literary interest. This set was bound by Sangorski & Sutcliffe (see items #15 and #24 for more on the bindery and Cosway bindings) for book dealer J. W. Robinson of Los Angeles, who supplied many books for the superb collection of Estelle Doheny (1875-1958), one of the most distinguished women book collectors of the 20th century, whose magnificent library was especially rich in fine bindings. Volumes from her collection are sought after for their especially fine condition. (ST18713)

***"One of the Worthiest Examples of Historical Literature
Produced in Later Colonial Times,"
In Elegantly Decorated Morocco by One of America's Worthiest Binderies***



73 SMITH, WILLIAM. (BINDING - CLUB BINDERY). THE HISTORY OF THE PROVINCE OF NEW-YORK, FROM THE FIRST DISCOVERY TO THE YEAR M.DCC.XXXII. TO WHICH IS ANNEXED, A DESCRIPTION OF THE COUNTRY, WITH A SHORT ACCOUNT OF THE INHABITANTS, THEIR TRADE, RELIGIOUS AND POLITICAL STATE, AND THE CONSTITUTION OF THE COURTS OF JUSTICE OF THAT COLONY. (London: Printed for Thomas Wilcox, 1757) 257 x 197 mm. (10 1/8 x 7 3/4"). xii, 255 pp. FIRST EDITION. HANDSOME DARK BLUE MOROCCO, GILT, BY THE CLUB BINDERY (stamp-signed and dated 1898 on front turn-in), covers with French fillet border, central panel framed with plain and dotted rules enclosing an intricate floral roll, oblique floral spray cornerpieces, raised bands, spine compartments with floral spray centerpieces, floral sprigs at corners, gilt lettering, turn-ins repeating the floral frame from covers, marbled endpapers, top edge gilt. With a folding frontispiece engraving, "The South View of Oswego on Lake Ontario." Verso of front free endpaper with engraved bookplate of Edwin B. Holden (see below). Church 1023; Howes S-703; Sabin 84566; Streeter Sale 871. ♦Text lightly washed and pressed in keeping with bibliophilic fashion at the time of binding, plate with insignificant short closed tear to head edge of one fold, A2 with expertly repaired (and barely discernible) curving tear into text, minor foxing and browning on the majority of leaves (a handful with more overall toning),

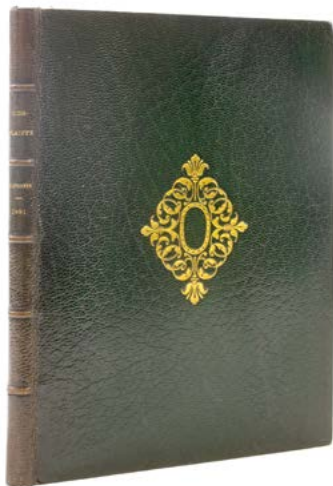
other trivial defects, but a nevertheless pleasing copy, the text extremely smooth and clean, and the beautifully decorated luxury binding lustrous and unworn. \$7,000

This classic first history of New York was bound for an eminent Americana collector (and founding member of New York's Grolier Club) by the bindery he helped organize. According to Larnard, this history "ranks with Smith's Virginia and Hutchinson's Massachusetts as one of the worthiest examples of historical literature produced

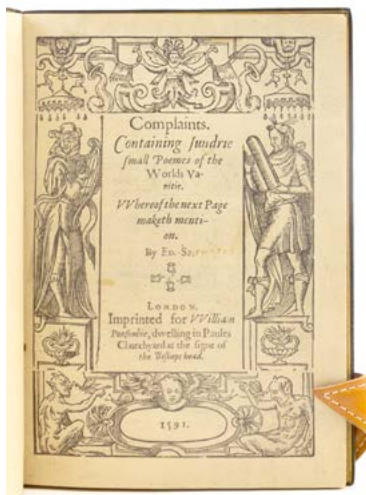


in later colonial times." Sabin notes that Smith based this work "chiefly on the Provincial Laws, the Minutes of the Council, the Journals of the General Assembly and other government records," and drew heavily on the works of Charlevoix and on Colden's "History of the Five Indian Nations. About three-quarters of the text is devoted to the colony's history up to the year 1732, while the rest describes the territory, and provides geographical, demographic, and political information. The son of one of New York's most prominent lawyers, judges, and legal educators, Smith (1728-93) showed an early talent for writing. At age 24, he compiled the first collection of the "Laws of New-York from the year 1691 to 1751, inclusive" (1752) with his friend William Livingston, and the following year he co-produced New York's first magazine, "Independent Reflector." According to the Dictionary of Canadian Biography, the present history "served him well over the years, giving him a wide reputation as an authority on the colony, and he was often referred to as 'the historian of New York'; 20 years later he began a second volume, published posthumously." A Loyalist during the American Revolution, Smith emigrated to Canada after the war. Former owner Edwin Holden (1861-1906) was a prominent American bibliophile who collected Americana, English literature, 16th and 17th century printed books, and French illustrated books. A founding member of the Grolier Club, he was also instrumental in the establishment of the Club Bindery, for more on which see item #63, above. (ST17682)

A Scarce Copy of First Printings of Works by a Poet of Lasting Influence For His "Fertile Imagination, Sensuous Imagery, and Melodic Language"



74 SPENSER, EDMUND. COMPLAINTS. (London: Imprinted for William Ponsonbie, dwelling in Paules Churchyard at the signe of the Bishops head, 1591) 182 x 130 mm. (7 1/4 x 5 1/4"). [91] leaves (lacking blank Z4). FIRST EDITION. Late 19th century green crushed morocco by Riviere & Son (stamp-signed on front turn-in), covers with decorative gilt lozenge centerpiece, raised bands, gilt lettering, gilt-ruled turn-ins. Housed in a modern brown buckram chemise and attractive morocco-backed slipcase. Main title page with woodcut border (McKerrow & Ferguson 117), section titles for three of the poems with woodcut frame, woodcut initials, head- and tailpieces. Front pastedown with engraved armorial bookplate of Charles Lilburn and ex-libris of Kenneth Rapoport. Langland to Wither 235; Hayward 23; Johnson 14; Pforzheimer 968; STC 23078; ESTC S111266. ♦Spine sunned to olive brown, faint fading and soiling to covers, just a hint of rubbing to corners and spine ends, contents lightly washed and pressed (in keeping with bibliophilic fashion at the time of binding), occasional small spot or other trivial imperfection, but an excellent copy, clean and fresh internally, in a perfectly pleasant binding. **\$30,000**



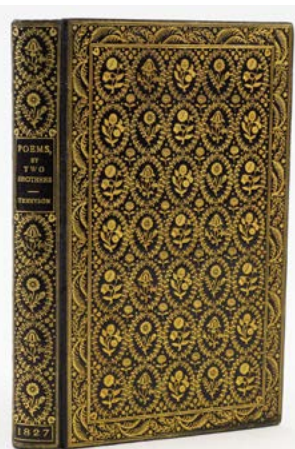
This is an appealing copy of one of the less frequently encountered first editions of Edmund Spenser (ca. 1552-99), the first modern English poet to achieve major stature. It comprises a collection of six poems and three translations assembled by publisher William Ponsonby in order to capitalize on the recently experienced success of "The Faerie Queene." In the preface, Ponsonby describes these poems as "complaints and meditations of the worlds vanitie, very grave and profitable." The included works, some dating back to Spenser's college days, are: "The Ruines of Time," "The Teares of the Muses," "Virgils Gnat," "Proposia, Or Mother Hubberds Tale," "Ruines of Rome," "Muiopotmos, or the Fate of the

Butterflie," "Visions of the Worlds Vanitie," "Bellayes Visions," and "Petrarches Visions." Six of these are original poems (all previously unpublished), and three are translations (one unpublished and two revised). Unfortunately, "Proposia" was a political satire on the attempts to arrange a marriage between Elizabeth I and the Duc d'Alençon that resulted in the entire volume being banned. That

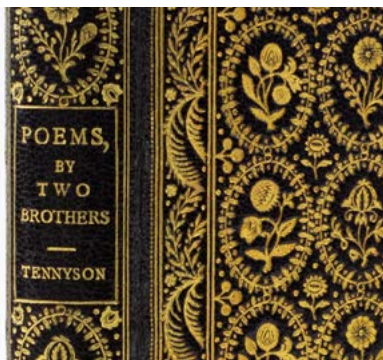


poem was omitted from early editions of the collected minor poems. Day says Spenser demonstrated “with his fluency in many meters and stanzaic forms . . . that English was at least the equal to any other language as a vehicle of great poetry.” Although his poetry, particularly “The Faerie Queene,” looks backward—as the culmination of the allegorical verse tradition of the Pearl Poet, Langland, and Chaucer—Spenser has influenced with “his fertile imagination and especially his sensuous imagery and melodic language” nearly every important English poet who followed him. Former owner Ken Rapoport amassed an outstanding collection over 50 years, with special emphasis on works of drama and poetry by English and Spanish authors, among them Shakespeare, Spenser, and Cervantes. “Complaints” is scarce, is virtually never found except in a modern binding, and is usually seen in unappealing internal condition. (ST18266)

Tennyson's First Published Volume, in a Beautiful Binding

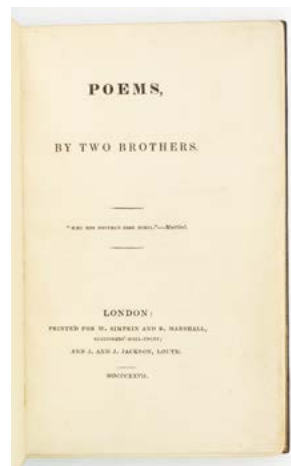


75 TENNYSON, ALFRED. POEMS, BY TWO BROTHERS. (London: Printed by J. and J. Jackson, Louth, for Simpkin and Marshall, 1827) 172 x 108 mm. (6 3/4 x 4 1/4"). xii, 228 pp. FIRST EDITION. LOVELY BLACK MOROCCO, WITH GILT REMINISCENT OF DUODO BINDINGS, BY RIVIERE & SON (stamp-signed on verso of front free endpaper), covers framed by garland of olive and palm fronds, accented with tiny flowers, central panel filled with rows of oval olive-wreath compartments, each containing one of four floral sprigs, the space between ovals with a daisy or small floral spray, smooth spine with similar tooling, gilt titling, turns-ins with olive and palm-frond garland, maroon endpapers, top edge gilt, other edges untrimmed. Thomson 1; Ashley Library VII, 102; Hayward 244; Wise 1. ♦ Joints and extremities lightly rubbed (with short, thin cracks at top of both joints and bottom of front joint), isolated small defects internally, but an extremely appealing wide-margined copy, the text with few signs of use, and the binding glittering with intricate gilt. \$3,900



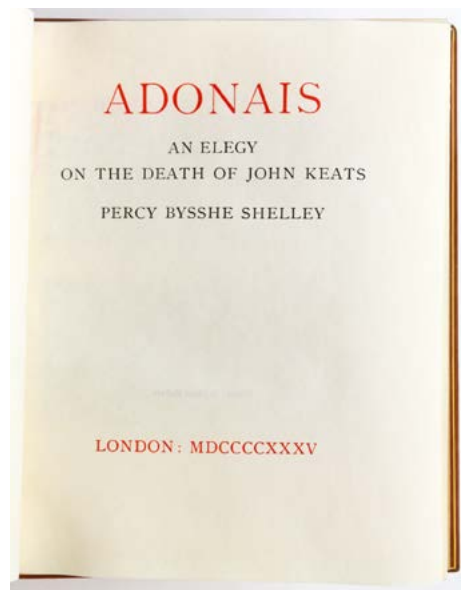
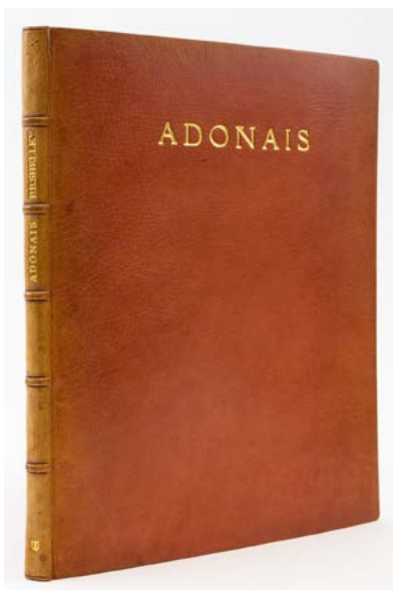
Offered here in a lavishly gilt binding inspired by a Renaissance collector's library, this is Alfred Tennyson's first published volume, issued in collaboration with brothers Charles and Frederick when the future Poet Laureate was 18. Although he modestly removed himself from the title, Frederick wrote 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. Alfred, of course, went on to produce hundreds of beloved poems, issued in more than two dozen books appearing in many editions, and as a

result became universally acknowledged as the most important poet of his generation. Our elegant binding consciously imitates the Parisian bindings done for Pietro Duodo (1554-1611), the Venetian ambassador to France from 1594 to 1597. Duodo's portable gentleman's library of 90 works in 133 small but dazzling volumes (color-coded to reflect their content) appears to have been kept intact until the French Revolution, when it was brought to England and dispersed. The great English craftsman Charles Lewis (1786-1836) was inspired to create bindings in the Duodo style, which became quite fashionable among Victorian bibliophiles. In the late 19th century, Riviere & Son revived the especially attractive style. For more on the Riviere bindery, see item #7, above. The luxurious binding and the wide margins of our untrimmed copy make this an especially desirable copy of a landmark in English verse. (ST18606d)



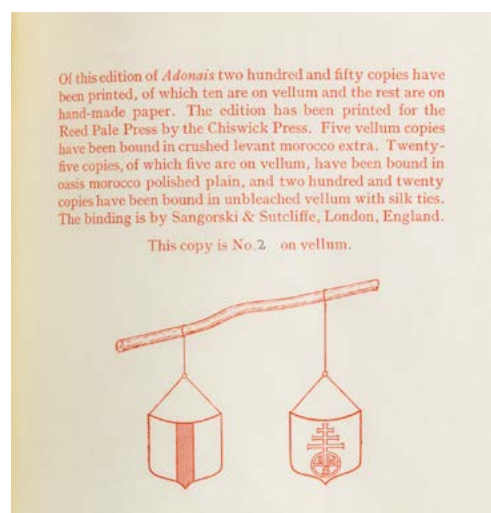
*One of Just Five Copies on Vellum and Morocco-Bound,
Formerly Owned by Sir Michael and Lady Helen Oppenheimer*

76 (VELLUM PRINTING). (REED PALE PRESS). SHELLEY, PERCY BYSSHE. ADONAI: AN ELEGY ON THE DEATH OF JOHN KEATS. (London: Printed by the Chiswick Press for the Reed Pale Press, 1935) 223 x 180 mm. (8 3/4 x 7 1/8"). 31, [1] pp., [1] leaf (colophon). No. 2 OF JUST FIVE COPIES PRINTED ON VELLUM AND



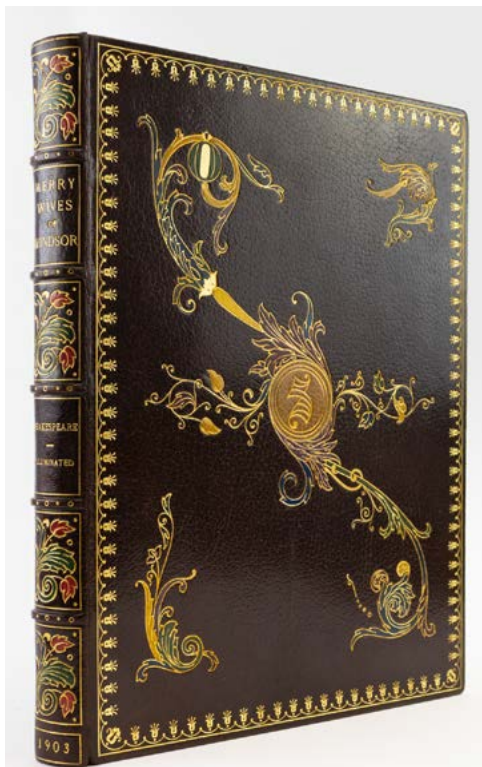
SPECIALLY BOUND (there were also five other vellum copies and 240 copies on paper). VERY PLEASING RUSSET OASIS MOROCCO BY SANGORSKI & SUTCLIFFE (signed on front turn-in), front board with titling at head in gilt, raised bands, spine with gilt vertical titling, gilt ruled turn-ins, top edge gilt. Printer's device on colophon. Printed in red and black throughout. Front pastedown with armorial bookplate of Helen & Michael Oppenheimer. Ridler, p. 224. ♦Backstrip and edges a little sunned, otherwise a very fine copy, the vellum creamy and bright, the binding unworn. **\$11,000**

This is a most attractive vellum printing of a touching tribute from one great Romantic poet to another. Percy Bysshe Shelley (1792-1822) was not a close friend of John Keats (1795-1821), but recognized his great talent and was deeply moved at Keats' death. Keats died of consumption in Rome, where he had travelled in search of a warmer climate. "Adonais," written in Spenserian stanzas, is a tribute to Keats and a denunciation of the villains—carping literary critics—to whom Shelley attributed the poet's death. It is generally considered to be one of the great pastoral elegies in English. Founded by Edmund W. Brooks, son of famed Minneapolis book dealer Edmund D. Brooks, the Reed Pale Press debuted in 1928 with Charles Lamb's "The Child Angel: A Dream," which was set by hand and printed on a hand press by Brooks. The press issued four volumes between 1928 and 1935, with a final volume ("The Journal of a Forty-Niner") published in 1967. The name of the press is derived from Caxton's printing location, established in 1476, in the almonry at Westminster at the "Sign of the Red Pale," and its printer's device contains a heraldic "red pale" (a single vertical stripe occupying a shield's center). Attractively printed with very readable type well set, the present book resembles the volumes issued by the Essex House Press and other English private presses in an orbit below (but not terribly far below) Kelmscott, Doves, and Ashendene. Our volume was formerly in the collection of distinguished scholars Sir Michael Oppenheimer (1924-2020) and his wife Lady Helen Oppenheimer (1926-2022); he was an Oxford lecturer in politics and history, she an Anglican theologian whose groundbreaking work on ethics helped reform the church's position on remarriage of divorced persons. (ST19028)



***Printed on Vellum, Hand Illuminated, and Beautifully Bound,
One of Just Seven Copies, and the First and the Last of this Special Series***

77 (VELLUM PRINTING). SHAKESPEARE, WILLIAM. JOHN H. TEARLE, Illuminator. THE MERRY WIVES OF WINDSOR. ([New York]: Printed by Theodore De Vinne & Co. for Merrill & Baker, 1903) 325 x 240 mm. (12 3/4 x 9 1/2"). [51] French fold leaves. ONE OF SEVEN COPIES, EACH UNIQUE, SIGNED by the artist, the publisher, and the printer, this copy with no number or designated patron. SPLENDID DARK BROWN CRUSHED MOROCCO, GILT AND INLAID TO A DESIGN BY JOHN TEARLE, by H. Jackel & Co. of New York (stamp-signed on front doublure), covers with cresting tulip-roll frame, central inlaid medallion of tan morocco tooled with gilt gothic "S," swirling acanthus leaves in citron, crimson, cobalt blue, green, and lilac morocco extending diagonally from the medallion toward the upper left and lower right, onlaid and gilt flourishes in similar style balancing the design in the other two quadrants, two delicate gilt vines bearing morocco leaves extending horizontally from the central medallion, raised bands, spine compartments with inlaid windblown spray of red tulips and green leaves, gilt lettering, BROWN MOROCCO DOUBLURES framed by gilt rules and inlaid leaves, inlaid tan morocco central panel



framed by inlaid leaves and pomegranates, central brown medallion with inlaid leafy garnish above and below it, vellum free endleaves. In the original velvet-lined cloth box. ILLUMINATED by Tearle, WITH rubricated capitals throughout in eight colors, LARGE FLOURISHES OR OTHER DECORATIONS ON EVERY PAGE, 27 large initials, and 23 FINE WATERCOLOR MINIATURES, 18 of these depictions of characters in the play and five of them views. ♦A couple of scarcely noticeable shallow scratches to boards, a handful of leaves with faint (naturally occurring?) discoloration at lower right corner, otherwise AN IMMACULATE COPY, with virtually no signs of use, and the decorative binding unusually lustrous. **\$24,000**

This extravagant production was the first in an ambitious planned series of 39 volumes of Shakespeare's plays, all to be limited to just seven copies, all printed on vellum, and all hand painted, each by a different illuminator.

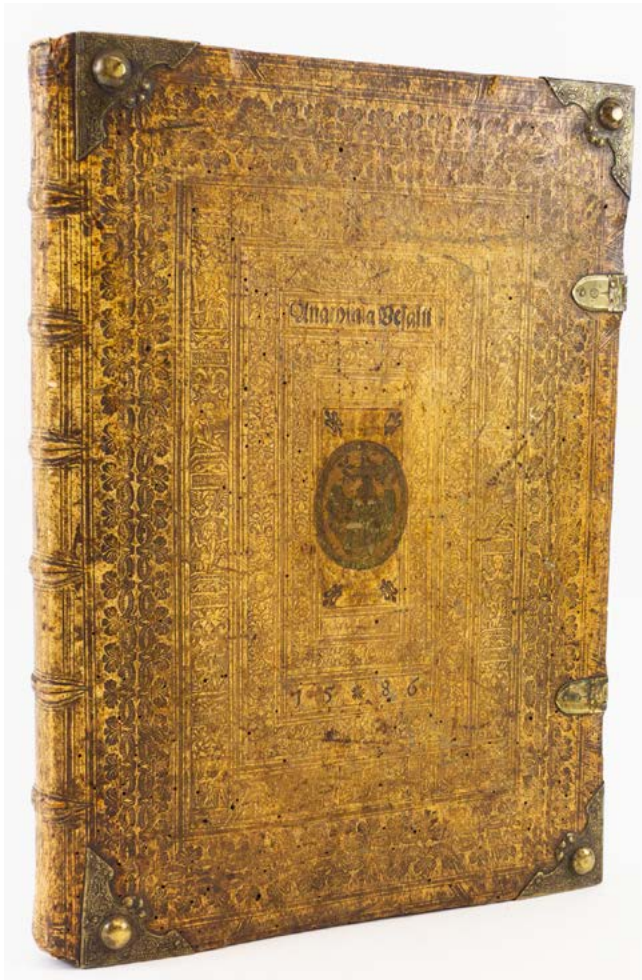
The artist at work here was British-born John Tearle (b. 1868), known for creating illuminations in a vaguely Medieval style. "Who's Who in New England" (1909) informs us that he emigrated to America in 1888, but returned to England to study art, serving a seven-year apprenticeship to learn the art of illumination, and graduating from the South Kensington Art School in 1898. He is described as a "designer, illuminating artist, and publisher" based in Roxbury, Massachusetts. He illuminated deluxe books for Merrill & Baker and for Ross Turner, and eventually began to produce his own illuminated manuscripts and printed books. Tearle also created the design for the present binding, its inlaid flourishes resembling the illuminated ones inside the volume. The work is well printed by Theodore Low De Vinne in a fine humanistic typeface that complements the antique feeling of the illumination. De Vinne (1828-1914) was one of the most eminent American printers of his day



(as well as a printing historian and a co-founder of the Grolier Club), and his participation here adds a good deal of distinction to this special bibliophilic undertaking. The contemporaneous value of these volumes was commensurate with their beauty. Each volume was priced at the princely sum of \$2,000 (roughly the equivalent of \$60,000 today). Because Merrill & Baker went bankrupt in 1904 and was out of business by 1906, "Merry Wives" was almost certainly not only the first, but also the last book in this special series. The termination occasioned at least one story touching on bibliomania: court records show that a certain Abby B. Blodgett subscribed to the full series of 39 volumes by giving notes for \$78,000, payable in semi-annual installments of \$6,000 from September 1, 1904 to September 1, 1910. Once the books no longer were to be issued, her son filed suit to extricate her from this commitment. She was able to wriggle out of her obligation only when she was adjudged to have been of unsound mind when entering into her subscription. Another curious example of the manifestation of bibliophilic passion. (ST18711)

An Excellent Copy in Contemporary Pigskin of the First Printing of Vesalius with Engraved Illustrations

78 VESALIUS, ANDREAS and JACOB BAUMAN. ANATOMIA DEUDSCH. EIN KURTZER AUSTZUG, DER BESCHREIBUNG ALLER GLIDER MENSCHLICHES LEYBS. (Nuremberg: Julius Paulus Fabricius, 1551) 423 x 300 mm. (16 5/8 x 11 3/4"). 2 p.l., 78 leaves, the sheets mounted on guards, as always (see below). First Edition of the German Digest. Fine contemporary blind-stamped pigskin over bevelled wooden boards, covers with multiple frames of decorative palm rolls, a roll of biblical figures, and two medallion rolls enclosing a small central panel,



the panel on the upper cover with inlaid painted oval coat of arms, the book's title stamped above this and "1586" stamped below, the lower cover with a central panel stamp of Justice; raised bands, original brass cornerpieces and clasps. With arms of the city of Nuremberg on title page, and WITH 40 FINE ENGRAVED ANATOMICAL PLATES. Cockx-Indestege, "Andreas Vesalius, A Belgian Census" 57; Cushing, "A Bibliography of Andreas Vesalius" VI.D.-4; Durling 4583; Heirs of Hippocrates 292; Wellcome 6568 (defective). ♦Pigskin rather darkened, quite a number of tiny wormholes and a couple of scratches and minor stains, spine ends a bit rubbed, but the impressive original binding quite sound and generally well preserved, with no serious wear and its original hardware intact. Title with narrow section cut away at lower edge (to remove previous owner's name?), dedication leaf with small blank portion at lower corner renewed, small, round wormholes throughout (as many as three dozen per leaf at the back, but rapidly diminishing to just three or four, and only minimally affecting text or engraved surface), occasional unimportant stains and trivial tears. A REALLY EXCELLENT CONTEMPORARY COPY, the leaves quite fresh, clean, and wide margined. **\$120,000**

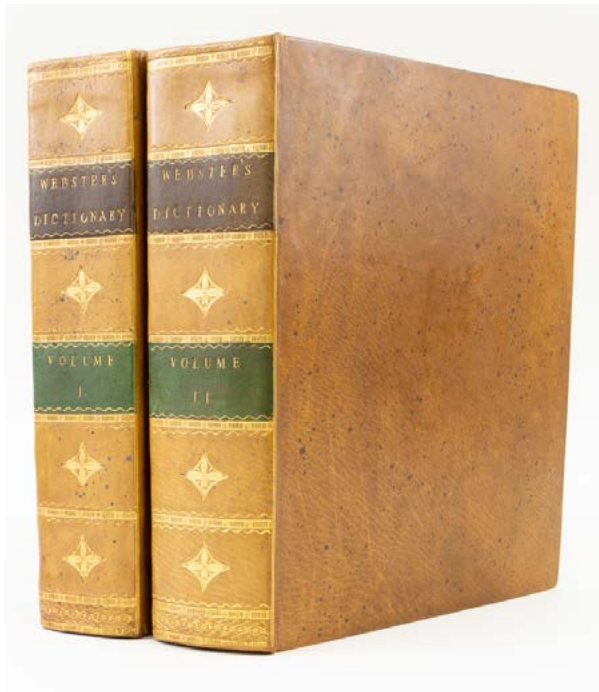
This is an attractive copy in contemporary pigskin of the first edition of the rare German digest of Vesalius' "Fabrica" and "Epitome," and just the second appearance in any vernacular language of a watershed work in the history of medicine. It is notable as the first printing of Vesalius with engraved,



rather than woodcut, illustrations. Although Vesalius is acknowledged in the introduction, this is essentially a pirated edition—the first of dozens to appear across Europe—put out by the Nuremberg physician Jacob Baumann (1521-86), with copies of the anatomical plates from Thomas Geminus' "Compendiosa Totius Anatomiae Delineation" (London, 1545). Born in Brussels, Andreas Vesalius (1514-64) received his medical education in Louvain and Paris. He moved to Padua, where he began teaching anatomy, and eventually became physician to the German emperor Charles V and his son Philipp II. Vesalius' revolutionary findings challenged older medical teaching derived from Galen, whose anatomy had been based on the dissection only of animals. In Padua, Vesalius developed his new observations through human dissection, working on the bodies of executed criminals. His "De Humani Corporis Fabrica Libri Septem" ("The Seven Books on the Structure of the Human Body") was first published in Latin in 1543 in Basel, illustrated with its famous naturalistic woodcut figures, made under the author's close supervision. The now extremely rare "Epitome," an abridged version designed as a teaching aid, appeared the same year, also in Basel. The large woodcut figures were re-cut, on a slightly larger scale, and two new figures of a male and a female nude (Adam and Eve) were added. Published in the same place and year, a German translation of the "Epitome"—with the same woodcut illustrations—was prepared by Alban Thorer. As pointed out by Cockx-Indestegé

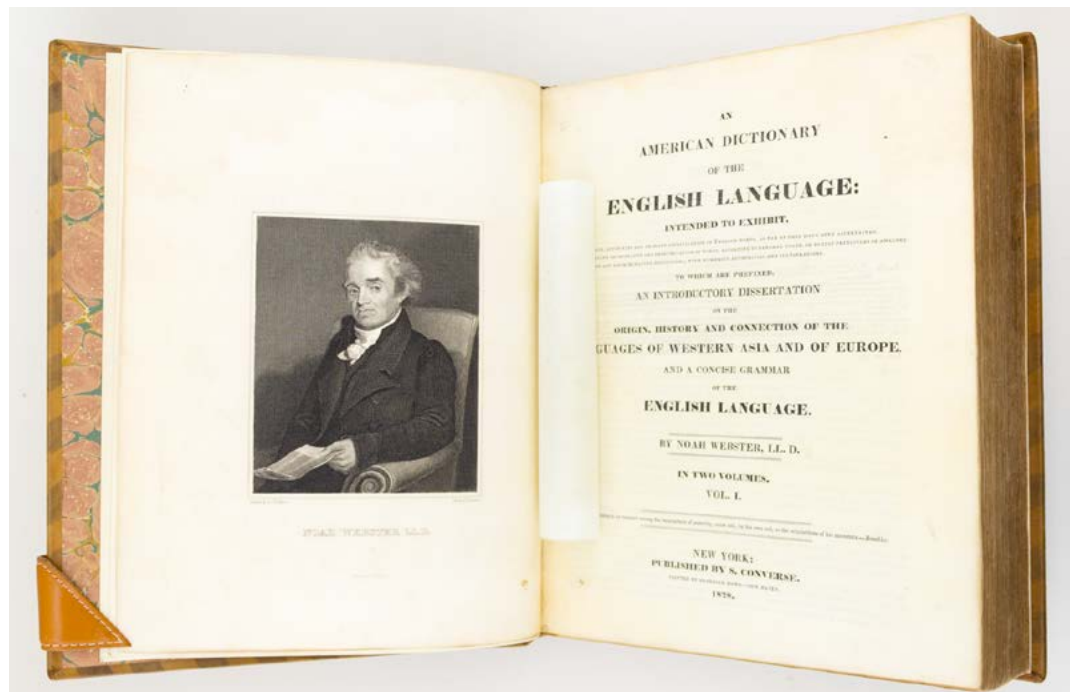
in her census, and by Cushing in his "Bio-Bibliography" of Vesalius, our "book is something of a curiosity since it is printed on single, unfolded sheets with adjacent pages of the gatherings pasted together so as to facilitate assemblage." (Cushing, p. 132) The coat of arms on the upper cover features a man (the "wild man" or "green man") clutching two plants in either hand, above an escutcheon. At one time this was painted, and it still retains some of the original color, as does the gilt wreath surrounding the image, which was painted green. This book is uncommonly seen and almost never appears in agreeable condition in a period binding. (Lhi21094)

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



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

This is an unusually fine copy of perhaps the all-time greatest American bestseller, one of the most famous and best-loved books ever to originate in the United States. Its publication signified that America had come of age in the linguistic field and had developed its own legitimate variety of English speech. Published in a press run of 2,500 copies, our first edition contains more than 70,000 entries, compiled entirely by Webster himself. According to PMM, the dictionary "marked a definite advance in modern lexicography, as it included many non-literary terms and

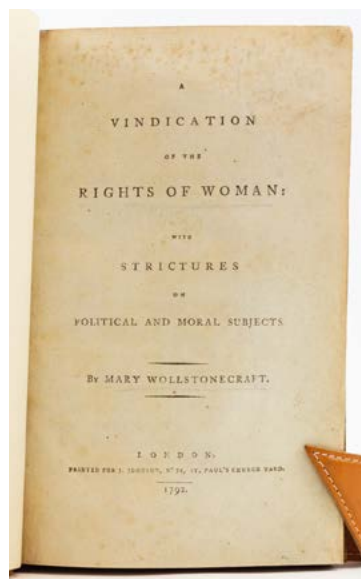
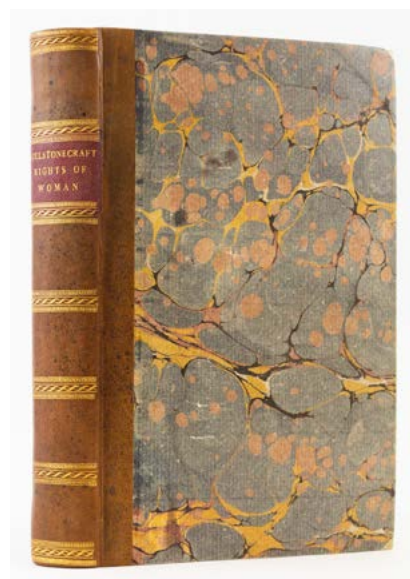


paid great attention to the language actually spoken. Moreover, [Webster's] definitions of the meaning of words were accurate and concise and have for the greater part stood the test of time superbly well. In fact, Webster succeeded in breaking the fetters imposed upon American English by Dr. Johnson . . . to the ultimate benefit of the living languages of both countries." The book sold rather poorly at first, but its authority was gradually established, and its updated versions have remained a staple of American

reference libraries ever since. Noah Webster (1758-1843) was born in West Hartford, Connecticut, and attended Yale University during the period of the Revolutionary War. Trained as a lawyer, he decided to become a schoolteacher and journalist. The first literary fruit of his teaching career was a spelling book published in 1782. Grammatical works followed, and on a visit to Philadelphia, he discussed with Ben Franklin the need for establishing an American standard spelling. Webster published a small "Compendious Dictionary of the English Language" in 1806, an appetizer to his great work, which was in gestation for almost 20 years. These two decades of preparation involved Webster's becoming conversant in no fewer than 26 languages, including Sanskrit, and the fruits of his study can be seen not only in the main body of the dictionary, but also in the 80-page prefatory section in volume I, the most important part of which is the author's dissertation "On the Origin, History and Connection of the Languages of Western Asia and of Europe." (ST17220)



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



80 WOLLSTONECRAFT, MARY. A VINDICATION OF THE RIGHTS OF WOMAN. (London: Printed for J. Johnson, 1792) 217 x 137 mm. (8 1/2 x 5 3/8"). xix, [1], 452 pp. FIRST EDITION. In a very pleasing and convincing replica binding of calf-backed marbled boards, flat spine with plain, stippled, and scalloped gilt rules, red morocco label. A few marginal notes and corrections in pen and pencil. PMM 242; Lowndes IV, 2977; Shattock, "Oxford Guide to British Women Writers," pp. 469-71. ♦Four-inch portion of defective fore margin of one leaf expertly renewed (well away from the text), title and another leaf with very small and expert paper repairs at the top, two prefatory leaves with fore edge minimally frayed and trimmed at a slightly oblique angle (the leaves perhaps once taken out and put back

in—though original with the book, not supplied), occasional marginal soiling, a handful of leaves lightly foxed or stained, other very minor imperfections, but generally clean and still fresh internally, and in an unworn retrospective binding. A very agreeable copy of a book almost always found in unappealing condition. **\$16,000**

This is an excellent copy of a landmark in the history of women's rights, called by Shattock "a powerful plea for a change in society's perceptions of the function and potential of women." Wollstonecraft (1759-97) wrote it in just three months, and lamented, "had I allowed myself more time I could have written a better book." It met with some immediate popular success (by 1794 it had been translated into French and German as well as published in America), and it has remained ever since a work of the greatest importance in the field of women's rights. PMM says that Wollstonecraft wrote "that her

main argument was 'built on this simple principle that, if woman be not prepared by education to become the companion of man, she will stop the progress of knowledge, for truth must be common to all.' The main part of her book was written in an equally plain and direct style, and it was this, as well as the idea of writing a book on the subject at all, which caused the outcry which ensued. There was indeed nothing specially shocking in her matter. She did not attack the institution of marriage or the practice of religion. Instead, she argued for a rational basis to the relation between the sexes." As the *"Feminist Companion to Literature in English"* notes, "its passion and inclusiveness fully merit its classic status." Our first printing is not particularly rare, but copies that appear are typically in unappealing condition, or worse. (ST18935a)

