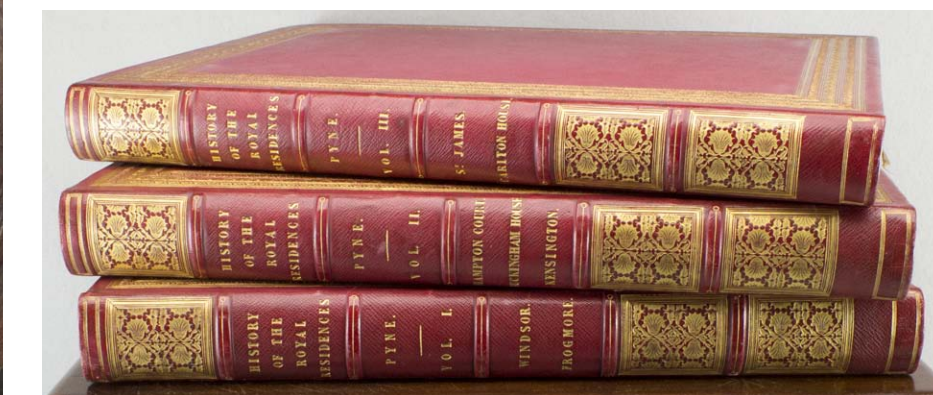
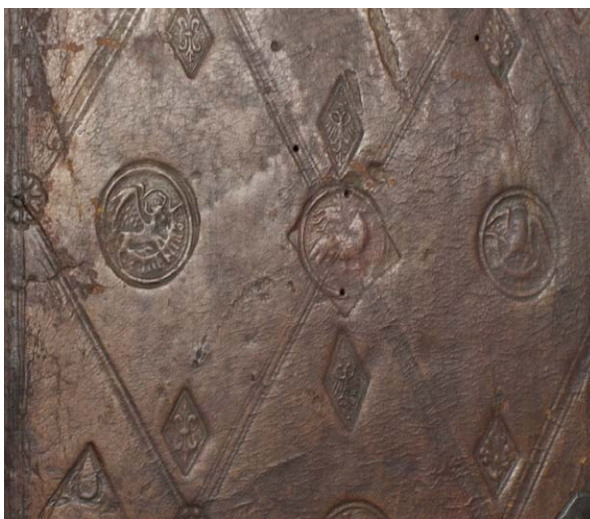
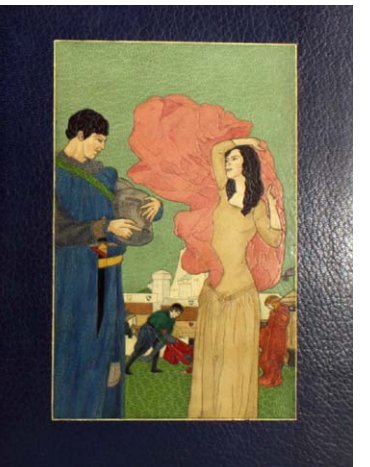
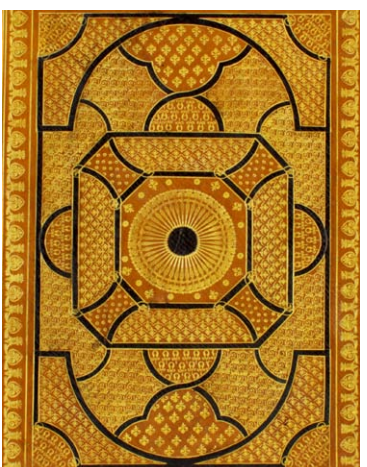
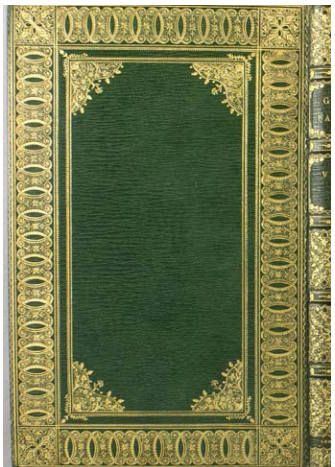
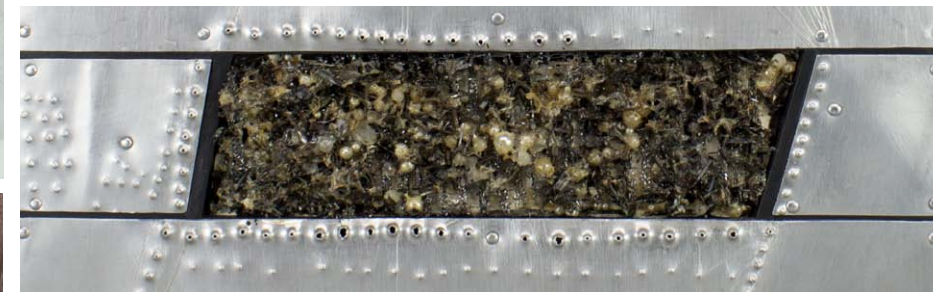
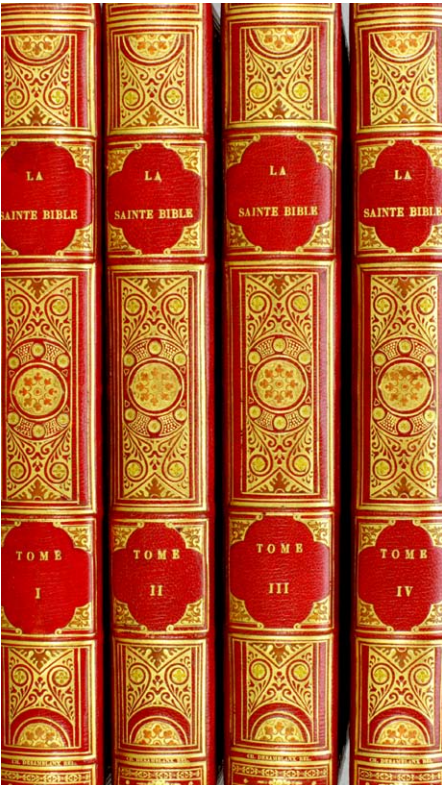
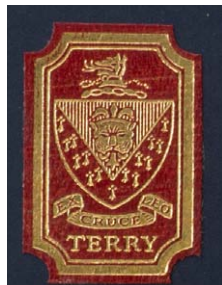
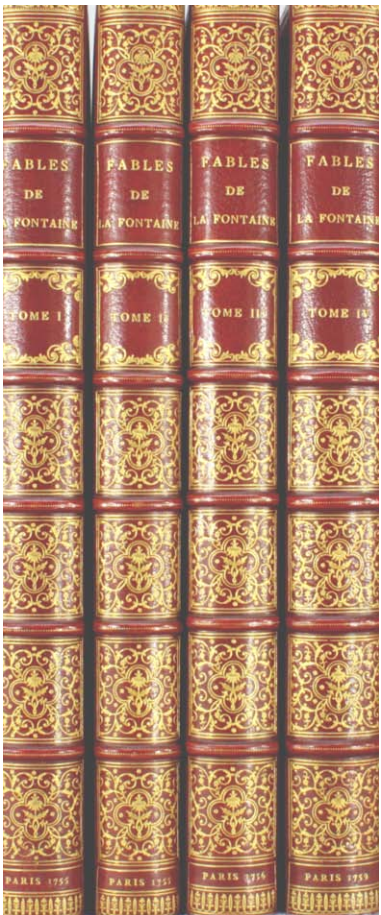
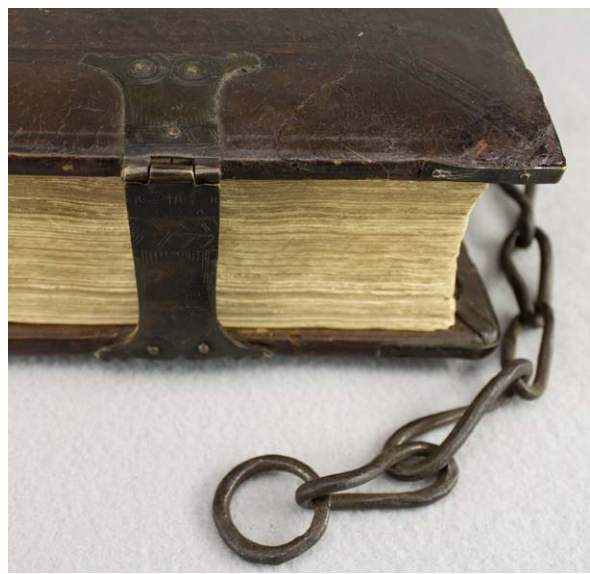
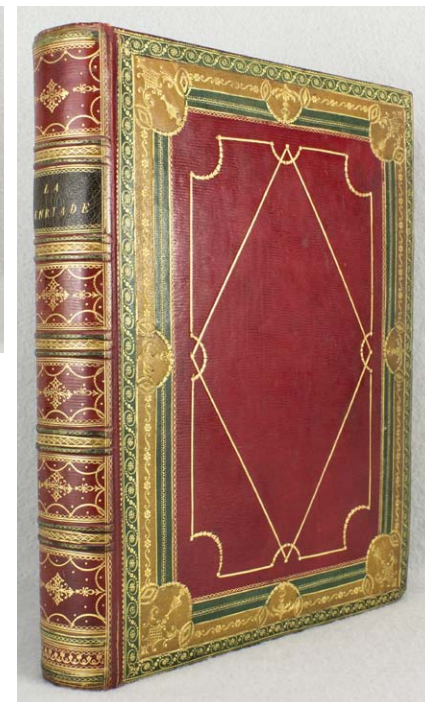
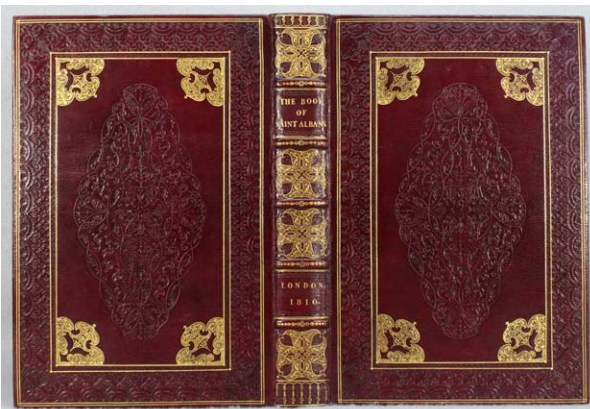


PHILLIP J. PIRAGES

CATALOGUE 68

PHILLIP J. PIRAGES
Catalogue 68
SIGNIFICANT
BOOKS IN NOTABLE
BINDINGS



Items Pictured on the Front Cover

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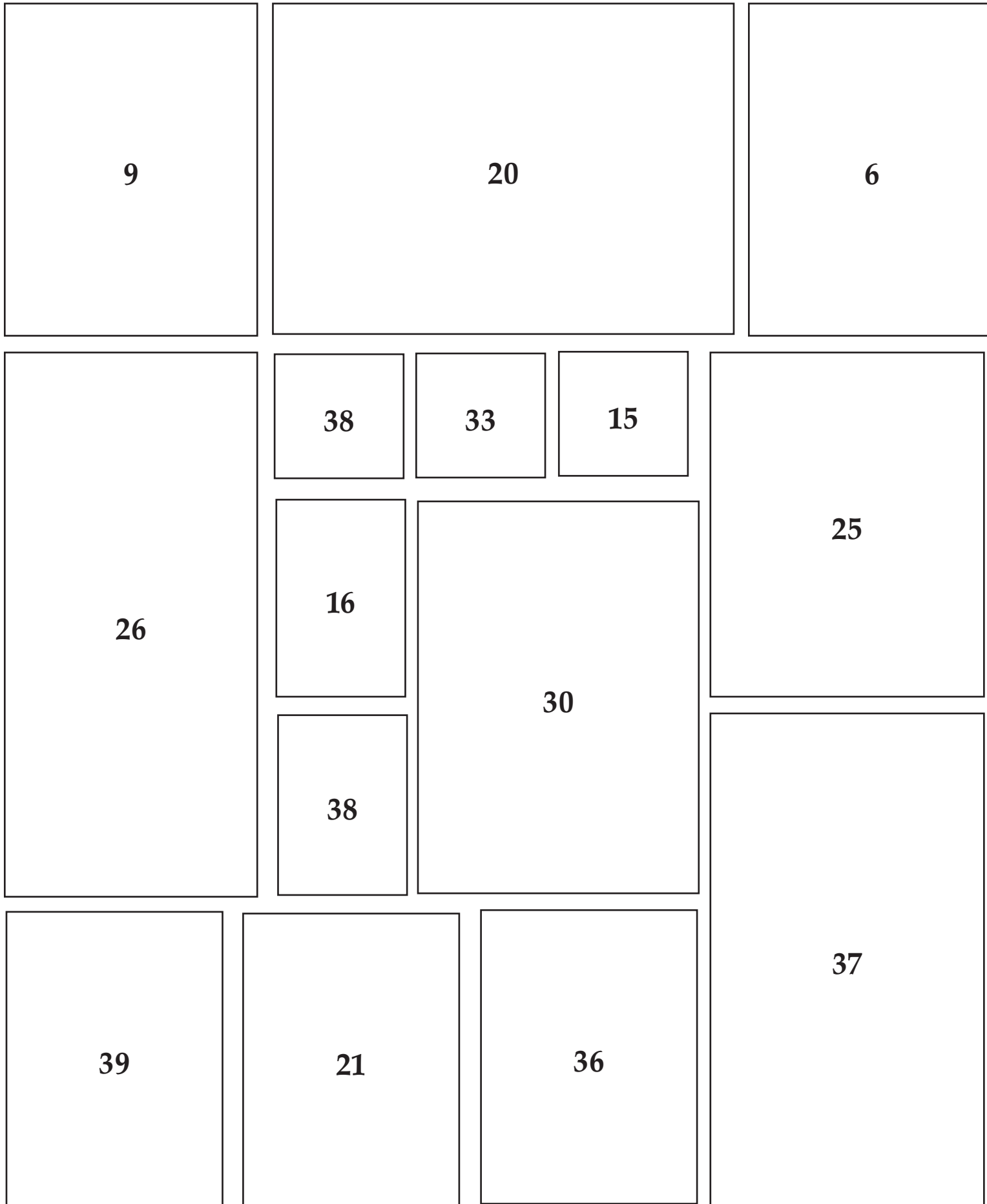
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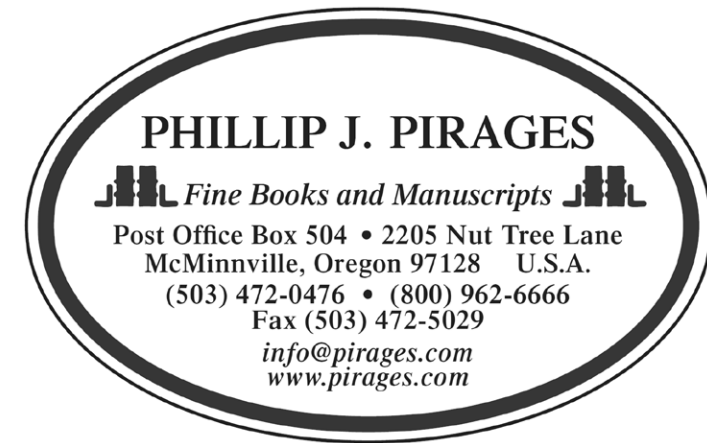
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Items Pictured on the Back Cover



To identify items on the front and back covers, lift this flap up and to the right, then close the cover.



Catalogue 68:

Significant Books in Notable Bindings

Please send orders and inquiries to the above physical or electronic addresses, and do not hesitate to telephone at any time. If you telephone while no one is in the office to receive your call, automatic equipment will take your message. We would be happy to have you visit us, but please make an appointment so that we are sure to be here. In addition, our website is always open. Prices are in American dollars. Shipping costs are extra.

We try to build trust by offering fine quality items and by striving for precision of description because we want you to feel that you can buy from us with confidence. As part of this effort, we want you to understand that *your satisfaction is unconditionally guaranteed*. If you buy an item from us and are not satisfied with it, you may return it within 30 days of receipt for a refund, so long as the item has not been damaged.

Significant portions of the text of this catalogue were written by Cokie Anderson, Kaitlin Manning, and Garth Reese. Kait is also responsible for the photographs and layout. Invaluable supporting assistance has been provided by Tammy Opheim.

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

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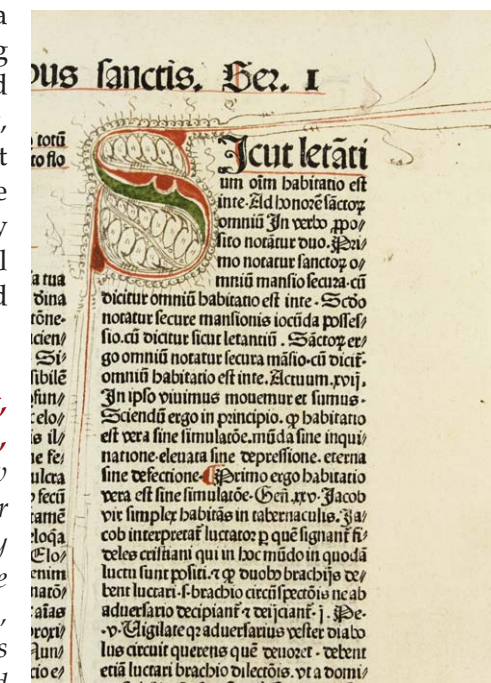
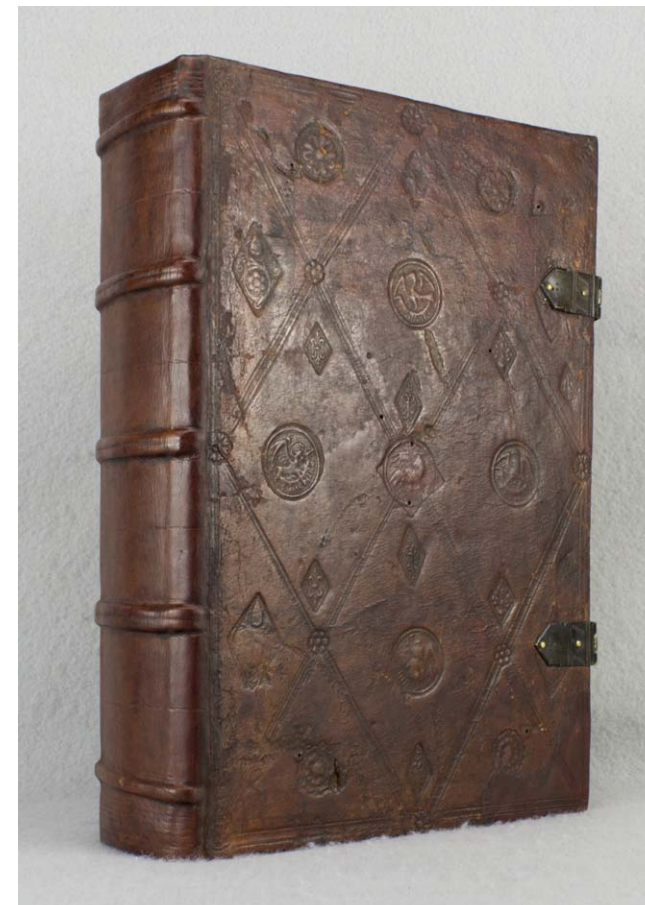
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BOUND AT THE ABBEY OF SAINT PETER, SALZBURG
The Broxbourne Library Copy of the First Book Printed in Heidelberg

1 **EVARDUS DE VALLE SCHOLARUM.** **SERMONES DE SANCTIS.** (Heidelberg: [Printer of Lindelbach (Heinrich Knoblochzer or Johann and Conrad Hist)], 21 January 1485) 305 x 210 mm. (12 x 8 1/2"). 286 unnumbered leaves, including the terminal blank. 46 lines and headline, double column, gothic type. **FIRST PRINTING.** IN A CONTEMPORARY REDDISH-BROWN LEATHER BINDING OVER THICK UNBEVELLED BOARDS, EXECUTED AT SAINT PETER'S ABBEY IN SALZBURG, diapered covers with circular, rhomboid, and peltate stamps of the Paschal Lamb, the attributes of the four Evangelists, rosettes, other floral and vegetal forms, etc. within and at the intersections of the diapers (the stamps on the upper board different from those on the lower), thick raised bands, two clasps (the brass hardware original, the leather portions renewed), vellum liners (made from a substantial fragment of a leaf from an 11th century German Gradual) guarding the first and last gatherings; expertly rebaked to style (and with one corner recovered) by Courtland Benson. In a very sturdy modern folding cloth box. Paragraph marks and frequent two- to four-line initials painted in red or green, eight-line maiblumen "S" in both colors at beginning of text. Title page with manuscript ownership inscription of the Abbey of St. Peter; bookplate of Albert Ehrman pasted to inside front and rear covers (and with his small stamped cipher inside the back cover). Goff H-513 (under Hugo de Prato Florido); BMC III, 666. ♦Covers a bit marked and dried, some wear along edges, the stamps with varying degrees of clarity, but the very skillfully restored binding entirely solid and retaining much of its original appeal. Intermittent minor foxing, a handful of leaves in the final three gatherings with overall light browning, minor browning (especially at edges, but occasionally more generally) affecting the text elsewhere—though never seriously, a solitary tiny round wormhole in margin of second half of the volume, but still a pleasing, well-margined copy internally, the leaves entirely clean and (except at the very end) consistently fresh. **\$40,000**



This is a distinguished copy, in a binding of very considerable interest, of the first printing of a collection of sermons on the lives of the saints, and, more important, the first book to be printed in Heidelberg. We know from its decoration that it was bound at the Benedictine abbey of Saint Peter in Salzburg, and it was later in the library of one of the great 20th century collectors of early printing. The text was attributed in the 15th century to the Dominican Hugo de Prato Florido (his name appears in the book's colophon), but the author has since been identified as the French Augustinian Evardus de Valle Scholarum. In the third quarter of the 13th century, Evardus studied theology at Paris, where he might have known Aquinas and Bonaventura. He later joined the newly established congregation of the so-called Valley of Scholars, became its Prior probably in the 1260s, and evidently died after 1280. Printing came to Heidelberg surprisingly late, given the fact that nearby Nuremberg was issuing books at the end of the 1460s, and such lesser

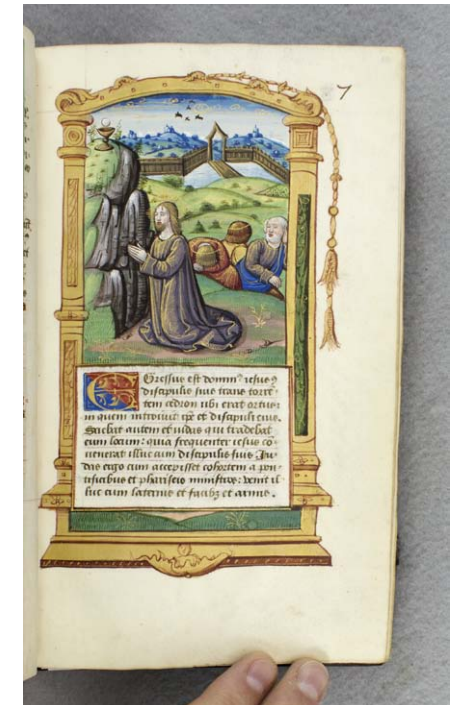


places as Lauingen, Merseburg, Blaubeuren, and Memmingen had printers at work in the 1470s. And while we can identify without question the present book as the first one printed in Heidelberg, we are not certain just who printed it. These "Sermones" were produced by someone at first identified eponymously as the Printer of Lindelbach, but subsequently the work was attributed to Johann and Conrad Hist. Now, it is thought that the printer was likely to have been Heinrich Knoblochtzter, who had issued some three dozen books in Strassburg from 1476-85 before coming to Heidelberg. The connection among, and confusion relating to, these personages stem from the facts that they were all early Heidelberg printers and that the same typefaces appear in books issued by all of them. With the aid of Peter Wind's thorough

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

A BINDING MADE FOR AN IDENTIFIABLE EARLY 16TH CENTURY PATRON
An Exceptionally Well-Preserved Book of Hours Done by a Notable Artist
And with the Initials of the Original Owner as Part of the Binding Design

2 AN ELEGANT ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, FROM THE WORKSHOP OF JEAN COENE IV. USE OF ROME. (Paris, ca. 1500) 220 x 130 mm. (8 3/4 x 5 1/8"). 1 p.l. (blank), 90 leaves, [1] leaf; single column, 30 lines in a pleasing formal bâtarde book hand. CONTENTS: Calendar (in French) (f. 1r); Extracts from the Gospels (f. 7r); prayers "Obsecro te" and "O intermerata" (f. 14v); Hours of the Virgin (Use of Rome), with some Hours of the Cross and Hours of the



Spirit incorporated into it (f. 17r) [lacking leaf after f. 29, which would have contained the end of Lauds and beginning of the Hours of the Cross]; the Seven Penitential Psalms (f. 55r); Litany, Petitions, and Collects (f. 60r); Office of the Dead (Use of Rome) (f. 64r); Suffrages (f. 82v); Seven Prayers of Gregory (f. 88v); two prayers to St. Martin and five prayers in French (these added in a different hand) (f. 89r). FINE CONTEMPORARY BLIND-STAMPED CALF, covers with central panel composed of five vertical floral rolls enclosed by two swirling floral-roll frames (see Gid 27 for a very similar example), raised bands, two original openwork silver clasps incorporating the initials "J M," original catch-plates and anchor-plates (these incorporating the initials "A M," no doubt for "Ave Maria"), remnants of velvet beneath the catch-plates and anchor-plates (see below), vellum pastedowns, all edges gilt, (probably some small repairs to the binding, but, if so, done with very great skill). In a modern brown clamshell box with leather spine label. Rubrics in red, one-line initials throughout with gilt letters against a blue or red ground, many blue and red line fillers with gilt decorative embellishment, Calendar leaves with a two-line "KL" ("Kalends") in gold against a blue or red ground, one-line Dominical letter "A" similarly depicted, Golden Numbers and important feast days in red ink; numerous two-line gold initials against a blue or red ground; and WITH 14 LARGE AND 23 SMALL FINELY EXECUTED MINIATURES, the larger miniatures inside an architectural border approaching a trompe-l'oeil style, some with marbled columns and many with a golden chain or tassle extending into the margins, the scenes depicting St. John on the Island of Patmos writing the Book of Revelation, the Agony in the Garden, the Annunciation, the Visitation, Pentecost, the Nativity, the Annunciation to the Shepherds, the Presentation in the Temple, the Adoration of the Magi, the Flight into Egypt, the Coronation of the Virgin, King David in Penitence, Job on the Dung-heap, and the Mass of Saint Gregory, the text (underneath the miniatures) on these pages incorporating a large three-line embellished gold initial against a blue and red ground and an assortment of one- and two-line initials in the same style as elsewhere in the text; the smaller miniatures (nine lines high and framed by three thick gold bars) depicting Saint Luke, Saint Matthew, Saint Mark, the Virgin praising the Christ Child, the Virgin enthroned holding the Christ Child, the Throne of Mercy, Saint Michael, Saint John the Baptist, Saint John, Saints Peter and Paul, Saint James, Saint Stephen, Saint Lawrence, Saint Christopher, Saint Sebastian, Saint Nicholas, Saint Claudius, Saint Anne, Saint Mary Magdalene, Saint Katherine, Saint Margaret, Saint Apollonia, and Saint Barbara. Front pastedown with armorial bookplate of Monsieur le Marquis de Dollon; front flyleaf with faded ink signature of Jehan Martin in an adolescent hand and later ink date 1667[?]; rear flyleaf with genealogy of Jean Martin in a contemporary hand, recording his birth in 1472, the birth of his wife Katherine Treteau in 1503, their marriage in 1518, and the birth of their daughter Marguerite in 1518; f. 90v with a later inscription by C[laude] Martin, dated 3 January 1579. Gid 27 (for the binding). ♦ A few marks and a little rubbing to the leather, small stain affecting the top margin of one gathering, trivial erosion to paint

and light rubbing to one or two of the miniatures executed on the hair side of the vellum, but all of these imperfections very minor, and the volume IN OUTSTANDING CONDITION, the original binding showing surprisingly little wear, the text remarkably fresh and unsoiled, the vast margins as large as one ever hopes to see in a book like this, and THE RICHLY PAINTED MINIATURES EXCEPTIONALLY BRIGHT AND CLEAN. **\$150,000**



This is a very beautiful late 15th or early 16th century Book of Hours which features, among other notable elements, condition that is absolutely remarkable and an original binding decorated in such a way as to identify the owner for whom the book was made. The manuscript boasts a particularly well-preserved program of miniatures that can be attributed to Jean Coene IV (active ca. 1490-1520), an artist who hailed from a long line of manuscript illuminators originally from Bruges but active in Paris from the early 15th century. Identified by Isabelle Delaunay and Eberhard König and dubbed the "Master of the Paris Entries," Coene was a prolific artist who, according to Peter Kidd, "was perhaps particularly known to contemporary patrons for his ability to create new compositions." His versatility as an artist is demonstrated by the variety of volumes to which he contributed, including histories, voyages, and Royal Entry books (the latter earning him his sobriquet), in addition to devotional works such as the Book of Hours seen here. Although the artist is known to have collaborated

with famed Parisian illuminator Jean Pichore on several occasions (see, for example, British Library MS Sloane 2418), Coene had his own style, readily identifiable by his unique use of sharp, black outlines, minimal modelling, and gold highlights (particularly on garments). Like most professional workshops of the period, the Coene atelier was capable of producing work of varying quality, which often depended on the wealth and needs of the patron; this work, almost certainly done by the master himself, is clearly a premium production. The harmonious composition of each scene, the use of vibrant color combinations, and the confident line strokes clearly indicate the work of a practiced hand with none of the shortcuts one might expect in a more hurried execution. As indicated above, the original owner of this Book of Hours was Jean Martin, an official in the French government (according to notary records, the Contrôleur Ordinaire des Guerres), whose name and important genealogical dates are written in the back of this volume. Two devotions to St. Martin and his Translation, added to the end of the Suffrages in a slightly different hand than that of the main scribe, are further evidence of the owner's identity, as is the design of the openwork hasps, with their prominent initials that seemingly must refer to "[ean] M[artin]." Remnants of purple velvet under the anchor-plates and catch-plates indicate that the book was once covered in a chemise of this precious material. According to Szirmai, it was not unusual for Medieval books to consist of a primary leather binding with an overcover added for extra protection and, especially in the case of textile overcovers, as a luxury material befitting the sumptuous contents. (ST12921)

IN EARLY GERMAN BLIND-STAMPED CALF

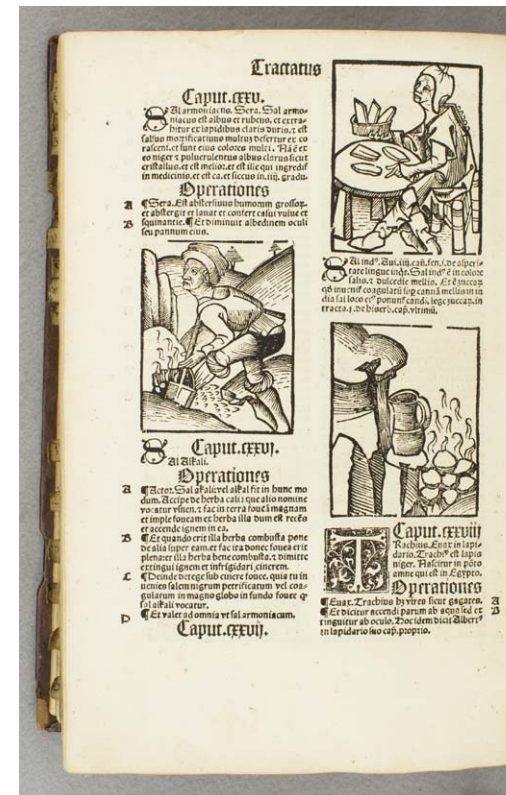
A Very Fine Copy, with More than 1,000 Woodcuts, Most of them Colored

3 (HORTUS SANITATIS). **ORTUS SANITATIS.** (Strassburg: Reinhard Beck, 1517) 322 x 213 mm. (12 1/4 x 8"). 356 leaves. EXCELLENT CONTEMPORARY BAVARIAN BLIND-STAMPED CALF over bevelled wooden boards, covers decorated in blind, vellum manuscript-lettered tabs, early paper label titled in manuscript on the spine (lacking clasps, catches, and corner and central bosses). Housed in a very fine new black morocco box. Title printed in red and black within woodcut border, full-page woodcut of skeleton on k1v, four small woodcuts on K1r, small cut of a woman with a physician holding a flask on GG1r, and 1,066 WOODCUT ILLUSTRATIONS IN THE TEXT, THE MAJORITY OF THEM (that is, those within the botanical section) IN CONTEMPORARY COLOR. Title page with early inscription of the Bamberg Augustinians; note in ink on pastedown that this is a Royal Library duplicate; early marginal notes in ink on a few leaves. Adams H-1019; Fairfax Murray German 195; Hunt 18; Nissen BBI 2366; Durling 2469; Cushing H-463; Klebs 50. ♦ A little wear to



the joints, spine ends chipped, other signs of use externally, but the original attractive binding solid and with very considerable appeal. A half dozen small, round wormholes in the first few leaves, other trivial defects in the text, but AN EXTRAORDINARILY FINE COPY INTERNALLY, THE PAPER FRESH, BRIGHT, AND CLEAN, and with strong impressions of the woodcuts. **\$65,000**

This is a remarkably well-preserved contemporary copy of an early 16th century edition of what Hunt calls "the most important medical woodcut book" from the incunabular era, offered here with contemporary coloring that is almost never seen in copies of this edition. An encyclopedia of the plant, animal, and mineral kingdoms and the medical applications of their products, the "Hortus Sanitatis" is an herbal of the greatest importance, offering a comprehensive view of the Medieval understanding of the natural world. Hunt says that "though based in part on the 'Gart der Gesundheit,' [the 'Hortus'] was almost entirely rewritten and elaborated upon, especially in the parts on animals, birds, fishes, stones and minerals (all of which were less well represented in the earlier work), and in the treatise on urines; the text on herbs too is quite different, each chapter beginning with a description of the plant, its synonyms, and often something about its geographical origin, and ending with a list of the plant's medicinal virtues in a separate section headed 'Operationes.'" The present edition is the sixth overall and fourth Strassburg edition, a page-for-page reprint of the three Prüss editions, Beck having taken over the Prüss printing establishment. The design of the title page is variously attributed to Urs Graf, Hans Wechtlin, or Hans Baldung Grün. A few of the woodcuts are new to this edition, but most are reversed versions of the Prüss blocks. According to Klebs, "the most interesting of the new cuts are some of the genre pictures (especially those to the parts



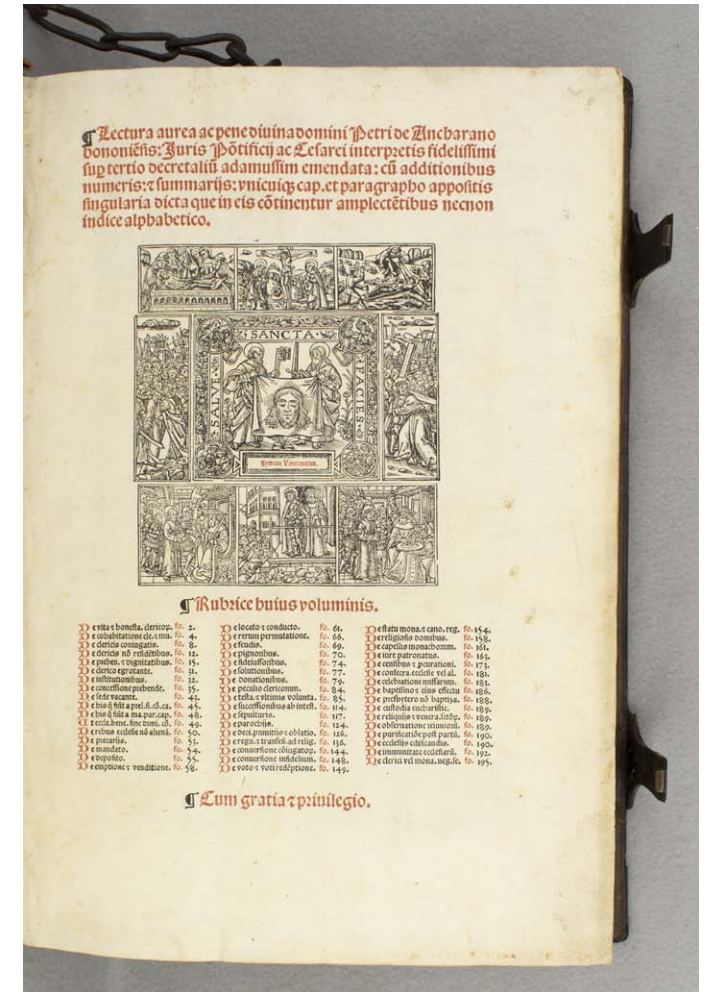
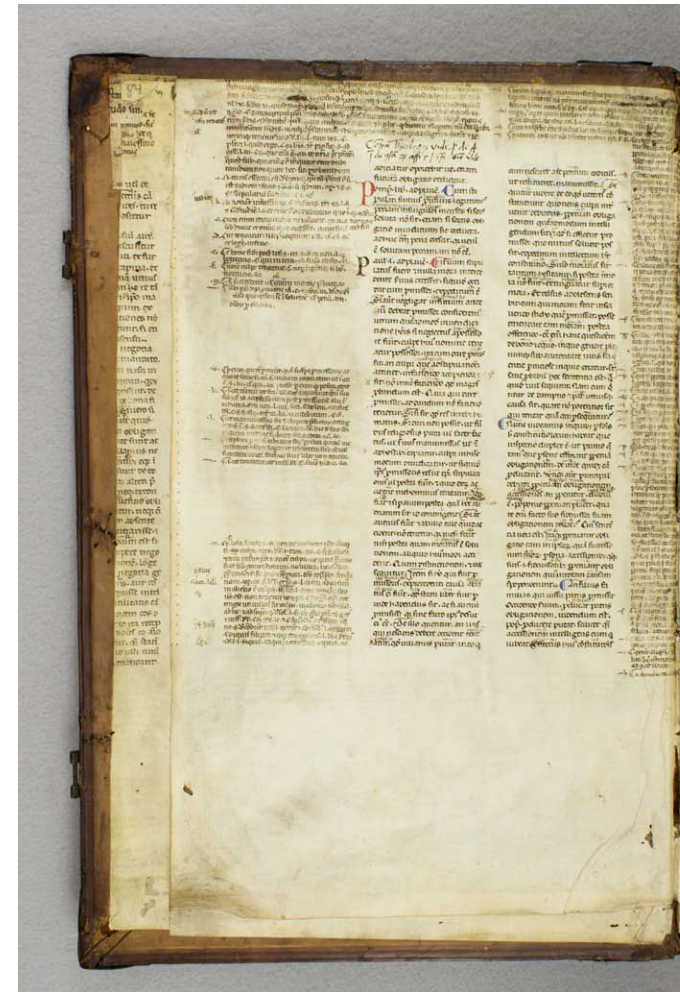
on zoology and mineralogy), for the draughtsman worked on these more individually with regard to the costumes, which represent those in use in Alsace at that time. . . . A large section of the book is devoted to zoology[:] 164 chapters concern land animals, 122 birds and 106 fishes. Camels are portrayed and described in chapters xxvii, xviii and xxix of the section concerning land animals[:] they are among the earliest portrayals of these animals. The section on birds shows woodcuts of a falconer with several falcons, as well as several birds of prey These woodcuts belong to the earliest portrayal of these animals in a printed book." Copies of this work with period hand coloring are exceptionally rare. The only other such copy we could locate in North America is at the Yale University Medical Library. Early herbals are notoriously afflicted with the signs of heavy use, and it is only just short of miraculous to find one as fresh and clean as this one. (ST12895)

A CHAINED BINDING

A Grand Early 16th Century Canon Law Folio with Elegant Blind-Stamping and Hardware that Forbids Circulation

4 ANCHARANUS, PETRUS. LECTURA AUREA AC PENE DIVINA DOMINI . . . SUP[ER] TERTIO DECRETALIUM ADAMUSSIM EMENDATA. [and] LECTURA AUREA AC PENE DIVINA DOMINI . . . SUPER QUARTO ET QUINTO DECRETALIUM ADAMUSSIM EME[N]DATA. (Lugduni: Joannes de Jonvelle dictus Piston, 1519) 443 x 305 mm. (17 1/2 x 12"). cxcviii, cliii, [1] (blank) leaves. **Parts III, IV, and V (of five).** IMPOSING CONTEMPORARY BLIND-STAMPED CALF OVER HEAVY WOODEN BOARDS, covers with wide double frame enclosing five vertical rolls featuring vines, blooms, birds, and thistles; two metal clasps with catch plates on front board (the metal original, though with renewed leather at the base of each hasp), and WITH A CONTEMPORARY CHAIN OF SEVEN LINKS AND A RING attached (with its original hardware) at the top of the lower board; raised bands flanked by blind rules, pastedowns formed of the greater part of two leaves from a finely written heavily glossed 13th century canon law manuscript, brass corner guards, older expert repairs to joints and probably to spine ends and corners. Publisher's device on title page, woodcut initials throughout (a few historiated). Title pages printed in red and black. Infrequent marginalia and underlining in a neat early hand. Adams A-1016; EBDB w002177 (for the binding); Kyriss K-016 (for the binding). ♦Joints cracking through previous repairs, minor grazing and scratches to covers, stamping on front board somewhat muted (though that on the back board still quite sharp), a bit of foxing and slight staining to opening pages (four pages with larger spots of foxing or staining), but AN EXCELLENT SPECIMEN, the binding solid and retaining much of its original decorative appeal, the chain entirely as it should be, and the text remarkably fresh, clean, and smooth. **\$22,500**

This dramatic contemporary binding with its original clasps and its chain still attached speaks to the importance of its contents—commentaries



on the Decretals of Pope Gregory IX, which form the basis of modern canon law—and the renown of its author, Pietro d’Ancarani, one of the most prominent jurists of the Middle Ages. Professor of law at the Universities of Bologna and Ferrara, d’Ancarani (c. 1330-1416) was a leading Conciliarist best known for his service at the Councils of Pisa and Constance during the Great Schism of the Western Church. He is given credit for helping to unify the Council of Pisa against the antipopes and thus to resolve the Schism. D’Ancarani’s commentaries circulated in manuscript until the advent of printing, and then were regularly reprinted until the end of the 16th century. Based on the close similarity of the distinctive thistle and foliate roll used here, this binding is very possibly from the workshop of the Charterhouse of Saint Barbara in Cologne. This Carthusian monastery was the wealthiest religious house in the region, and its library was the largest in Cologne. It was known throughout the Medieval and early modern periods for its scriptorium, and later its printing press and bindery. (Marks, "The Medieval Manuscript Library of the Charterhouse of St. Barbara in Cologne") The Charterhouse regularly did work for external clients, both ecclesiastical and secular. One patron in particular, the University of Cologne, was a leading source of new candidates for the monastery. The present work is exactly the kind of text one would need to train the next generation of churchmen and canon lawyers. In recognition of its value as a reference tool, our volume had been clearly designated by its 16th century keepers as a non-circulating book. To protect against theft or damage, early ecclesiastical and scholastic libraries chained their most valuable books to a horizontal iron bar running along the desk where the volume would be used. An iron eyelet was set in the lower cover of the book, and a chain attached to this, ending in an iron ring, by which the book was fastened to the bar. This practice was common in the Middle Ages, when books were irreplaceable manuscripts, but fell out of use over the course of the 16th century, after which chained bindings became rare. Although the very presence of the chain means this volume would not have been used by the Carthusians (the monks worked privately in their cells and so needed their books to be mobile), it is reasonable to conclude that this book was bound for the University’s library. Chained bindings that appear on the market today typically retain nothing but a rusty hole where the iron eyelet once was; sometimes they preserve that eyelet; only infrequently does one see an example like the present item, with eyelet, chain, and ring all present. (ST12930)

AN EARLY BLIND-STAMPED LONDON BINDING
Datable from the Binding Rolls and from a Recycled Henry VIII Statute Used as a Pastedown



5 THOMAS À KEMPIS. OPERA. (Paris: Iodocus Badius Ascensius, 1523) 330 x 216 mm. (13 x 8 1/2"). 8 p.l., CXCI leaves (lacking the final blank). With an introduction by the printer, Josse Badius Ascensius. Second Collected Edition, First Edition Printed in France. FINE CONTEMPORARY LONDON BLIND-STAMPED CALF, covers tooled in panels, the outer frame a roll of Renaissance designs including a fountain topped by three heads, central panel composed mainly of five vertical rows of foliage and flowers, raised bands, spine very expertly rebacked to style, two original brass clasps and catches with leather thongs (perhaps later, but perhaps not), original vellum tabs marking important textual sections, rear board with contemporaneous inscription (perhaps the author and title), rear pastedown comprising a portion of a proclamation dealing with beggars and vagabonds (see below). In a recent clamshell box backed with calf. Title page with woodcut device dated 1520 depicting the printer's workshop (Renouard mark No. 2; Silvestre No. 468), large and small woodcut initials in the text (a few of these artlessly colored). Title page with signature of Johannes Person above the woodcut vignette and of another member of the Person family at the top of the page (this inscription dated 1566 and with purchase details for the volume); title also with signature in upper margin of A. Fletcher (see below); inside cover of box and front

pastedown with modern morocco bookplate of Michael Sharpe. Adams K-14; Renouard, "Badius Ascensius" II, 260; for provenance: "Bibliotheca Fletcheriana," p. 218. ♦Lower board with a small abraded area, other trivial marks and very small wormholes in the leather, thongs a bit dried and deteriorating, but the expertly restored binding entirely solid and the blindstamping still quite sharp. Title page a little dust-soiled and with small shadow of turn-in glue at bottom, last three gatherings with minor stains along gutter (final gathering with similar stain at fore edge), short tears and other trivial imperfections in the text, but generally quite a fine copy internally, the text mostly quite clean, especially fresh, and unusually bright. \$12,500

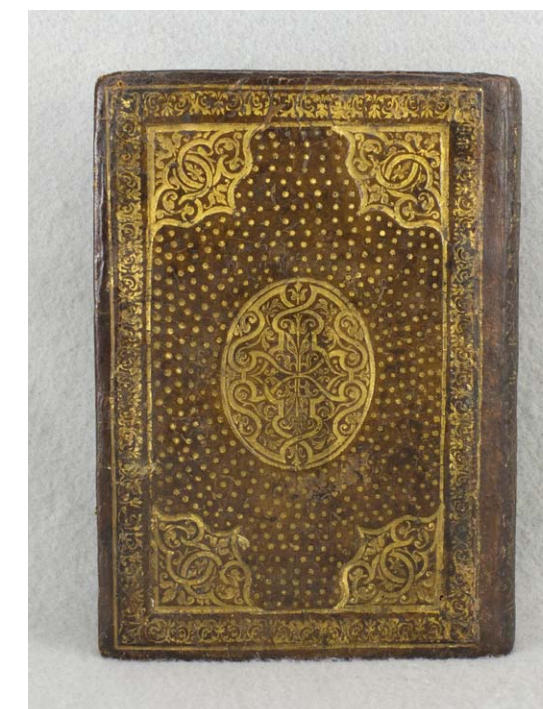
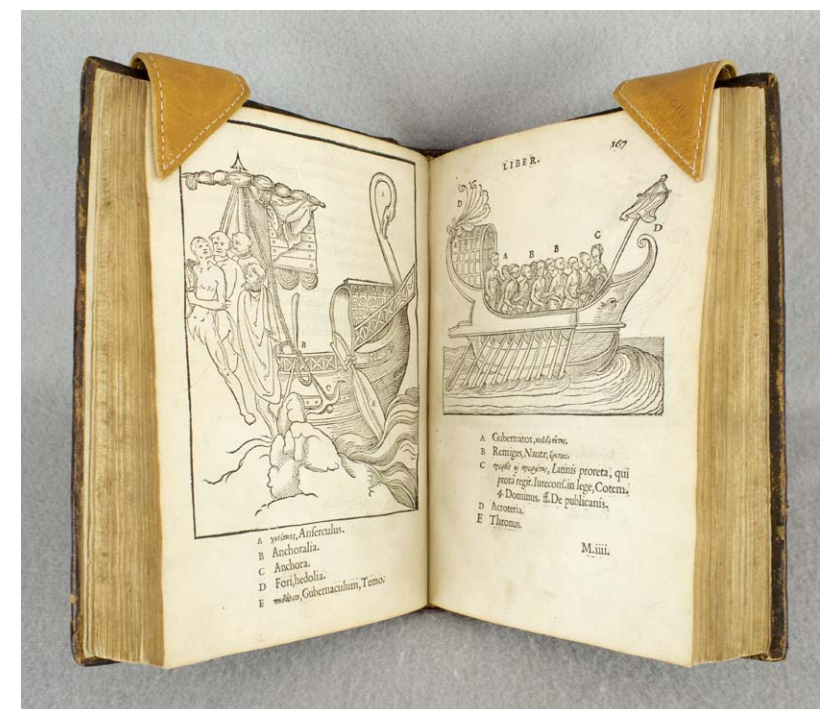
This is a very well-preserved copy, with distinguished provenance, of the uncommon second collected and first French edition of the works of Thomas à Kempis, offered here in an excellent English binding that has intriguing datable elements. In addition to the "Imitation of Christ" and other theological works, our volume contains short biographies of early founders of the Brothers of the Common Life in Utrecht, a group known for its meditative "New Devotion," which profoundly influenced Thomas and which the "Imitation" was instrumental in disseminating throughout Europe. The rolls used on our binding are those appearing in Oldham's "English Blind-Stamped Bindings": the outer roll is his RP.a(5)/896 (see Plate LIII), and the center panel is FP.a(6)/648 (Plate XLI). According to Oldham, these rolls were used together for London bindings

executed between 1538 and 1551. This provides evidence of one of the important economic facts of early publishing: 15th and 16th century books were frequently printed, then shipped—unbound—as commercial commodities to other locations, and often remained without a binding for a significant period. In the present case, this work was printed in Paris (in 1523), then sent to

London, where, if we are to believe Oldham, it was apparently not bound until some 15 and perhaps as many as 28 years later. But even if Oldham were to be wrong about when the rolls were used, we know that at least seven years must have passed from time of printing to time of binding because we can date the rear pastedown as from the 22nd year of Henry VIII's reign (i.e., between 22 April 1530 and 21 April 1531). That pastedown comprises what would appear to be the final portion of a statute, in the form of a broadside proclamation, "concerning punishment of beggars and vagabonds" (the statute being known as 22 Henry VIII c. 12). Even in fragmentary form, as an excessively rare (unrecorded?) early piece of English text issued by the King's Printer, it is of considerable interest and value in itself. Among other things, the visible portion of the statute here contrasts "stronge beggers"—those able to work—with elderly and infirm mendicants; the latter are to be issued a license, to be carried at all times, that will allow them to beg without being punished, whereas the former will incur increasingly severe punishments (including to be "whypped in every behalfe" and eventually to be executed) for repeatedly choosing idleness over productive labor. (The front pastedown, still snugly attached, may well have another part, or even the rest, of the statute, but we have left it undisturbed.) In the 17th century, our volume came into the possession of the Scottish patriot, political theorist, and book collector Andrew Fletcher of Saltoun (1653?-1716), who amassed a library of more than 6,000 volumes, the largest private library in Scotland. This item was sold by Sotheby's in November of 1966 to Quaritch, in whose 1967 catalogue it was priced at £70. No other copy appears to have been in the marketplace for many years. (ST12713)

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

6 BAÏF, LAZARE DE. ANNOTATIONES IN L. II. DE CAPTIVIS, ET POSTLIMINIO REVERSIS. IN QUIBUS TRACTATUR DE RE NAVALI [and three other works]. (Paris: Robert Estienne, 1536) 216 x 140 mm. (8 1/2 x 5 1/2"). 4 p.l., [1]-168, [8], [1]-203, [13] pp. (with pagination anomalies). Edited by Charles Estienne. FIRST EDITION OF "De re Navali," First Printing of this collection. STRIKING 16TH CENTURY ENGLISH CALF, HEAVILY AND BEAUTIFULLY GILT, covers gilt with border formed by two plain rules flanking a floral roll, this frame enclosing a central field of very many tiny star tools, intricate strapwork cornerpieces, and large central arabesque composed of strapwork interspersed with lilies and volutes; flat spine divided into latticed gilt panels by double plain rules and floral bands, newer (17th or 18th century?) black morocco label, the binding almost certainly with some restoration (the joints probably worked on, though the repairs executed with such skill as to make difficult identifying exactly what has been done), old stock used for replacement endpapers. WITH 32 FINE WOODCUTS in the text, 11 OF THEM FULL-PAGE OR NEARLY SO, the illustrations showing ancient ships, Roman clothing, and urns; woodcut printer's device on title, decorative initials, and four woodcut diagrams. Text in Latin and Greek. Schreiber 53; Renouard 44, #19; Brunet I, 710-11; STC French, p. 39. ♦Covers



with minor discoloration, a little crackling and minor scratching, and gilt a bit dulled and eroded, one corner somewhat bumped, half a dozen leaves with faint dampstains to lower outer corner, a hint of soil in isolated places, but AN EXTREMELY PLEASING COPY, the binding solid, with no serious wear, and still very attractive; the text clean, fresh, and bright; and the margins generous. \$7,500

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

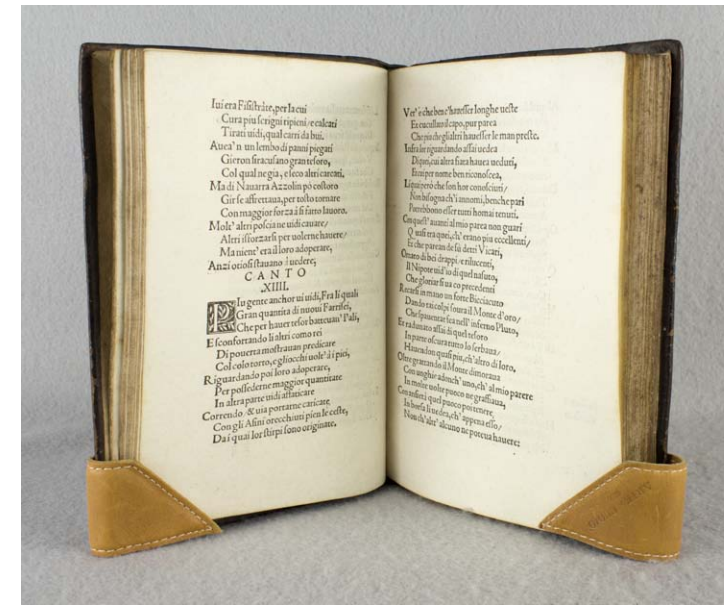
BOUND BY CLAES VAN DOERSMAELE OF ANTWERP
Two First Printings of Boccaccio (or Pseudo-Boccaccio) Texts,
In a "Masterpiece" of Renaissance Binding, the Fletcher of Saltoun Copy

7 BOCCACCIO, GIOVANNI. AMOROSA VISIONE. [bound with] **BOCCACCIO, GIOVANNI**, attributed to. URBANO. (Milan: Zanotti Castiglione per Andrea Calvo, 10 February 1521; Bologna: Franciscus Plato de Benedictis, ca. 1492-93) 210 x 133 mm. (8 1/4 x 5 1/4"). [110] leaves, including final blank; [34] leaves, single column, 26 lines in roman type. **Two separately published works bound in one volume.** FIRST PRINTING OF BOTH WORKS. HANDSOME RENAISSANCE INTRICATELY DECORATED BLIND-STAMPED CALF BY CLAES VAN DOERMAELE, covers with outer frame of medallion and foliate roll, inner frame of long-stemmed lilies and scrolling vines, large central panel containing a medallion with three-quarter portrait of Holy Roman Emperor Charles V, a sword in one hand, an orb in the other, the collar of the medallion with the inscription "Carolus V Roma. Imp. Semper August. Etat Sue XLII," a large escutcheon containing a double-headed eagle above the medallion, a banner with Charles V's motto "Plus Ultra" suspended between two columns below it, binder's small "CvD" escutcheon stamp below the central panel; raised bands, early ink-titled paper label, small paper shelf number of a private library at foot of spine, unobtrusive expert repairs to head of front joint, tail of both joints, and upper corners, lacking ties. In a (slightly worn) linen clamshell box. Front free endpaper with 16th century ink ownership inscription of Johannes Hoyel; rear pastedown with inscription of A. Fletcher (i.e., Andrew Fletcher of Saltoun—see below). For provenance: Willems "Bibliotheca Fletcheriana," p. 34; First work: Brunet I, 994 ("edition rare"); Second work: Goff B-762; BMC VI, 826; for the binding: Goldschmidt 184; Weale 94; Fogelmark, p. 125. ♦Title



page just slightly soiled, two leaves with minor browning to lower corners, two tiny marginal stains, otherwise A FINE, FRESH COPY IN A VERY WELL-PRESERVED BINDING, the leather lustrous, and the blind-stamped details remarkably sharp. \$35,000

This is a happy combination of two Boccaccio first editions in a wonderful Renaissance binding by a known binder, and with distinguished provenance. "Amorosa" tells of a dream of love in 50 cantos of terza rima, the text here with Boccaccio's own revisions, as well as with additional work by the humanist editor Claricio, who includes a defense of Boccaccio's poetry. The tale follows a dreamer led by a female guide through a castle



to the garden where his beloved awaits, plot elements that are clearly reminiscent of Dante, and modern critics now see "Amorosa" as having exerted influence on Petrarch. The bound-in incunabular text here, the novel "Urbano," was represented originally as a newly discovered work by Boccaccio, but it is now known to be a spurious work variously attributed to Giovanni Buonsignori, Buonaccorsi da Ginestrata, or Cambio de Stefano. The hero, Urbano, is the son of Emperor Frederick I Barbarossa and a peasant girl whom he raped. Urbano bears a strong resemblance to the emperor's legitimate heir, Speculo, and is tricked by unscrupulous Florentine merchants into marrying the daughter of a sultan who believes him to be the emperor's heir. After numerous dramatic twists that include the death of Speculo, the plot is resolved when Frederick acknowledges Urbano as his heir. The first dated work by our Bolognese printer Franciscus de

Benedictis (known by the nickname "Plato") appeared in 1482, and he began printing regularly in 1487, mostly for publisher Benedictus Hectoris. He issued several undated works in Venice, but continued printing in Bologna until six months before his death in August of 1496. BMC notes that he was known as a "Printer of mark" and was respected by his patrons as "a man of probity as well as of some cultivation." Binder Claes (Nicholas) van Doersmaele (or Claus Duermale) was active in Antwerp beginning in 1533. Goldschmidt notes that he was "appointed 'Stadsboekbinder' for the town of Antwerp" after the death of Willem Vorsterman in 1543, and that "the account books in the Antwerp archives after that date are bound by him." His name continues to appear in the archives as a binder until 1549. Our binding was probably executed around the time van Doersmaele became the city bookbinder, as the panel gives the age of Charles V (b. 1500) as 42. This particular panel stamp is celebrated: in his "Flemish and Related Panel-Stamped Bindings," Staffan Fogelmark says that, among cast panels, "it has been acclaimed a masterpiece never to have been surpassed." For more on previous owner Andrew Fletcher of Saltoun, see item #5, above. (ST12543)

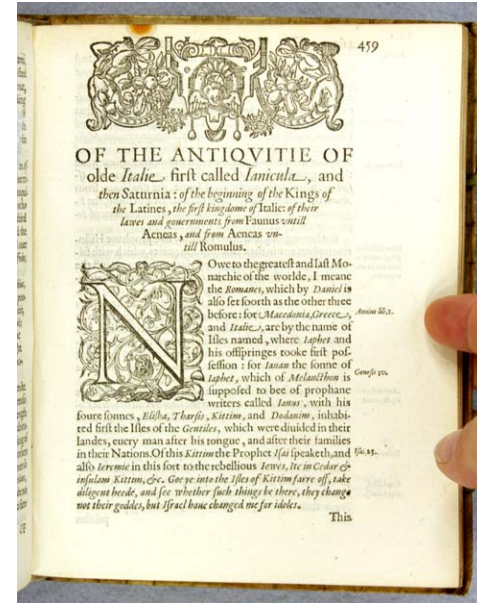
PERHAPS AN ENGLISH ROYAL BINDING
The Britwell Court Copy, in Superb Condition,
And Possibly once Belonging to Queen Elizabeth I

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



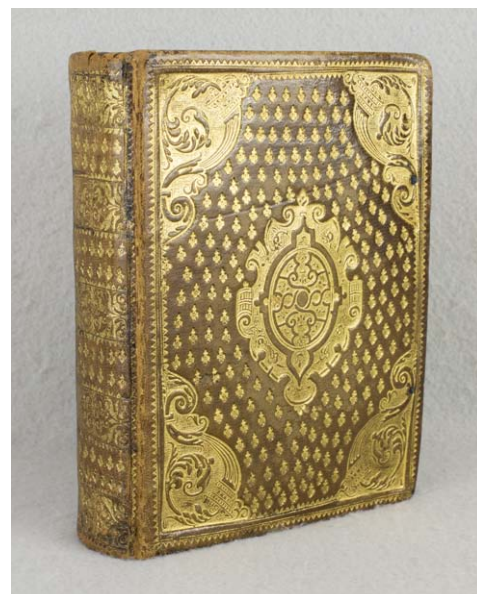
loss of vellum at bottom of front wallet edge, diminished top margin in last nine gatherings (a small handful of headlines just touched), other trivial imperfections, but still AN EXCEPTIONALLY FINE CONTEMPORARY COPY, the special binding solid and lustrous, and the leaves extraordinarily clean and fresh. \$22,500

This is a greatly desirable copy of a rare 16th century secular work in English. The author aims to establish a correct chronology for all of history, which he commences with the creation of the world and Adam, explaining in his preface that the Bible is an infallible source of correct chronology, and the Gentiles, such as Greek historian Thucydides, were hopelessly at fault. Although the method would not commend itself to a modern scholar, this survey of the history of the Holy Land, Greece, Rome, Persia, early Medieval Spain and France, and Turkey is an interesting reflection of the knowledge of history which a bookish Elizabethan possessed. Lodowick (or Ludovic) Lloyd (d. ca. 1610) was a Welsh courtier who held the position of sergeant at arms under both Elizabeth I and James I. Lloyd dabbled in poetry and produced historical compilations, the most important of which is "The Pilgrimage of Princes" (1573). His friend John Lane alleged (although this has been questioned) that Lloyd paid for the funeral of Spenser, who died in poverty. A less pleasant allegation is that Lloyd falsified a royal grant to him to make it more favorable, a peccadillo which the queen is conjectured to have overlooked because of her fondness for Lloyd. While we cannot say with certainty that the present copy was ever in the queen's possession, it is obviously a point of great interest to note the close relationship between our author and Elizabeth and, at the same time, to ponder the presence of the royal arms on the covers of our book. Whatever the case in the Elizabethan period, the later provenance of this volume is certainly distinguished. De Ricci says that the Britwell Court library was simply the most outstanding collection of English books ever assembled. The voracious book collector William Henry Miller (1789-1848) was a bibliophile who, in de Ricci's words, "literally bought by the cartload." The books were kept at Miller's Britwell Court estate in Buckinghamshire, where they were added to substantially by successors Samuel Christy (d. 1889) and Wakefield Christy (d. 1898), both of whom took the name Christie-Miller. Their immense library was sold between 1916 and 1927 at Sotheby's, bringing in more than £500,000 (the present copy sold on 23 March 1926 for £19). The work is exceptionally rare: ABPC lists no other complete copy at auction since at least 1975. It is difficult to convey how well preserved this copy is; perhaps it is sufficient to note the survival of the original silk ties—something one could never hope for—and to say that the leaves are fresher than one could imagine in a 16th century English book. (CTS1205)



ELABORATELY DECORATIVE ENGLISH CALF BY JOHN OR ABRAHAM BATEMAN

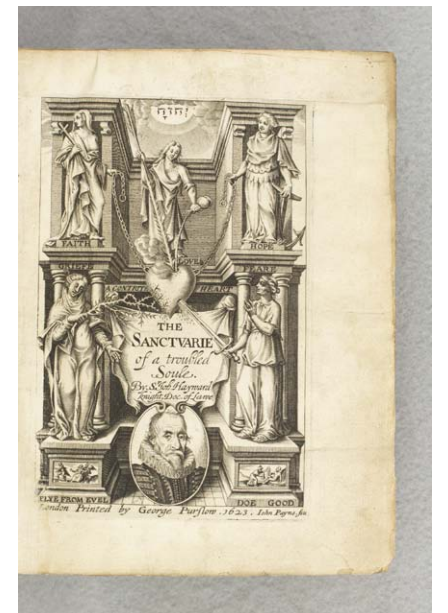
The Heber Copy in Glorious Gilt by the Binder to the King



9 HAYWARD, JOHN. THE SANCTUARIE OF A TROUBLED SOULE. [and] DAVID'S TEARES. (London: Printed by George Purslow, 1623) 195 x 145 mm. (7 3/4 x 5 3/4"). 20 p.l., 193, [17], 250, [2] pp., [1] leaf (blank); 4 p.l., 344 pp. (second work without title page and frontispiece). Two works in one volume, the first work in two parts. SPLENDID 17TH CENTURY ENGLISH CALF, HEAVILY GILT, PROBABLY BY JOHN OR ABRAHAM BATEMAN, covers with a field of many florettes surrounding a large gilt arabesque centerpiece and enclosed by azure cornucopia cornerpieces; flat spine divided into nine panels featuring alternating floral bands and florette rows, marbled endpapers, edges gilt and elaborately gauffered and painted, traces of two pairs of ties. Elaborately allegorical title page engraved by John Payne. Verso of front flyleaf with bookplate of Maurice Burrus dated 1937; recto of rear flyleaf with small "Bibliotheca Heberiana" ink stamp of Richard Heber (see below for both). STC 13008, 12992. ♦ Joints and extremities a little rubbed, title page mounted, occasional

minor soiling, stains, or light foxing, primarily affecting margins, but still a really excellent copy, the interior generally clean and crisp despite the occasional imperfection, and THE UNRESTORED BINDING ENTIRELY SOLID, SHOWING ONLY MINOR WEAR, AND BRIGHT WITH GILT. \$22,500

Featuring deeply impressed and vigorously gilt decoration, this superb early 17th century binding houses two of the more popular devotional works of the period, written by a man who experienced both sides of royal preferment. Best known to posterity as an historian, Sir John Hayward (1564?-1627) found himself imprisoned after his first work, "The First Part of the Life and Raigne of King Henrie III" (1599), offended Queen Elizabeth, as it was dedicated to (and seemed to support) Robert Devereux, 2nd Earl Essex, executed for treason in 1601. While in prison until the queen died in 1603, Hayward seemed to experience a kind of spiritual awakening, the fruits of which were the present "Sanctuarie of a Troubled Soule," first published in 1601 and frequently reprinted. After James I's accession, Hayward worked with William Camden and Sir Robert Cotton under Arundel's patronage; he became master of the chancery in 1616; and he was admitted to Gray's Inn and knighted in 1619. The additional devotional work here, "David's Teares" (1622, the 1623 edition is found here), also went through numerous editions. The present immensely handsome English binding, the various surfaces of which could hardly be more lavishly decorated, seems in the particulars of its design and in its abundance and density of ornamentation likely to be the work of John Bateman (d. 1635) or possibly his son and successor Abraham, both of whom apparently occupied the position of bookbinder to the king. According to Maggs Bros. Catalogue 1075 (see their item #29), the elder Bateman "seems to have run a large bindery" that produced "many bindings with the arms of James I, Henry Prince of Wales, and his brother Charles." In addition, "his blocks are to be found on earlier bindings produced for Queen Elizabeth, Archbishop Matthew Parker, Robert Dudley Earl of Leicester, William Cecil Lord Burghley, Sir Christopher Hatton, and others, [these earlier bindings being] attributed to the shop of the [so-called] MacDurnan Gospels Binder, whose tools Bateman acquired and possibly for whom he worked." (For further examples of the style and tools of the Batemans and the "MacDurnan Gospels Binder," see, for example, the cornerpieces and gauffering in items #48-50 and the centerpiece in item #68 in Foot's "Henry Davis Gift.") The provenance here is as illustrious as the binding is striking. One of the most famous bibliophiles in history, Richard Heber (1773-1833) had perhaps the largest private library ever assembled, encompassing between 200,000 and 300,000 volumes at his death. Although he bought with avidity, Heber was nevertheless discriminating in terms of condition. According to the note on the front flyleaf, Heber likely acquired this item at the sale of Thomas Lloyd's library by Sotheby's on 8 July 1819. Our other known owner, Maurice Burrus (1882-1959), was a tobacco magnate whose world-wide stamp collection was of great renown. (ST12879)

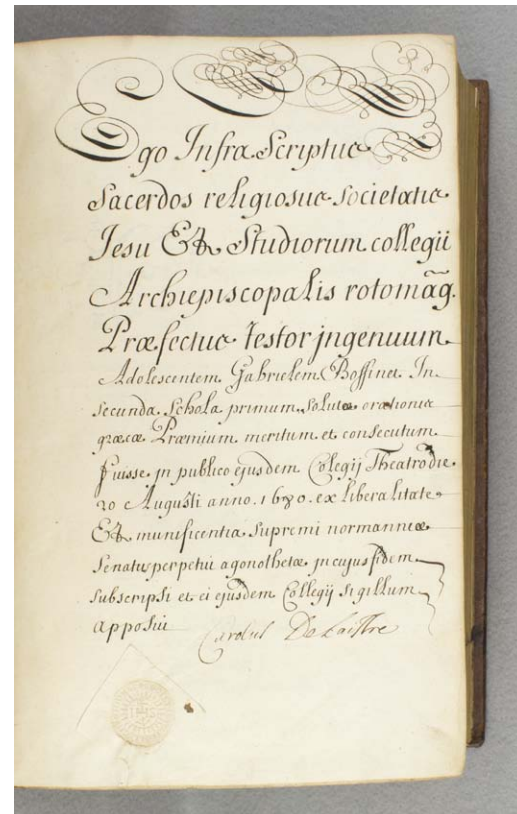
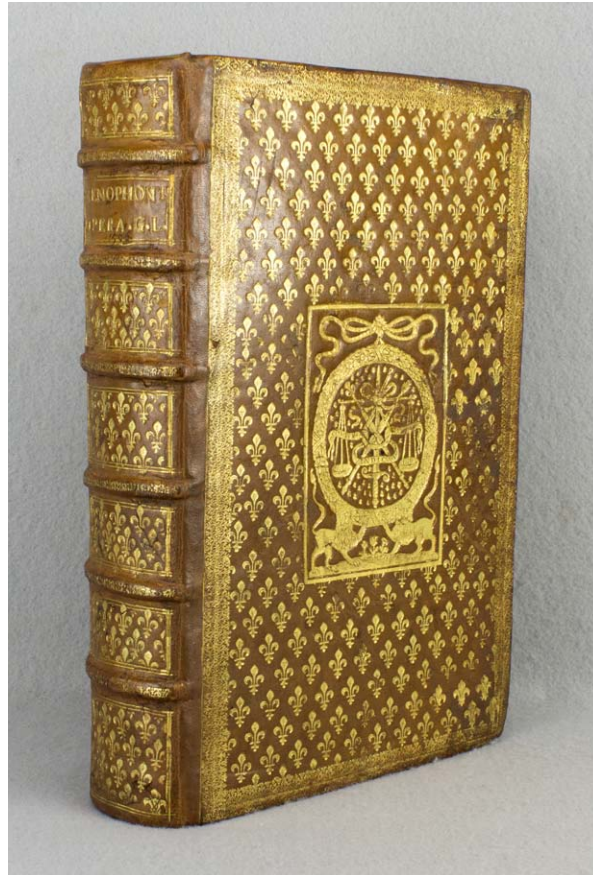


A 17TH CENTURY PRIZE BINDING

A Very Substantial and Dazzlingly Gilt Award for Excellence in the Study of Greek

10 XENOPHON. [In Greek:] XENOPHONTOS TA HEURISKOMENA. [then:] XENOPHONTIS, PHILOSOPHI ET IMPERATORIS CLARISSIMI, QUAE EXSTANT OPERA. [WORKS IN GREEK AND LATIN]. (Francofurti: Apud Andreae Wecheli heredes, 1596, 1594) 345 x 215 mm. (13 5/8 x 8 3/4"). 6 p.l., 1,013 pp., 1,014-1,213 cols., [57] pp., [1] leaf (colophon). Two continuously paginated volumes bound in one. Translated by Johannes Leunclavius. EXTREMELY HANDSOME 17TH CENTURY FRENCH CALF, both boards with wide gilt floral border, covers with a field of fleurs-de-lys enclosing at center a large rectangle containing the gilt arms of the Parlement of Normandy (two lions passant holding up a wreath in which a sword and sceptres

support scales of justice, the wreath also containing a banderole with the motto "Compensat, Vindicat, Aequat" ["She Balances, She Lays Claim, She Makes Equal"]); wide raised bands, spine with compartments of gilt fleurs-de-lys within double gilt fillets, marbled endpapers, all edges gilt (three gouges on covers very carefully repaired, with gilt replicated, perhaps at the original time of binding, hinges apparently tightened). Printer's device on title page and colophon. Parallel columns of Latin and Greek. Second leaf with blindstamp seal of the Jesuit College of Rouen; front flyleaf with ink presentation inscription dated 1680 (see below); occasional underlining in pencil. Dibdin II, 567; VD16 X-10; Graesse VI/2, 483-84; Brunet V, 1490. ♦Two hairline cracks on top of front cover, slight rubbing to gilt tooling at edges, minor foxing throughout (due to poor paper quality), more noticeably foxed in a couple of dozen gatherings (though never severe), intermittent very faint dampstain to lower right margin, otherwise a clean copy with ample margins in an especially well-preserved binding, the gilt still bright, and the leather showing only general minor wear. **\$6,500**

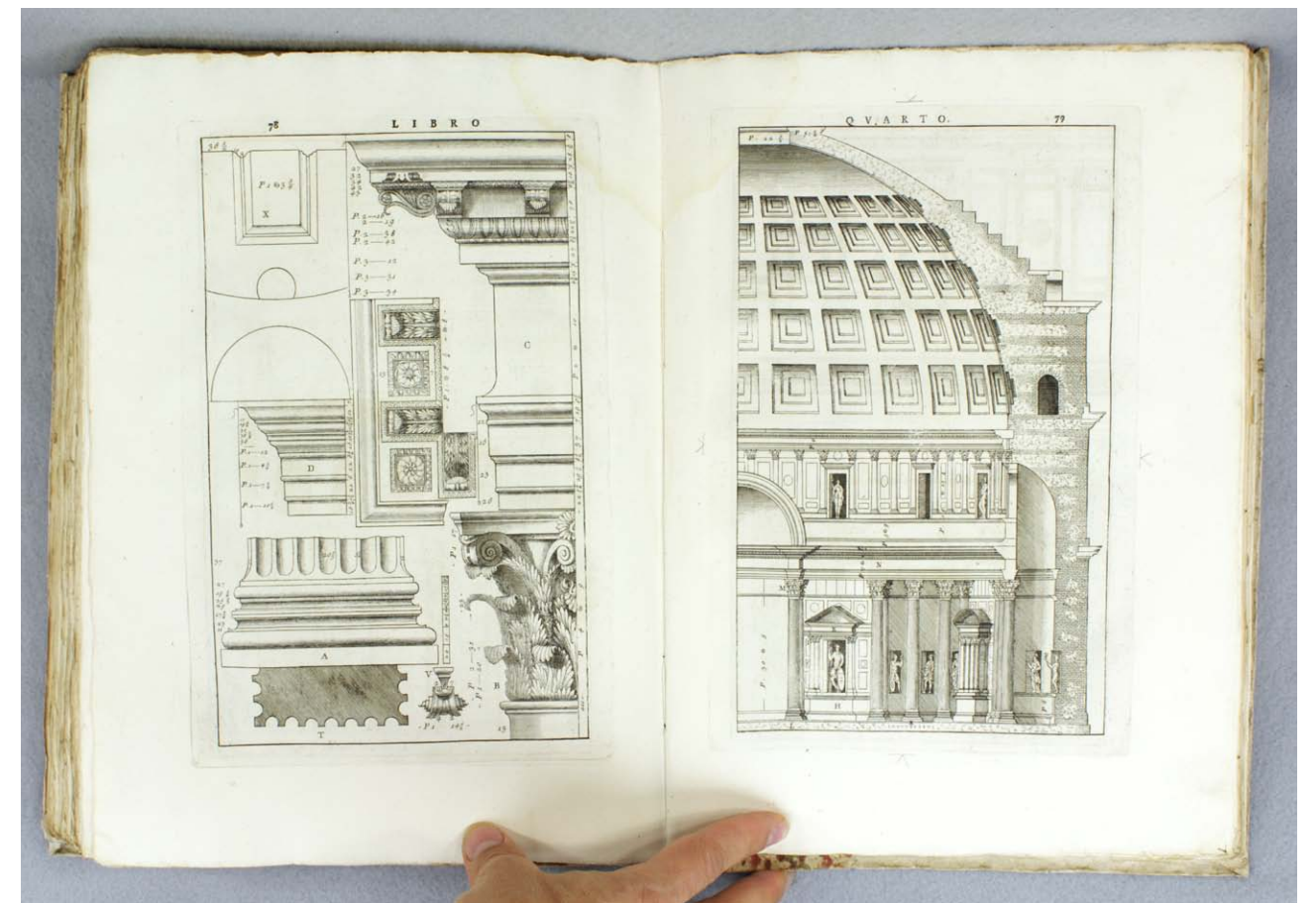


This is the most esteemed early modern translation of Xenophon's "Opera," offered here in a beautiful French prize binding executed 85 years after the volume's publication. Xenophon (ca. 430-354 B.C.) was a student of Socrates, and aside from Plato's, his works contain the only surviving examples of Socratic dialogues. Xenophon was best known to his contemporaries as an historian and general, as well as an opponent of Athenian democracy. Although born in Athens, Xenophon greatly admired Sparta and its political structure, and he eventually went to war for Sparta against the Athenians (this earned him land in Sparta, but exile from Athens). Xenophon's philosophical writings found popularity in the Renaissance, and some scholars have suggested that Machiavelli was particularly influenced by Xenophon's more "practical" (i.e., ruthless) approach to politics. According to Dibdin and Brunet, our translation by Hans Löwenklau (or Leunclavius, 1533?-93) was regarded by scholars at the time as not only superior to those that came before, but preferable even to the more famous 1625 Parisian edition by Antoine Estienne. The present second and enlarged edition (following the first in 1595) includes additional commentary and an index of Greek words and phrases compiled by Emilio and Francesco Porto. Given these additions, this particular copy is a most appropriate prize: the second flyleaf has an extensive inscription, announcing the awarding of the volume to Gabriel Boffinet, a student at the Archdiocesan Jesuit College in Rouen, for his excellence in Greek (the award made possible thanks to the generosity of the Parlement of Normandy). The presentation is signed by Charles Delaistre, then Provincial of the Society of Jesus in

France, and is dated 20 August 1680. Boffinet (and subsequent readers) took excellent care of this book, but clearly used it as well, as there are occasional marks throughout in a sepia pencil, annotating and underlining key passages. Prize bindings from the 17th century appear on the market from time to time, but few could possibly be more impressive than this large, thick, and elaborately gilt volume. (ST12947)

BOUND IN EARLY TEXTURED PAPER
A Famous Counterfeit Palladio,
And an Unlikely Survival in an 18th Century Temporary Binding

11 PALLADIO, ANDREA. *I QVATTRO LIBRI DELL'ARCHITECTVRA.* (Venetia: Appresso Dominico de' Franceschi [but Giovanni Battista Pasquali], 1570 [i.e., ca. 1768]) 365 x 267 mm. (14 3/8 x 10 1/2"). 2 p.l., 63, [1] pp.; [1] leaf (title), 76 pp.; [2] leaves, 42 pp., [2] leaves; [1] leaf (title), 131, [1] pp. AN ORIGINAL BINDING OF FLEXIBLE TEXTURED PAPER BOARDS BACKED WITH DAUBED PAPER, the volume contained in a modern wooden folding box covered in patterned paper and with a gilt-stamped cloth back. With engraved title pages and 218 ARCHITECTURAL ENGRAVINGS, 158 OF THEM FULL-PAGE. Fowler 232. ♦Covers with large, faint water spots, lower cover with one-inch tear to fore edge, paper split over one spine band, general wear to spine and extremities, but the insubstantial original paper binding remarkably solid and certainly pleasing as an unlikely survival. Faint dampstains to lower third of leaves in final gathering and to inner margin of parts of books III and IV, occasional minor marginal stains, mild foxing, or thumbing, but an extremely bright and fresh copy with wide margins. **\$12,500**



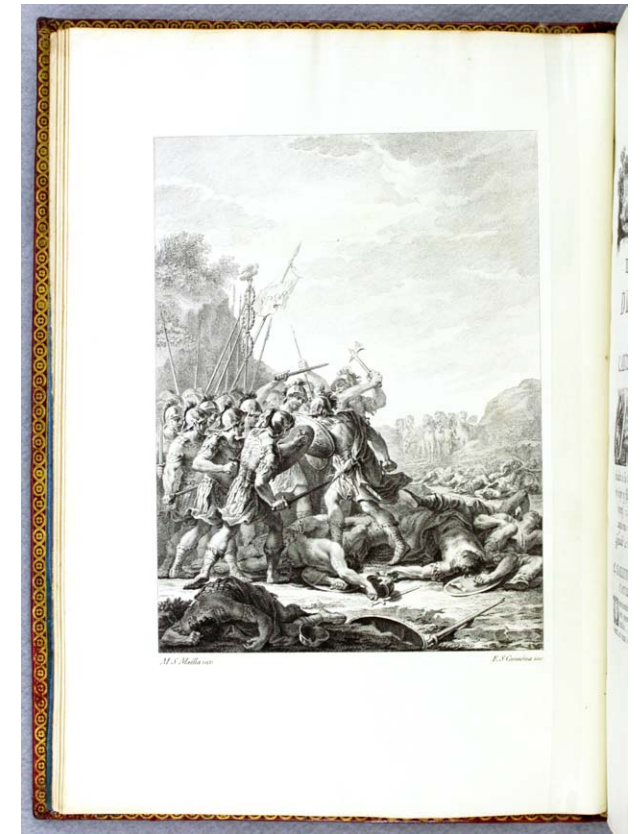
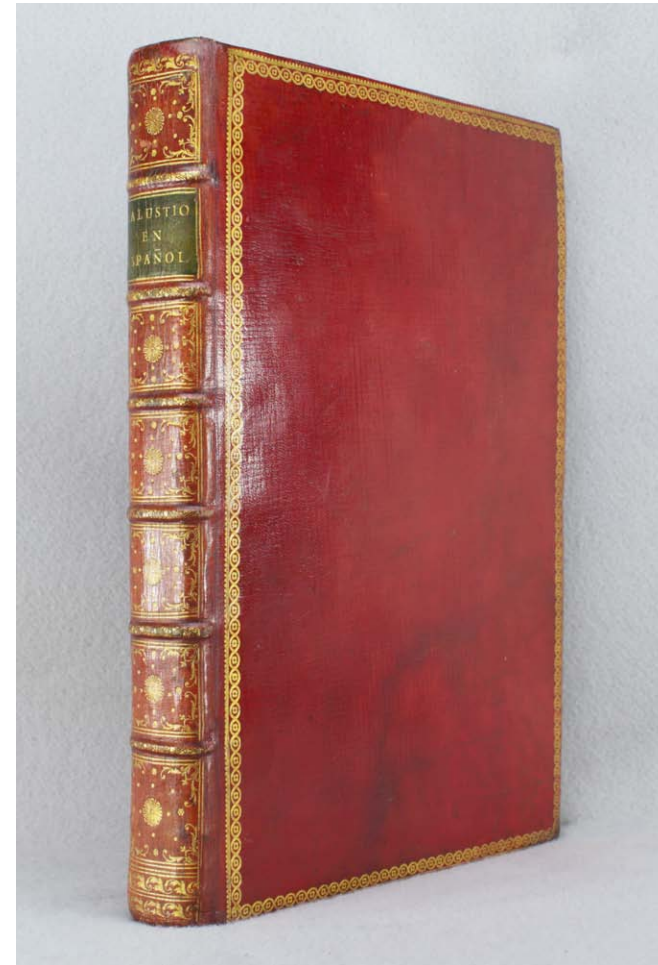
This is a famous facsimile of an early edition of Palladio's widely influential work on architecture, offered here in a most intriguing binding. Andrea Palladio (1508-80) was one of the greatest Renaissance architects, and his influence is felt to the present day. According to Britannica, Palladio's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



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

IN ELEGANT 18TH CENTURY RED (SPANISH?) MOROCCO
A Splendid Deluxe Copy of "the Stupendous Sallust"

12 (IBARRA IMPRINT). SALLUST. LA CONJURACION DE CATILINA Y LA GUERRA DE JUGURTA. (Madrid: Joachin Ibarra, 1772) 362 x 254 mm. (14 1/4 x 10"). 8 p.l., 395, [1] pp. First Edition of this translation by the Infante Don Gabriel of Spain. ONE OF 120 LARGE PAPER COPIES. HANDSOME CONTEMPORARY RED MOROCCO, covers bordered by gilt dogtooth and twining floral rolls, raised bands, spine gilt in double-ruled compartments with acanthus leaf cornerpieces and central daisy surrounded by dots and small flowers, turn-ins repeating the floral roll, blue watered silk endleaves, all edges gilt. Engraved title page with decorative frame, portrait frontispiece, and nine plates, including one map, two scenes (a battle and a surrender), two plates of weapons, one of coins, one of battle plans, and two of orthography (one being an inscription and one a table of letters). Verso of front free endleaf with bookplate of Florencio Gavito and tipped-



on typed note stating that the book had been acquired at the 1920 sale of the library of Edmond Rostand. Palau 288.134; Salvà 2791; Cohen-de Ricci 938; Schweiger II, 900. ♦Minor rubbing to joints and extremities, covers with slight variation in color, but A SUPERB COPY, the binding lustrous and with no significant wear, and especially clean, fresh, and bright internally, with thick, smooth paper and vast margins. \$17,500

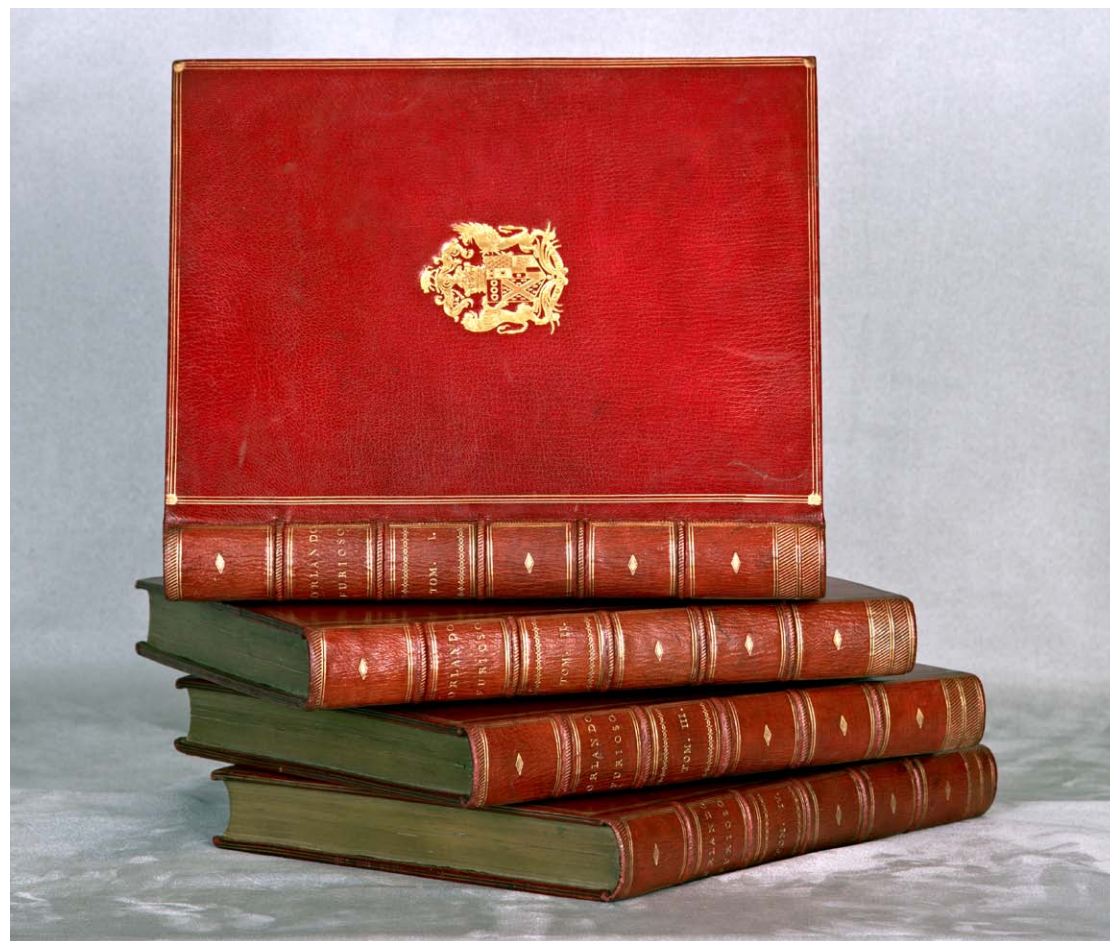
This is an outstanding contemporary copy of the limited deluxe version of the masterwork of perhaps the greatest Spanish printer of all time and certainly the greatest printer Spain produced in the 18th century. Even apart from the elegant period morocco binding, the book is a beautiful object: in our special Large Paper version, the text is printed on thick, particularly bright paper with enormous margins, and is artfully arranged: the Spanish translation, in a large, graceful italic type by Antonio Espinosa de los Monteros, dominates the page, appearing in a single column that uses twice the area of the much smaller Latin text, printed below it in double columns in roman type (this diglot edition combines the Latin text of the 1634 Elzevier edition with a translation by the Infante Don Gabriel, son of the Spanish King Carlos III). Some of the only extant texts of Sallust (86-34 B.C.), this volume includes his history of the conspiracy against Cataline and his account of the Roman war against Jugurtha. Though he is less concerned with facts than with political propaganda, his narrative is marked by memorable epigrammatic speeches, vivid scenes, and psychologically complex delineation of characters. Joaquín Ibarra (1725-85) established himself at a fortunate time for printers in Spain: when Carlos II ascended the throne, he determined to improve all Spanish industry, but especially the book arts. The king exempted printers, typefounders, and punch-cutters from military service, and, even more importantly, reduced the price of metal used in making type, thereby stimulating production of new fonts. Ibarra was an innovative printer, experimenting with paper to reduce plate mark impressions, developing his own printing ink noted for its quality, and establishing standard measures for the production of type. His talents led to his appointment as royal printer. According to Glaister, Ibarra "had a great influence on raising the standards of printing, not only in Spain, but in Europe generally." His Sallust was immediately recognized as a masterpiece: Europe's most famous printer of the day, Giambattista Bodoni (1740-1813), called it "the stupendous Sallust." The fine engravings, beautiful typography, rich impressions, and luxurious paper here epitomize Ibarra's work. Certainly continental, and perhaps Spanish, the binding is just what one would expect on such a showpiece, and the lack of wear inside and out

indicates that the volume has always been a treasured possession, treated as the work of art it is. The present copy is 352 mm. tall, just as was the royal presentation copy given by the translator to James Harris, British Minister to Madrid from 1769-71 (and sold as one of 120 Large Paper Copies, most recently at the 2003 Sotheby's auction of the stock of H. P. Kraus). Our copy has apparently resided in the libraries of French playwright Edmond Rostand (1868-1918), famous as the creator of "Cyrano de Bergerac," and the 20th-century Mexican bibliophile Florencio Gavito. (ST12461)

BOUND BY DERÔME LE JEUNE

A Powerful Conjunction of Desirable Format, Printer, Binder, Illustration, and Provenance

13 (BASKERVILLE IMPRINT). ARIOSTO, LODOVICO. ORLANDO FURIOSO. (Birmingham: Da' Torchj di G. Baskerville per P. Molini, 1773) 305 x 232 mm. (12 x 9 1/8"). With the subscription list at the end of volume IV. **Four volumes.** ONE OF 100 LARGE PAPER COPIES described by Cohen-de Ricci. STATELY CONTEMPORARY RED MOROCCO BY DERÔME LE JEUNE (his ticket on title page of volume I), covers gilt with French fillet borders and with the FitzGibbon family arms of the Earl of Clare at center, raised bands, spines gilt in double-ruled compartments with a simple lozenge centerpiece, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. With frontispiece portrait by Eisen after Titian, and 46 FINE ENGRAVED PLATES by Bartolozzi, Moreau, and others after Eisen, Cipriani, Moreau, Cochin, Greuze, and Monnet. A Large Paper Copy. Front pastedown with vellum bookplate of Burnham Abbey and engraved armorial bookplate of Charles Tennant, The Glen (see below). Gaskell 48; Cohen-de Ricci 95; Cicognara 1080; Ray 64; Brunet I, 438. ♦Spines slightly and evenly sunned, a hint of rubbing to extremities, titles faintly browned (and with an inch of slightly darker browning to edges from binder's glue), a dozen other leaves with pale browning or spotting, occasional very faint offsetting from plates, isolated light spots of foxing, small marginal smudges, or other trivial imperfections (with just a handful of plates affected), but still AN ELEGANT SET IN FINE CONDITION, the impressive bindings lustrous and scarcely worn, the leaves clean, fresh, and smooth, the margins enormous, and with strong impressions of the engravings. \$19,500



This is an exceptional copy of an important Baskerville edition, illustrated by some of the finest artists and engravers of the period, and bound by the chief French binder of the day. There were no fewer than 18 members of the Derôme family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called "le jeune" (1731-88). Known for the gracefulness of his bindings, and being capable of "amazing delicacy" (in Hobson's words), Derôme le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derôme was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder's best work is indicated, as here, by the presence of his ticket. Genuine Derôme bindings, especially with tickets (as opposed to those inferentially and overconfidently identified), are becoming increasingly rare. One of the most singular and extravagant of narratives ever conceived, this great sprawling romantic epic by Ariosto (1474-1533) is 50,000 lines long, 26 years in the making and refining, and among the most influential works of Western literature (writers indebted to Ariosto include Tasso, Cervantes, Spenser, Shakespeare, Milton, Byron, and Shelley). The 46 plates in the present edition each illustrate an episode from one of the work's cantos, and the material certainly provided the artists with the opportunity to let their imaginations run free; the results are some of the most diverting French engravings of the period. Baskerville was an inspired choice of printer, because his stately typography, luxurious paper (textured, but feeling rather like vellum), and spacious design combine here (and elsewhere) to create an aura of dignity and tranquillity. DNB notes that "the printing of the 'Orlando Furioso' is significant, since it demonstrates that Baskerville's reputation was growing in continental Europe. . . . Fournier the younger praised his types in the second volume of his 'Manuel Typographique' (Paris, 1766). [And] when the young Giambattista Bodoni left Rome in 1768 bound for England, it was presumably the reputation of Baskerville that had attracted him." The Baskerville Ariosto was issued mostly in octavo sets, with a few in the larger present quarto format; Cohen-de Ricci notes that a number of copies of the special quarto version—which he praises as an especially fine edition—were sent to Derôme to be bound in a manner suitable for a luxury publication. The arms on the upper cover here indicate

that this set was bound for John FitzGibbon (1748-1802), first Earl of Clare and lord chancellor of Ireland during the difficult years preceding and following the rebellion of 1798. Later owner Sir Charles Tennant (1823-1906) was a Scottish industrialist who housed a notable library and art collection at his country home, The Glen, which was modelled on Glamis Castle. It is difficult to overstate the appeal of the present set, and despite the fact that the bindings are more elegant than decorative, they make a very fine impression on the shelf. Ray's own copy, now held by the Morgan Library & Museum, is the only one we have located at any institution that is (at 30 cm.) nearly as tall as the present set. (ST12004)

AN EDWARDS OF HALIFAX BINDING AND FORE-EDGE PAINTING In Archetypical Edwards Vellum and with a Painting Probably Done at the Time

14 (FORE-EDGE PAINTING). THE BOOK OF COMMON PRAYER . . . TOGETHER WITH THE PSALTER OR PSALMS OF DAVID. (Oxford: The Clarendon Press, 1783, 1784) 140 x 83 mm. (5 1/2 x 3 1/4"). [216], [48] unnumbered leaves. VERY APPEALING CONTEMPORARY VELLUM OVER BOARDS, ALMOST CERTAINLY BY EDWARDS OF HALIFAX, covers bordered by a Neoclassical pentaglyph and metope roll against a blue wash, center of each board with large gilt-bordered medallion containing the gilt monogram "M L C" on a blue background, flat spine divided into panels by gilt pentaglyph and metope border (the one at the bottom over blue wash), panels with classical urn centerpiece and volute cornerpieces, second panel with gilt titling on a blue background, turn-ins with gilt chain roll, marbled endpapers, all edges gilt. WITH A FINE



FORE-EDGE PAINTING, VERY PROBABLY BY EDWARDS, depicting Fountains Abbey in Yorkshire. IN THE ORIGINAL (rubbed and soiled, but quite intact) soft green LEATHER SLIPCASE. Title page with ink ownership inscription of M: L: Carey. Griffiths 1783/6. ♦Spine gilt slightly dulled in places, rear turn-in lifting a little at one corner, title and a couple of gatherings with moderate foxing, but still quite an excellent copy, the binding showing no wear, the text clean and fresh, and the painting well preserved. \$5,500

This is an immensely pleasing little book in period vellum produced by one of the most important families in the history of English bookbinding. The Edwards of Halifax bindery was founded by William Edwards (1723-1808) and continued by several of his brothers, half-brothers, and sons (by far the most important of the sons being Thomas, who lived from 1762-1834). This famous firm produced a number of important innovations in binding design, the most significant being the idea of concealing a painting under the gilt of the fore edge. This hidden treasure could be revealed, once the

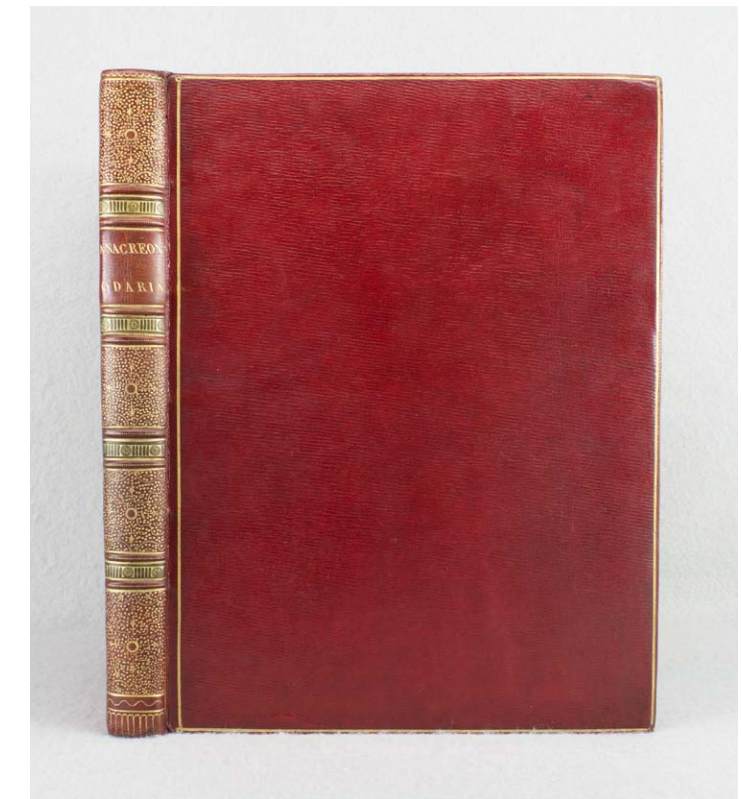
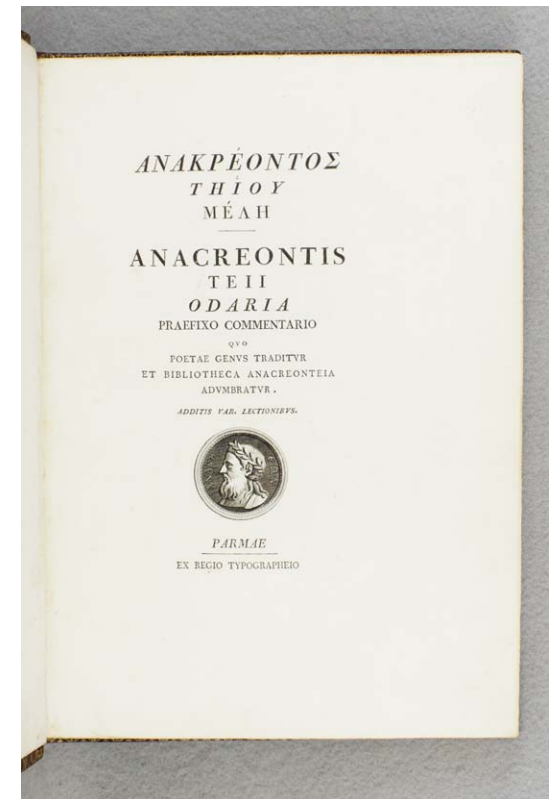


edge was fanned out, as a special surprise element of the volumes they bound—typically in Etruscan calf, or, as in the present case, in vellum decorated with gilt and blue wash. The painting here is rendered in the subtle hues typical of Edwards paintings—soft grays and greens, in this instance—and the scenic ruins are one of the favored Edwards subjects, second only to stately homes. For these reasons, we speculate that it may well have been done at or near the time of publication. In any case, our painting is particularly pleasing for its sense of depth, partly accomplished both by clever use of shadow and by considerable finely painted three-dimensional architectural detail. (ST12671)

IN ELEGANT 18TH CENTURY STRAIGHT-GRAIN MOROCCO Refined and Luxurious in Every Way, And with Fine Provenance

15 (BODONI IMPRINT). ANACREON. [In Greek:] ANAKREONTOS TÊIOU MELÊ [then:] ANACREONTIS TEII ODARIA. [i.e., THE ODES]. (Parmae: Ex Regio Typographeio, [1785]) 308 x 216 mm. (12 1/8 x 8 1/2"). 2 p.l., xciv, 100 pp., [1] leaf. ONE OF 50 COPIES ON FINE PAPER (of a total of 310 copies). VERY ATTRACTIVE CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO, spine beautifully gilt in compartments between green stylized pentaglyph and metope strips flanked by double raised bands, the plain-ruled compartments densely stippled with gold dots surrounding a small central medallion from which emanate a number of wavy vines bearing flowers and small leaves, anular dot cornerpieces, elaborately gilt turn-ins, blue watered silk endpapers, the pastedowns framed with elegant gilt garlands and bead-and-lozenge roll, free endleaves with cresting gilt frame, leather hinges (these expertly renewed at top and bottom), all edges gilt. In a modern brown cloth chemise and morocco-backed slipcase. Small author portrait tondo on title page, large and elaborate armorial vignette on dedication page engraved by Cagnoni. Text of poems in Greek, commentary in Latin, both printed entirely in majuscules. Front pastedown with morocco monogram bookplate of Charles C. Kalbfleisch, engraved bookplate of Hugh Morriston Davies, and book label of Charles Whibley (see below). Brooks 287; Dibdin I, 265; Schweiger 25; Brunet I, 252; Graesse I, 111. ♦Spine probably a bit sunned (though difficult to tell, with so much gilt), four tiny wormholes to joints, extremities with a hint of rubbing, but the binding solid, lustrous, and attractive; A SPECTACULAR COPY INTERNALLY, entirely clean, fresh, and bright, and with enormous margins. \$11,000

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



and powerful as one could ever hope for. Bodoni was not only a great printer, but also the most important type designer and punchcutter in Italy during his day. He was responsible for some of the most graceful and immaculate books to be printed during the end of the 18th and beginning of the 19th century, and the present item is certainly to be counted among his most beautiful productions. The present copy has a distinguished provenance. Charles C. Kalbfleisch was a discriminating American collector whose collection featured a great many beautiful bindings and who was known for choosing only the finest copies available. Parke-Bernet sold much of his collection in January of 1944 in a sale entitled "The Arts of the Book . . . The Splendid Library Formed by the Late Charles C. Kalbfleisch, New York." Hugh Morriston Davies (1879-1965) was a pioneering surgeon (known as "The Doyen of Thoracic Surgery") who collected fine bindings, especially those of the 18th century. Charles Whibley (1859-1930) authored important books and wrote popular periodical columns of literary interest, edited a number of works in the substantial and distinguished "Tudor Translations" series, was at the center of a British literary circle with links to the Symbolist poets of France, and made an enormous contribution to literature by recommending T. S. Eliot to Faber & Faber. (ST11935)

IN UNTRIMMED TEMPORARY MUSLIN AND PAPER COVERS With More than 2,500 Hand-Colored Botanical Plates, As Tall a Copy as One Could Possibly Find

16 SOWERBY, JAMES, Illustrator. SMITH, JAMES EDWARD. ENGLISH BOTANY. (London: 1790-1814) 254 x 162 mm. (10 x 6 3/8"). **36 volumes** (without the four supplements published over a period of 35 years after 1814). FIRST EDITIONS. IN THE ORIGINAL PUBLISHER'S TEMPORARY MUSLIN-BACKED PAPER BOARDS, ENTIRELY UNTRIMMED, flat spines with titling in gilt (one volume expertly rebaked using the original backstrip). With 2,592 hand-colored botanical plates, as called for, with four of the plates inserted from other copies (see below). Nissen, BBI 2225; Henrey 1366; Hunt 717. ♦Light fading to a number of spines, minor fraying and losses to cloth at spine ends (and tiny losses in a few joints), but the original fragile bindings in a remarkably fine state, the covers and spines very clean, smooth, and altogether surprisingly well preserved. Minor foxing and faint offsetting here and there (a few text leaves and perhaps two or three plates per volume more noticeably foxed, though never severely so), some of the text printed on paper of a lesser quality than that used for the plates and, consequently, with overall mild browning, but still A VERY NEARLY FINE COPY INTERNALLY, the text apparently unread, and the plates very clean and fresh, with rich coloring. \$25,000

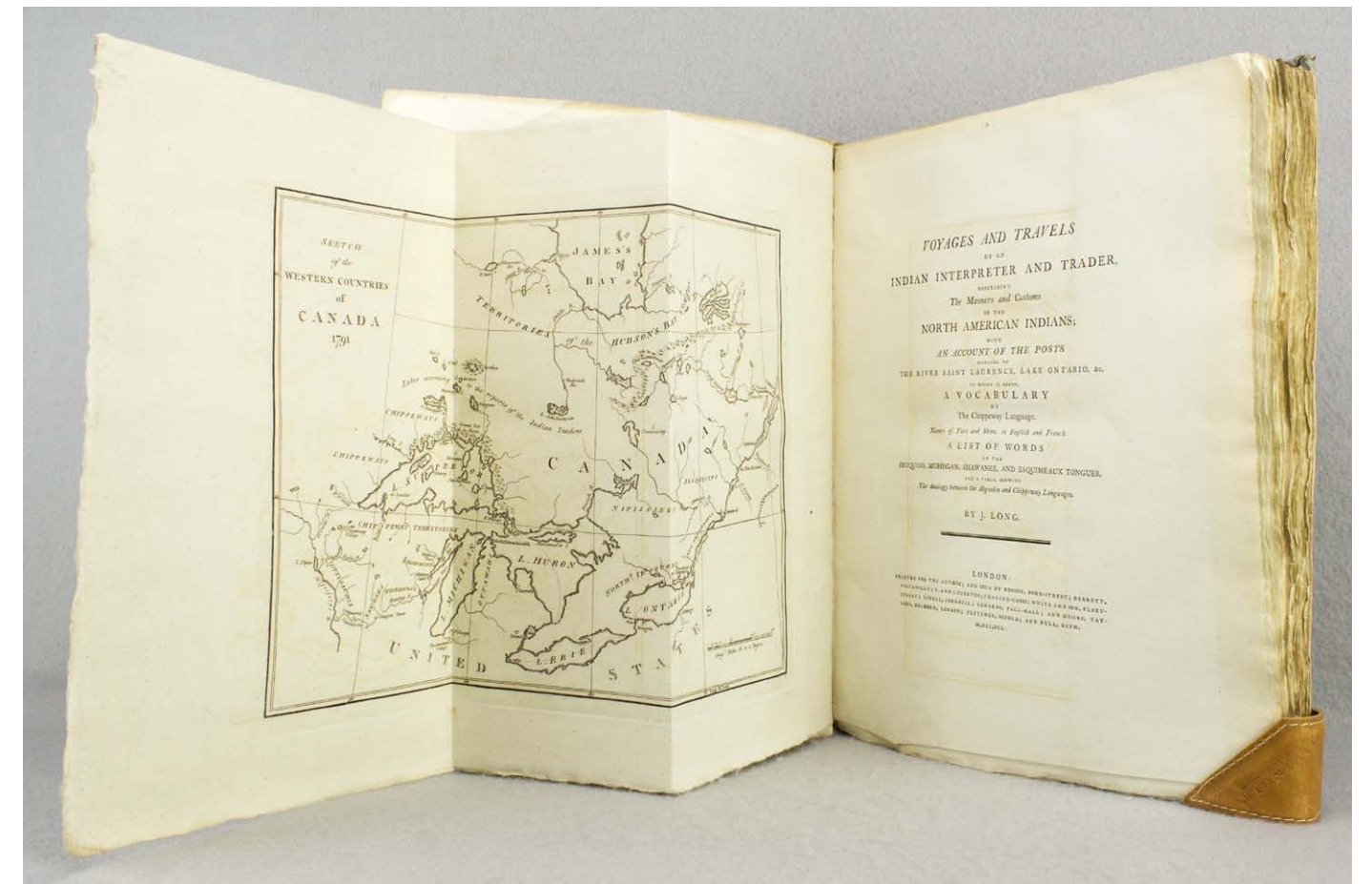


This is an exceedingly rare copy in original temporary bindings of the first extensive description of British flora, with the leaves entirely untrimmed. It is as large a copy as one could hope to find, with leaves measuring approximately 250 x 160 mm. (by comparison, a typical set, sold at Christie's in 2010, measured 233 x 138 mm.). James Sowerby (1757-1822) studied painting at the Royal Academy and earned his living painting portraits until disenchantment with the need to please the vanity of his subjects led him to turn to plants instead. He worked with William Curtis on his "Flora Londinensis" and "Botanical Magazine" before striking out on his own. He met botanist Sir James Edward Smith (1759-1828) through his brother-in-law, and proposed the project that became "English Botany," with Smith providing the letterpress and Sowerby nearly all of the engravings, which are the chief attraction here. "English Botany" was a success from the appearance of the first issue, with the plates receiving the lion's share of the praise. This set appears to be made up of volumes retained by the publisher and never sold. Whatever their history, they remained untrimmed, and the state of their preservation is remarkable, especially given the fact that they were always insubstantial in their manufacture. When we purchased the set, it lacked four plates (and accompanying text in three cases), a fact that would make sense if these were publisher-retained volumes. To make it complete, we obtained plates and text leaves from other copies, but these were so much shorter than the leaves in our original volumes, that placing the acquired leaves in their appropriate places within the text only served to call attention to the fact that they had been inserted. Consequently, we had paper pockets constructed, affixed these to the rear pastedown in the three volumes where additions had to be made, and then inserted the borrowed leaves, which now provide, by contrast, almost startling testimony as to how exceptional our set is in its size and condition. (ST11950)

UNOPENED IN PUBLISHER'S BOARDS
A Spectacular Copy in Original Condition
Of an Account of Indian Life after American Independence

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

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

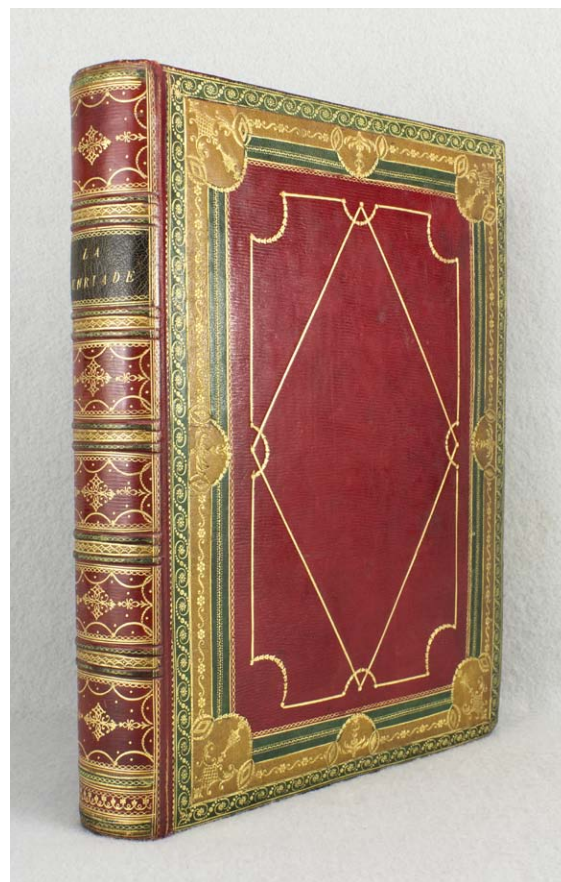


BOUND BY BRADEL LE JEUNE

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

18 **VOLTAIRE, FRANÇOIS MARIE AROUET DE.** LA HENRIADE, POEME, SUIVI DE QUELQUES AUTRES POEMES DE VOLTAIRE. ([Kehl]: De l'Imprimerie de la Société Littéraire-Typographique, 1789) 328 x 270 mm. (12 7/8 x 10 1/4"). 2 p.l., 624 pp. SUPERB RED STRAIGHT-GRAIN MOROCCO, INLAID AND ELABORATELY GILT IN NEOCLASSICAL STYLE, BY BRADEL LE JEUNE (with his ticket on verso of front free endpaper), covers with inlaid frame of green and citron morocco tooled with decorative gilt rolls and garlands, elegant urn cornerpieces, large central panel with interlocking gilt lozenge and lobed frame, double raised bands of green morocco separated by a strip of citron morocco, spine compartments with scalloped frame and central fleuron, wide turn-ins with inlaid frame of green and citron morocco tooled with multiple decorative gilt rolls, light blue watered silk endleaves with floral gilt roll border, all edges gilt (small expert repairs to head and tail of joints, cosmetic paper reinforcement at hinge facing the half title). With engraved portrait frontispiece of Henri IV and 10 FINE ENGRAVED PLATES BY MOREAU LE JEUNE. A Large Paper Copy. With additional title page for "Estampes destinées à orner les éditions de M. de Voltaire." Front pastedown with heraldic bookplate of "C D." Bengesco 403; Furstenberg 111; Cohen-de Ricci 1028; Ray 52. ♦ Slight bumping to corners, extremities a little rubbed, occasional faint foxing to the (vast) margins, otherwise a fine copy, clean and fresh internally, with rich impressions of the plates, and in a lustrous, scarcely worn binding. **\$4,500**

This very handsomely bound volume is a special Large Paper version from the Kehl edition of Voltaire's "Works," which up to the time of its appearance was the most extensive and most expensive publishing venture ever undertaken in a short space of time. With type purchased from John Baskerville, England's greatest printer of the period, the edition was originally planned as a full-fledged grand-quarto work, but this idea was quickly abandoned in favor of the more affordable octavo. As a result, "The Henriade" was the only work with any copies produced in the larger size. According to Ray, "when Beaumarchais changed the format of his edition from quarto to octavo, Moreau redesigned his already completed engravings for "La Henriade" and other works to fit the new format. In our special Large Paper copy, we see the wonderful illustrations in their original form. Jean-Michel Moreau, known as Moreau le Jeune (1741-1814), provided illustrations for Diderot's encyclopedia and engraved works for François Boucher, in addition to illustrating the works of Rousseau and Voltaire. According to the Getty Museum, "publishers sought him out for his powers of observation and ability to capture nuances of gesture, pose, and light." Ray says that the best work by Moreau "showed him to be the equal of the established rococo masters Boucher, Eisen, and Gravelot," and that in his heyday, "he carried all before him." First published (under the title "La Ligue") in 1723, the epic "La Henriade" is divided into 10 cantos that deal with the siege of Paris by Henri III and Henri of Navarre (later Henri IV), and it opens with an imaginary account of the latter's mission to Queen Elizabeth. The historical piece also serves as an indirect condemnation of civil unrest and religious fanaticism. Our



lovely binding—elegant, stately, and at the same time with considerable animation—is the work of Pierre-Jean Bradel (called "Bradel le Jeune"), a nephew of Derôme le Jeune and younger brother to Alexis-Pierre Bradel, binder for the Bibliothèque Nationale at the end of the 18th century. According to Flety, the younger Bradel had a workshop at 1 rue d'Écosse (the address on the ticket here) from 1799 to 1804. The Neoclassical design elements seen in our French binding (for example, broad and complex gilt-decorated frames, scalloped panels, double bands flanking morocco inlays) reflect an international style popularized by Staggemeier & Welcher in London, F. W. Standlander in Stockholm, and Georg Friedrich Krauss in Vienna. The present volume stands out from the vast majority of Bradel bindings, which are relatively plain; it employs the same urn tool and similar design elements as #153 in the Schiff Collection, but it is far more elaborate in both tooling and inlays. (ST12977)

BOUND BY CHARLES HERING

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

19 **[BERNERS, DAME JULIANA].** THE BOOK CONTAINING THE TREATISES OF HAWKING; HUNTING; COAT-ARMOUR; FISHING; AND BLASING OF ARMS. AS PRINTED AT WESTMINSTER BY WYNKYN DE WORDE . . . MCCCCLXXXVI. [preceded by] **HASLEWOOD, JOSEPH.** LITERARY RESEARCHES INTO THE HISTORY OF THE BOOK OF SAINT ALBANS. (London: Reprinted by Harding and Wright, 1810) 279 x 191 mm. (11 x 7 1/2"). 2 p.l., 104 pp; [182] pp. ONE OF 150 COPIES. SUPERB CONTEMPORARY BURGUNDY STRAIGHT-GRAIN MOROCCO, RICHLY TOOLED IN GILT AND IN BLIND, BY CHARLES HERING (his ticket on verso of front free endpaper), covers with blind-tooled frame of drawer handles and flowers bordered with gilt rules, central panel with gilt filigree cornerpieces and large blind-tooled arabesque centerpiece, raised bands, spine panels elegantly tooled in gilt, with blind-stamped tools at corners, gilt titling, wide inner gilt dentelles, lavender watered silk endleaves with decorative gilt borders, all edges gilt. In an excellent modern red cloth slipcase. With three large woodcuts based on those in the 1496 edition, numerous woodcuts of fishing implements and heraldic shields in the text, and with the printer's device of Wynkyn de Worde and that of William Caxton in the colophon and following the index. Front pastedown with the engraved armorial bookplate of Archibald Philip Primrose, 5th Earl of Rosebery; half title with neat ink stamp of "Rosebery / Durdans" (see below). ♦ The faintest touch of rubbing to front joint, flyleaves a bit browned, second half of work with inoffensive offsetting in text bed, minor offsetting from printers' devices, occasional mild foxing or tiny rust spots, otherwise an excellent, fresh copy internally, and THE GORGEOUS BINDING IN VERY FINE CONDITION, lustrous and virtually unworn. **\$11,000**



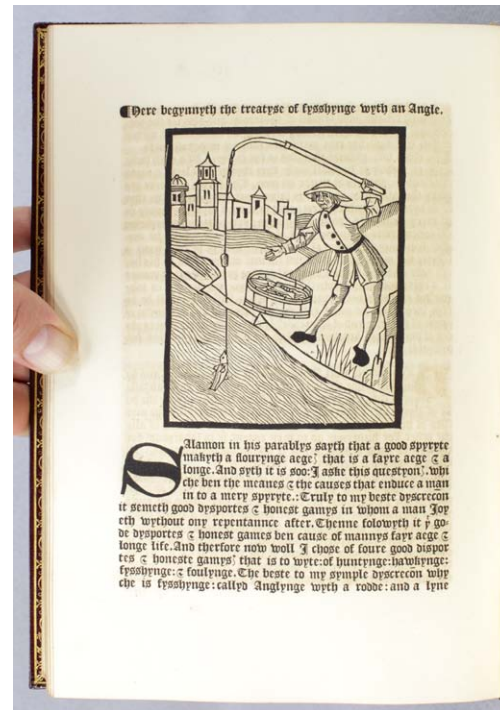


BOUND BY JOHN MACKENZIE

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

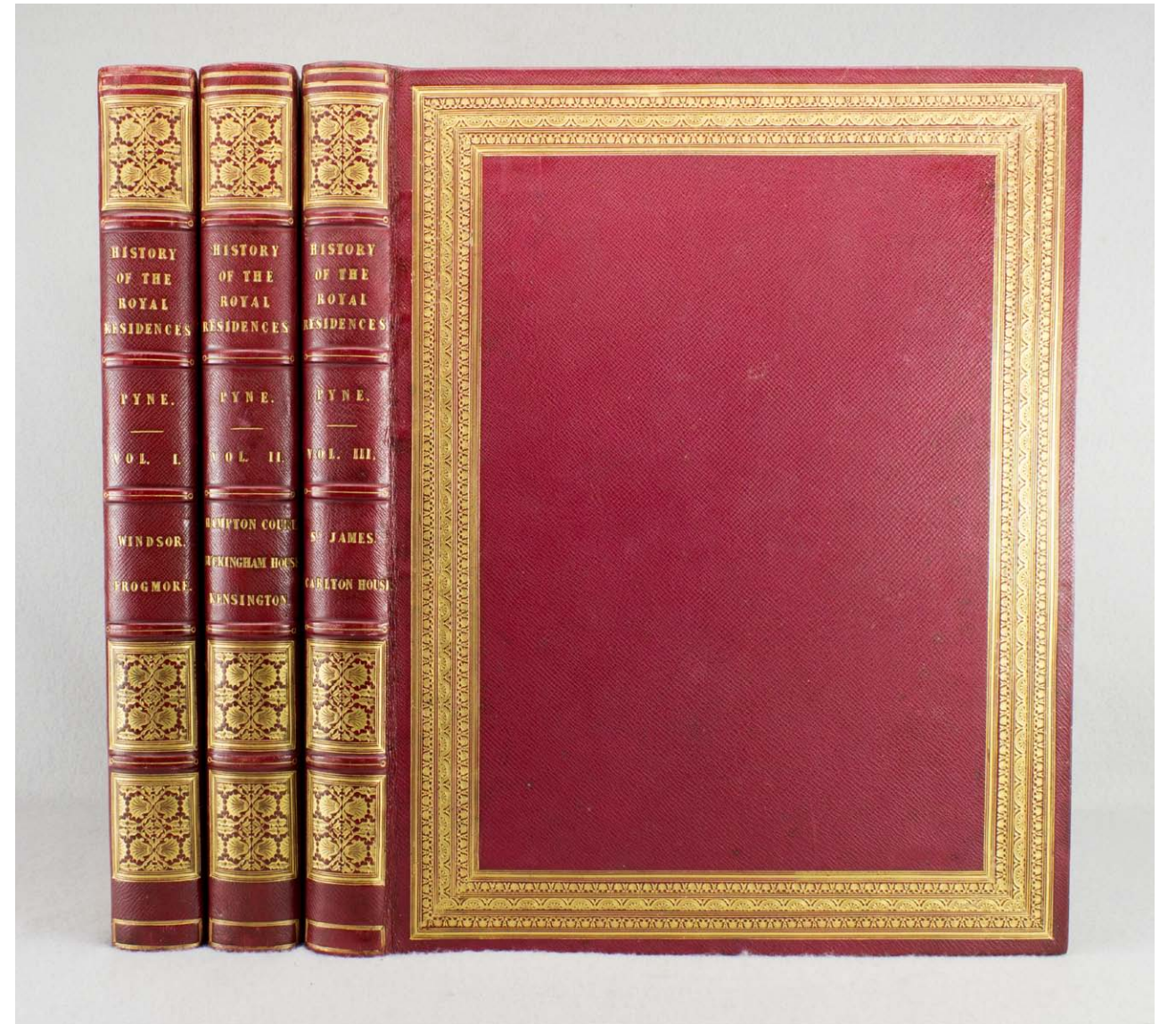
20 PYNE, WILLIAM. *THE HISTORY OF THE ROYAL RESIDENCES OF WINDSOR CASTLE, ST. JAMES'S PALACE, CARLTON HOUSE, KENSINGTON PALACE, HAMPTON COURT, BUCKINGHAM HOUSE, AND FROGMORE.* (London: Printed for A. Dry, 1819) 412 x 330 mm. (16 1/4 x 13"). **Three volumes.** FIRST EDITION. STATELY CONTEMPORARY RED MOROCCO, HANDSOMELY GILT, BY J[OHN] MACKENZIE (signed on flyleaf verso), covers with gilt frames composed of multiple thick and thin rules alternating with palmette rolls (16 rules and three rolls in all), raised bands, spine compartments densely gilt with unusual floral tooling, gilt-ruled turn-ins, dark green endpapers, all edges gilt. IN THE ORIGINAL VELVET-LINED MAHOGANY BOX with recessed brass handles (the box somewhat scratched, but still very attractive). WITH 100 FINE HAND-COLORED PLATES OF BRITISH ROYAL PALACES (mostly interiors, but several sunny exterior views), plus seven further tipped-in hand-colored plates (four full-page and three smaller) from the period and related to royal residences, but not a part of this publication. A Large Paper Copy. Verso of front free endpaper with tipped-on handwritten note in French relating the royal provenance of these volumes (see below). Abbey "Scenery" 396; Prideaux, p. 348; Tooley 389; Lowndes V, 2015. ♦Top corner of one board of first volume a bit abraded, covers with a few trivial spots, just a hint of wear to spine ends and corners, other insignificant imperfections externally, but the bindings generally in beautiful condition, with joints unworn, without any fading, and with obvious evidence of being protected over the years by the original wooden box. Isolated small spots of foxing, but an **ESPECIALLY FINE SET**, the text and plates within vast margins and showing the consistently clean, fresh, and smooth look of volumes that have encountered very little use. **\$15,000**

This is a facsimile of the 1496 printing by Wynkyn de Worde of the first modern edition of the classic work on hunting, hawking, fishing, and heraldry, our copy with distinguished provenance and in a very striking binding—in extraordinarily fine condition—by the best English binder of the early 19th century. The "Book of St. Albans" was traditionally attributed to a Benedictine prioress, Dame Juliana Berners (b. 1388), which gave her the distinction of being the earliest known female author in English. However, in his scholarly introduction, Joseph Haslewood (1769-1833) determines that only the work on hunting, and a portion of that on hawking, may comfortably be attributed to her. The other sections on heraldry, angling, and the details of hawking are translations (possibly done by Berners) of earlier works, probably in French. A bibliographer, antiquary, and founding member of the Roxburghe Club, Haslewood was well respected as an editor of early English literature. Charles Hering (d. ca. 1812) was the most distinguished and influential English binder of the first decade of the 19th century, and although his career was brief (from about 1795-1812), Ramsden focuses on his work as representing the transition in binding styles from those of the German émigrés of the late 18th century to the new generation of binders headed by Lewis. Dibdin states that until "the star of Charles Lewis rose above the bibliopegistic horizon, no one could presume to 'measure business' with [Hering]. There was a strength, squareness, and a good style of work about his volumes which rendered him deservedly a great favourite." (The Hering family workshop was continued, though with less distinction, by Charles Jr. and his brothers James and Henry into the 1830s.) The present item was once owned by Archibald Primrose (1847-1929), 5th Earl of Rosebery and 1st Earl of Midlothian, a Liberal politician who served briefly as Britain's prime minister in 1894-95. A fabulously wealthy man who then married the greatest heiress of the day, Hannah de Rothschild, Rosebery was able to indulge his passions for racehorses and for collecting books. The stamp on the title page indicates this volume resided at Durdans, the house in Epsom where he spent his final years. (ST12723)





This is a most impressive copy—with regal proportions and provenance—of a luxurious work that is not only beautiful, but also important, its richly colored plates illustrating interiors that have since been lost to demolition or reconstruction. William Henry Pyne (1767-1843) showed an early aptitude for art, studied at the school of Henry



Pars, and then embarked on a career that found early and substantial success. Although Pyne is remembered best as an artist, he was also a talented writer, and, as indicated by DNB, he did the text here, not the drawings, which were "supplied by Mackenzie, Nash, Pugin, Stephanoff, and others." The carefully rendered and detailed illustrations are sometimes heightened with gold, and they are given a convincing depth and an overall vividness that are consistently pleasing from plate to plate. (Unfortunately, their very beauty has led to the breaking up of many of these volumes to allow for the sale of individual plates.) Ours is one of an unspecified number of copies that Abbey tells us were "issued on large and thick paper, the average page measurement being 16 x 12 inches"—a good two inches taller than regular copies. Our binder John Mackenzie may have been trained by the firm of Staggemeier & Welcher, and he is known to have employed Joseph Zaehnsdorf from 1840-42. According to Howe, he described himself in a circular issued in 1840 as "Bookbinder to their late Majesties King George 10th & King William 10th," as a binder with 40 years of experience, and as a craftsman with one of the largest collections of brass binding tools in London. His work is of very high quality, as the present volumes attest; the Schiff collection had two of his bindings (see items #65 and 66 in "British Signed Bindings"). According to the tipped-on note, the present set originally belonged to George III's daughter, Princess Mary, Duchess of Gloucester and Edinburgh (1776-1857), Queen Victoria's favorite aunt. It was given by the duchess to Princess Dorothea von Lieven (1785-1857), wife of the Russian ambassador to Great Britain, whose diplomatic and political skills were so considerable that she was referred to as the "second ambassador." The princess bequeathed our set to Paul de Noailles, 6th Duke of Noailles (1802-85). Complete sets of Pyne are still regularly encountered, but Large Paper copies like the present one are far less common—and those in really excellent condition and in fine decorative contemporary bindings are becoming more and more rare. And this is not to mention our mahogany box, which gives the present already very special copy unique appeal. (ST12996)



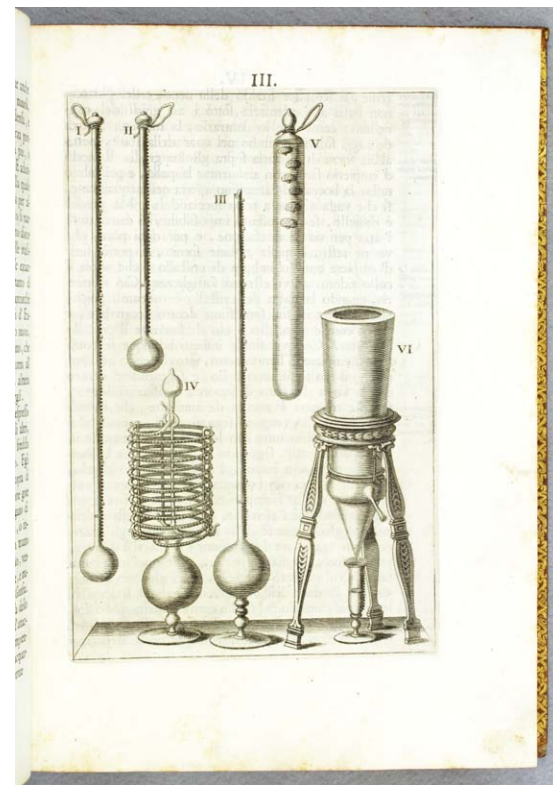
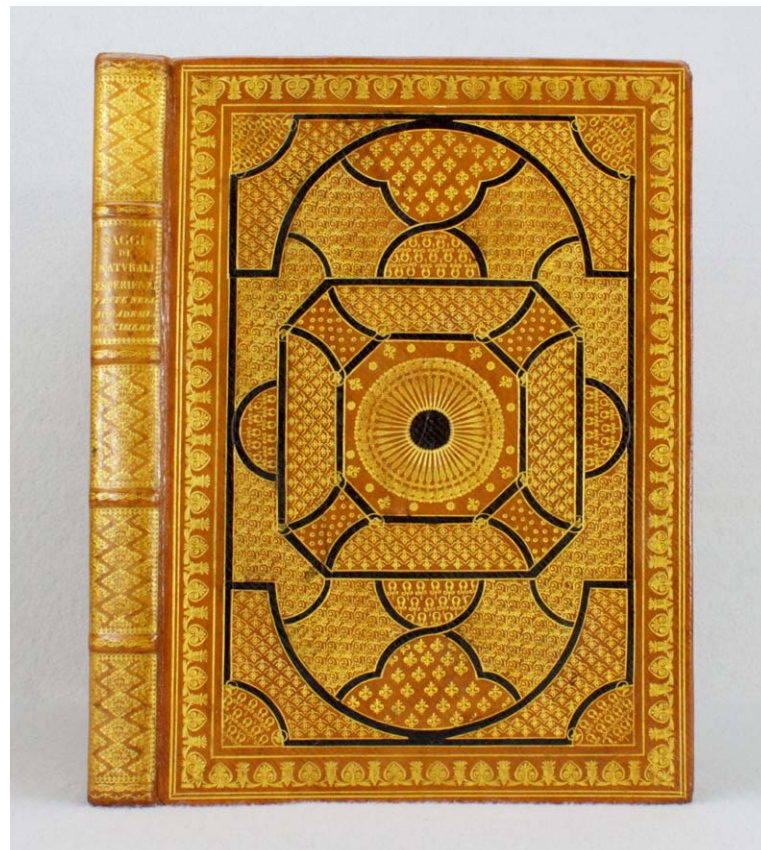
IN 19TH CENTURY DICED RUSSIA, WITH AN ELABORATE RETROSPECTIVE DESIGN

Published, with Many Illustrations,

By the First Organization Founded Solely to Conduct Scientific Experiments

21 (ACCADEMIA DEL CIMENTO). [MAGALOTTI, LORENZO]. SAGGI DI NATURALI ESPERIENZE. (Firenze: Giuseppe Cocchini, 1667) 337 x 241 mm. (13 1/4 x 9 1/2"). 8 p.l., CCLXIX pp., [9] leaves (last blank). FIRST EDITION, Second Issue (with the date 1667, not 1666, and with the dedication to Duke Ferdinand II, which is not present in the First Issue). ANIMATED 19TH CENTURY DICED RUSSIA, EXTRAVAGANTLY GILT IN A 17TH CENTURY DESIGN, covers with gilt palmette frame enclosing a bold design of painted black strapwork forming a number of geometrical compartments around an elaborately gilt central wheel device with black center, each compartment densely gilt with repeating small tools creating a filigree effect; raised bands, spine in compartments each featuring four intricately gilt lozenges stacked on top of each other at center and flanked by five triangles of similar design, turn-ins gilt, marbled endpapers, all edges gilt and gaufered in a ribbon design. Engraved device on title page with the motto "provando e riprovando" ("try and try again"), very large historiated woodcut initials, engraved vignette headpieces and tailpieces, engraved frontispiece portrait of dedicatee (Grand Duke Ferdinand II of Tuscany), and 75 FULL-PAGE ENGRAVED ILLUSTRATIONS (including several repeats), MOSTLY OF SCIENTIFIC APPARATUS. (Norman mentions that there is a portrait of Duke Leopold that is "added to only part of the edition, and [that] is often lacking.") Title printed in red and black. Thorndike VIII, 216; Brunet V, 29; Graesse IV, 335. ♦ A hint of flaking to joints, three corners worn through, light glue stain around turn-ins, but the glimmering binding quite solid and with only very modest signs of use. Title page with brown thumb-sized stain to head, touching but not obscuring text, the two dedication leaves on poorer quality paper and consequently with significant overall browning, persistent (but always minor) mostly marginal smudges or freckled foxing, but the text and plates—done on high quality paper—generally fresh and appealing, with generous margins. **\$7,500**

This is a handsomely bound copy of the "Essays on Natural Experiments" produced by the Accademia del Cimento, the most significant expression of post-Galilean scientific progress in Italy. Founded in 1657, the Accademia was the first organization formed for the sole purpose of making scientific experiments, and so it occupies a singular position



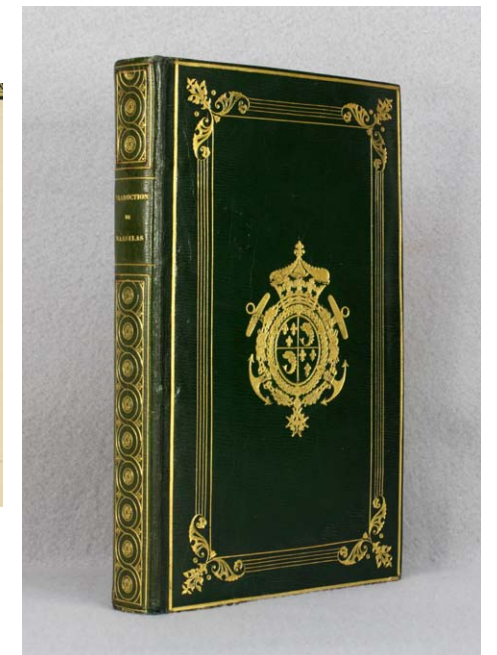
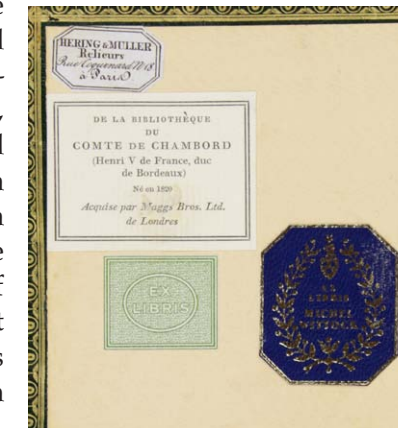
in the history of the development of science. Prince Leopold of Tuscany, the last exceptional member of the Medici family, and his brother Ferdinand, who followed the Medici family tradition of patronizing the arts and sciences, provided the support, free-thinking direction, and financial patronage for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

BOUND BY HERING & MULLER

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

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

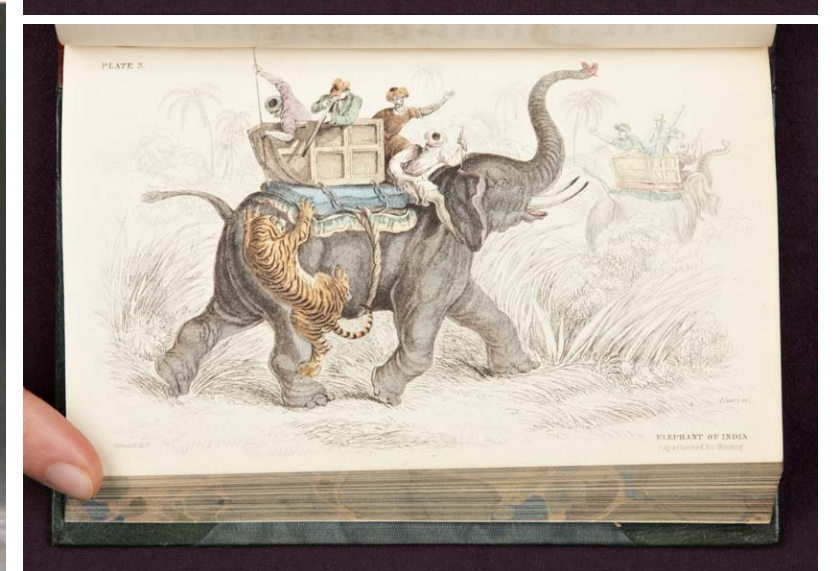
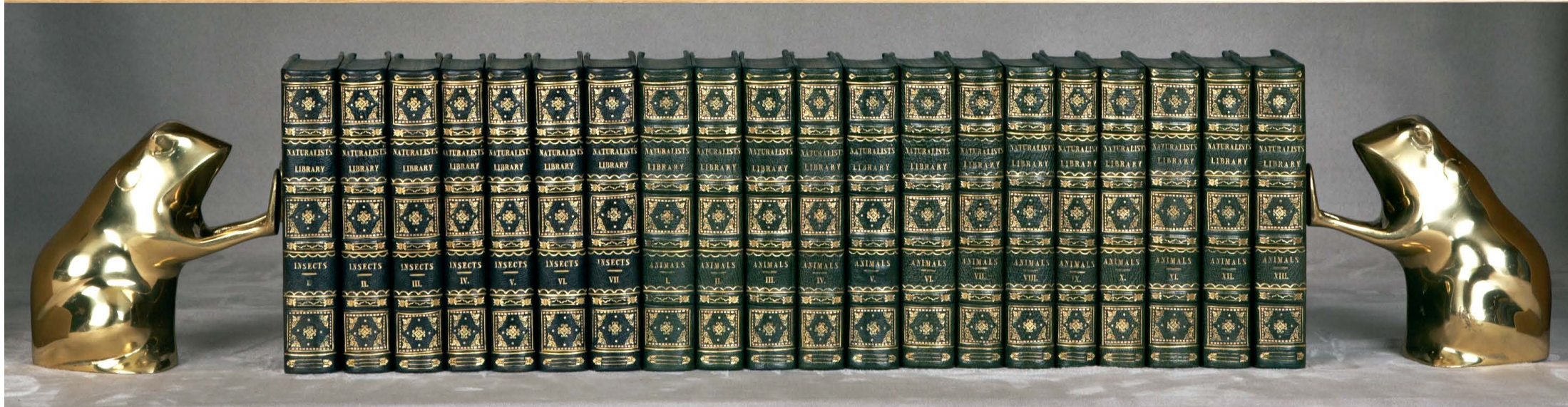
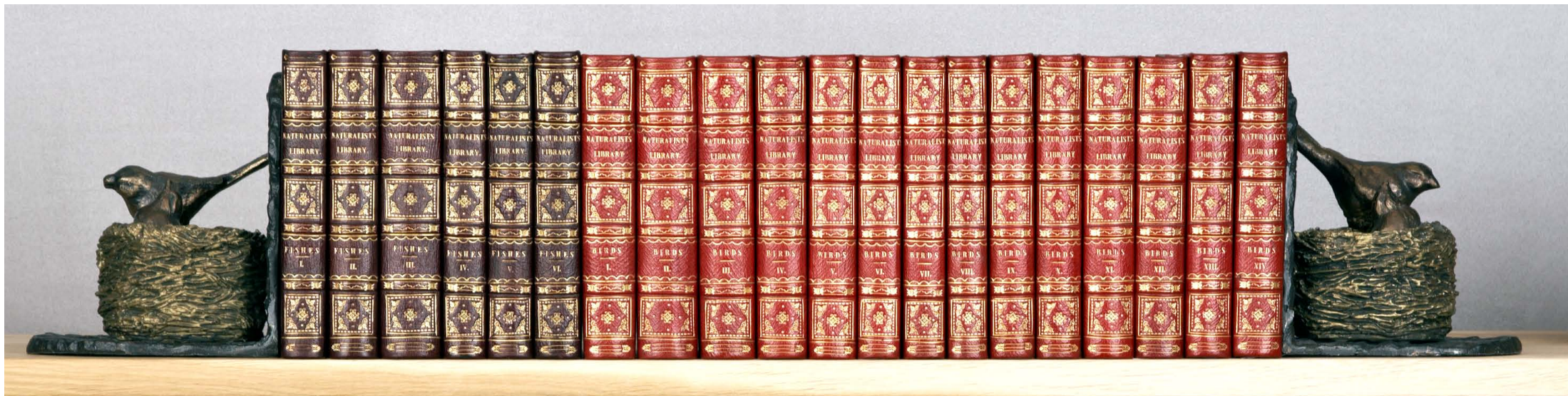
This is an obscure French translation of Samuel Johnson's most popular narrative, our copy with distinguished provenance and in a lovely binding. Written in the evenings of a single week to help pay for the funeral of Johnson's mother, "Rasselas," first printed in 1759, became the most thoroughly translated and disseminated work by Johnson



during his lifetime. Marked by wisdom, humanity, melancholy, and even humor, the novel accomplishes the impressive goal of being artistically successful, even uplifting, while demonstrating the somber truth that there is no genuine happiness in the world. Our edition is a new translation that, according to Fleeman, was done by one Mme. Du Fresne, of whom little is known except that she died at 20. With the death in 1831 of Charles Hering Jr., the Hering bindery was carried on by his brothers James and Henry, the former being head of the workshop. Frédéric Guillaume Muller (d. 1836) then joined the Herings from 1830 to 1834, after which he purchased the tools of the recently deceased Joseph Thouvenin, set up business for himself, and gained recognition on his own, earning the bronze medal for work shown at the 1834 exhibition. As can be seen here, the short-lived Hering & Muller portion of the business produced bindings characterized by the same elegance and care in execution evident in the work of earlier iterations of the Hering firm. The fact that our book's original owner was the last Dauphin of France suggests something of the high repute attached to the Hering name at the time, even outside England. After the Dauphin owned it, the volume came into the possession of the Comte de Chambord (1820-83), who, in the confused warp and woof of 19th century French politics, became (the disputed) King of France as Henri V for one week (2-9 August 1830), after his grandfather and uncle abdicated in the wake of the July Revolution. The 10 year-old Henri was himself forced into exile for some 40 years, after which he was invited to ascend to the throne; this elevation was aborted, however, (and the French monarchy came to its final end) when Henri insisted as a precondition the use of the older red fleur de lys design for the country's flag (as opposed to the tricolor adopted in 1794). Our volume was ultimately acquired by Michel Wittcock, whose collection of European bindings, from the Renaissance down to the present day, was one of the grandest ever assembled. Reflecting 60 years of discriminating curation, the library was auctioned (in part) through a notable four-part sale at Christie's Paris in 2011. (ST12690)

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

23 JARDINE, SIR WILLIAM, Editor. *THE NATURALIST'S LIBRARY*. (Edinburgh: W. H. Lizars, [1845-46]) 165 x 108 mm. (6 1/2 x 4 1/4"). **40** volumes. Second Edition. QUITE ATTRACTIVE CONTEMPORARY HALF MOROCCO, HANDSOMELY GILT, THE VOLUMES BOUND IN FOUR DIFFERENT COLORS TO REFLECT THE VARIOUS MEMBERS OF THE ANIMAL KINGDOM (the 14 volumes on birds bound in red, the 13 volumes on mammals in dark green, the seven volumes on insects in dark blue, and the six volumes on fish in deep purple), all the volumes with gilt-decorated raised bands, spines uniformly gilt in compartments with lozenge centerpiece composed of drawer handle stamps and enclosing a small flower, the whole surrounded by triangular scrolling cornerpieces, marbled edges (sides and endpapers not uniform—by design: the mammals and fish with watered silk covers, the birds and insects with buckram; the mammals, fish, and insects with tartan endpapers, the birds with an unusual maze-like design). WITH A TOTAL OF 1,360 ZOOLOGICAL PLATES, INCLUDING 1,280 PLATES OF VARIOUS ANIMALS, ALL BUT A FEW HAND COLORED, along with 40 engraved frontispiece portraits of noted zoologists and 40 (mostly uncolored) engraved title pages, (one fish engraving mentioned in the list of plates, but apparently not issued, since no text relating to it appears), all but a very few of the engravings with original tissue guards. Front pastedowns with armorial bookplate of Edward Salvin Bowlby. Nissen 4708; Wood, pp. 405-06; Zimmer, p. 326. ♦Just the most minor rubbing to



leather extremities, slight chafing or soiling here and there to cloth boards, trivial imperfections internally, but AN EXTRAORDINARILY APPEALING SET IN VERY FINE CONDITION, the bindings especially bright, almost without wear, and most pleasing on the shelf, and the text remarkably smooth, clean, and fresh, with virtually no signs of use. \$16,000

This famous collection of writings on natural history and on naturalists, augmented by more than 1,300 (mostly colored) engravings, was issued in individual volumes from 1833-43; our set is a very early reprint of the completed 40-volume work. The book's general editor, Jardine (1800-74), also wrote about a third of the volumes, mostly on birds and fish. Wood says that it is "a remarkable little library of early nineteenth-century zoology, as well as a brief account of the lives of the chief zoologists of all time." The plates here feature figures of animals that are fully colored against an uncolored background, an arrangement that makes the species under discussion stand out as more clearly delineated. Complete sets with all of the plates, like this one, are not so readily available as in the past. And because the attractive engravings have meant that the work has frequently been the victim of affectionate destruction, sets that are found both clean internally and in excellent contemporary bindings are especially rare. This is all the more true when the volumes are bound in attractive leather. The present copy is extraordinary because it still opens stiffly, indicating that it has experienced very little use, and because it is bound so distinctively: we have never seen this work—or any multi-volume work like it, for that matter—bound in such a way as to reflect its various sections of content with varying colors of leather. Our set comes from the library of Victorian gentleman Edward Salvin Bowlby (1830-1902), a barrister who served as High Sheriff of Hertfordshire. (ST11765)

BOUND BY FRANCIS BEDFORD

The Splendid Hoe Copy in Six Fine Volumes

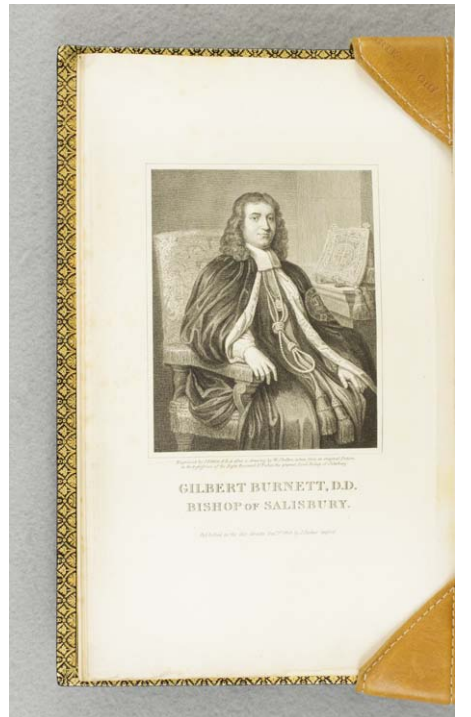
Covered by one of the Most Consistently Elegant English Binders of the Day

24 BURNET, GILBERT. BISHOP BURNET'S HISTORY OF HIS OWN TIME: WITH . . . NOTES BY THE EARLS OF DARTMOUTH AND HARDWICKE, AND SPEAKER ONSLOW, HITHERTO UNPUBLISHED. TO WHICH ARE ADDED THE CURSORY REMARKS OF SWIFT, AND OTHER OBSERVATIONS. (Oxford: Clarendon Press, 1823) 264 x 159 mm. (10 3/8 x 6 1/4"). **Six volumes.** Edited by Martin Joseph Routh. MOST ATTRACTIVE MID-19TH CENTURY INDIGO CRUSHED MOROCCO, HANDSOMELY GILT, BY BEDFORD (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, raised bands, spines elaborately and elegantly gilt in double-ruled compartments with large and complex central fleuron incorporating crown, pomegranate, fern, and palmette tools radiating from a central rosette, curling floral vine cornerpieces, densely gilt turn-ins, marbled endpapers, top edges



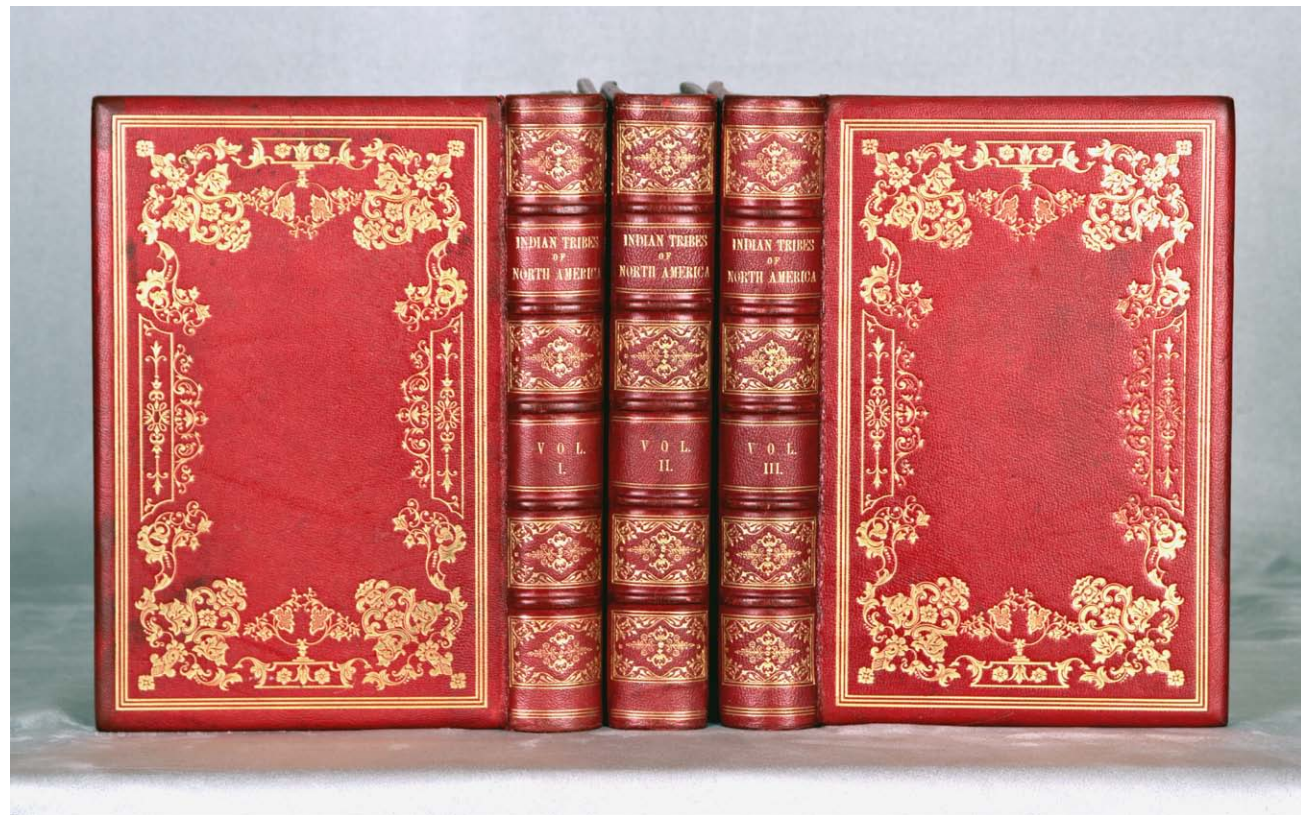
gilt, other edges rough-trimmed. With engraved frontispiece portraits of Bishop Burnet (volume I) and the Earl of Dartmouth (volume VI). Front pastedown with morocco bookplate of Robert Hoe. ♦One joint just beginning to show wear, spines uniformly darkened to a lustrous deep blue, two boards somewhat faded (small portions of a few others slightly dulled from leather preservative), the two frontispieces and one gathering moderately foxed, occasional minor foxing or smudges elsewhere, other trivial imperfections, but still A FINE AND LOVELY SET, clean and fresh internally, with especially wide margins, and in bindings that make a beautiful appearance on the shelf. \$3,250

This is a very handsomely bound set of the classic posthumous history aptly titled "His Own Time" (and sometimes "My Own Times"), a reflection of the fact that the text reveals the personality and political leanings of Burnet (1643-1715) as much as the events he narrates. Originally published in two parts in 1724 and 1734, the account covers a period almost exactly coinciding with Burnet's lifetime, from the beginning of the English Civil War in 1642 up to the treaty of Utrecht in 1713. The text has to be understood in light of the fact that Burnet abhorred the immorality of Restoration life so much that he retired from it to Holland, where he became an adviser to William of Orange and accompanied the soon-to-be-king to England as his chaplain. Johnson is quoted by Lowndes as saying, "I do not believe that Burnet intentionally lied; but he was so much prejudiced, that he took no pains to find out the truth. He was like a man who resolves to regulate his time by a certain watch; but will not enquire whether the watch is right or not." Day is kinder, saying that, while the work "lacks the majestic style and architecture of Clarendon, [it] shows a distinctly modern concept of history writing, not as the struggle of personalities to be examined for its teaching of moral lessons, but as the contest of ideas and principles arising from the total maturation of society." For five years our binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in fashionable West End London, and his firm enjoyed prosperity not only until his death, but for a decade afterwards, under the ownership of Joseph Shephard. Bedford bindings are almost always elegantly traditional in their design, as here, and they are consistently so well executed that their appeal to a wide audience has not diminished with the passage of time. According to Beverly Chew, the library of Robert Hoe (1839-1911), founding member and first president of the Grolier Club, was "the finest [America] has ever contained." Hoe acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2,000,000, a record that held until the Streeter sale more than 50 years later. (ST11958)

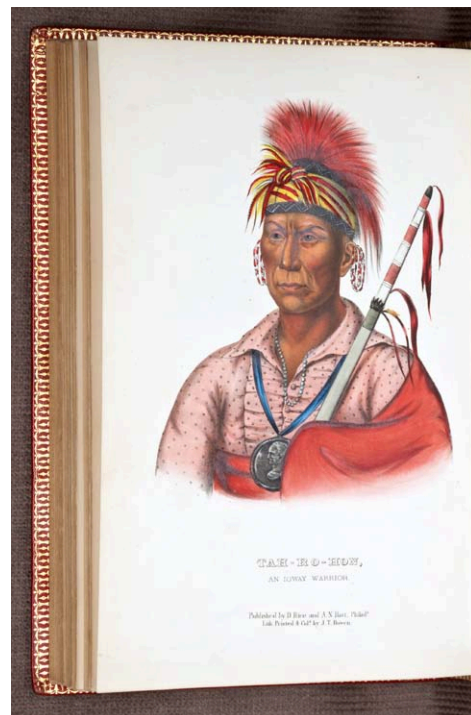


AN ORNATE PUBLISHER'S MOROCCO BINDING
Beautifully Preserved Elaborately Decorated Morocco, And with Especially Fine Hand Coloring

25 MCKENNEY, THOMAS L. and JAMES HALL. HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA. (Philadelphia: By D. Rice & A. N. Hart, 1855) 273 x 191 mm. (10 3/4 x 7 1/2"). **Three volumes.** Third Octavo Edition. EXTREMELY ATTRACTIVE PUBLISHER'S PEBBLE-GRAIN CRIMSON MOROCCO, VERY ELABORATELY GILT, covers with many scrolling and foliate stamps, raised bands, spine compartments similarly gilt, all edges gilt. In a recently made sturdy matching linen slipcase. 120 RICHLY COLORED LITHOGRAPHS (including frontispieces) OF AMERICAN INDIANS. Front pastedowns with the monogram bookplate of "K. E. H." Howes M-129; Sabin [43411] (describing the octavo edition of 1850). ♦Two joints with the slightest wear at top, three covers with very minor soiling, but THE BINDINGS EXTREMELY BRIGHT AND QUITE APPEALING. One leaf with one-inch tear at head, three plates (with especially large images and, so, consequently) trimmed close at foot (two of these with bottom line of publisher's imprint cut into), isolated trivial soiling, otherwise very well preserved internally. AN ESPECIALLY FINE COPY, WITH THE BEAUTIFUL PLATES REMARKABLY CLEAN AND RICHLY COLORED. \$27,000



This is a handsome, tall royal octavo copy of one of the most significant illustrated American books of the 19th century. According to Sabin, "As early as 1824, the practice was begun of taking portraits of the principal Indians who came to Washington, and depositing them in the War Department. They were chiefly painted by Mr. King [Charles Bird King (1785-1862)], an artist of high repute, who has been remarkably successful in transferring to his canvas the strong lineaments of the Indian countenance. Col. McKenney, who was for many years superintendent of Indian affairs at Washington, and was thus brought in constant association with the principal men of the nations and tribes which sent representatives to the seat of government, conceived the plan of making this rare and curious collection more valuable to the world by publishing a series of engraved portraits exactly copied and colored from these paintings. With each portrait is connected a biographical sketch of the individual whom it is intended to represent, interspersed with anecdotes and narrations. The work contains also a historical account of the various Indian tribes within the borders of the United States." Howes calls these "the most colorful portraits of Indians ever executed," and points out that King's original oil paintings were all destroyed in the Smithsonian fire of 1865. The book was first published in parts in large folio from 1836-44. The preface to the octavo edition mentions that the celebrated large folio first printing of this work "has been pronounced by the learned and polished both of Europe and America, to be one of the most valuable and interesting productions of the present age," and indicates that the approbation afforded the earlier edition "has induced the publishers . . . to alter the size to royal octavo, and thus place [the work] within reach of the thousands, who, with taste and learning equal to those of the patrons of the large edition, have no less capacity to appreciate its worth and beauties." Among the octavo editions, the third is generally recognized as having the finest coloring. And in terms of a publisher's deluxe binding, the present intricately decorated red morocco could hardly be excelled. The folio edition, when complete and in attractive condition, now sells for a good deal more than \$100,000. Copies of the octavo editions, which are textually augmented, are not extraordinarily rare, but a copy like the present one, in especially fine, fresh condition, certainly is uncommon. (ST9119)



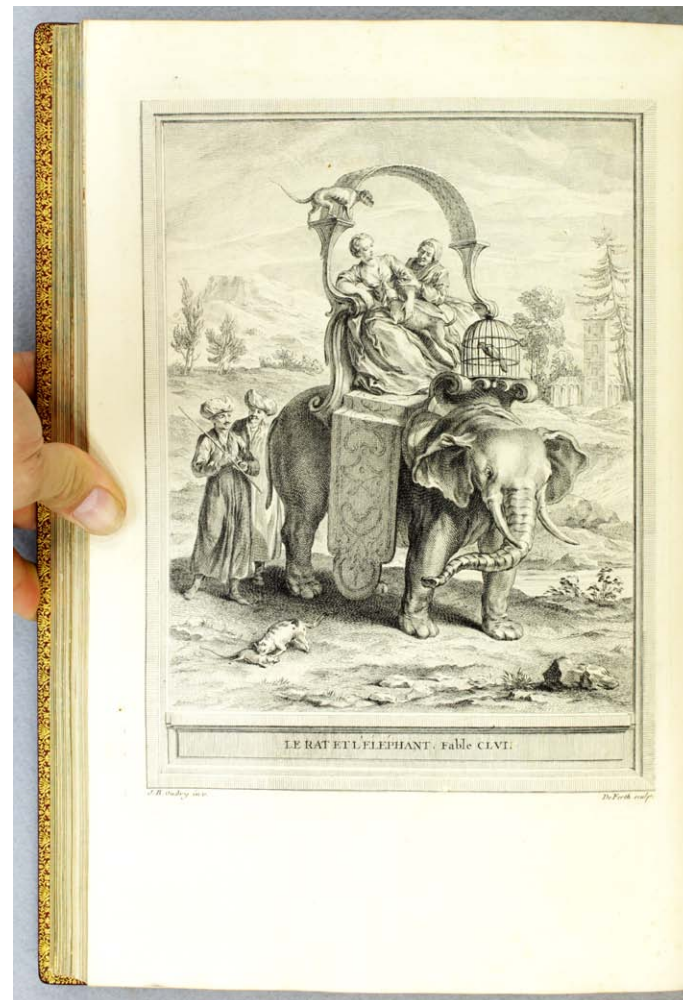
Col. McKenney, who was for many years superintendent of Indian affairs at Washington, and was thus brought in constant association with the principal men of the nations and tribes which sent representatives to the seat of government, conceived the plan of making this rare and curious collection more valuable to the world by publishing a series of engraved portraits exactly copied and colored from these paintings. With each portrait is connected a biographical sketch of the individual whom it is intended to represent, interspersed with anecdotes and narrations. The work contains also a historical account of the various Indian tribes within the borders of the United States." Howes calls these "the most colorful portraits of Indians ever executed," and points out that King's original oil paintings were all destroyed in the Smithsonian fire of 1865. The book was first published in parts in large folio from 1836-44. The preface to the octavo edition mentions that the celebrated large folio first printing of this work "has been pronounced by the learned and polished both of Europe and America, to be one of the most valuable and interesting productions of the present age," and indicates that the approbation afforded the earlier edition "has induced the publishers . . . to alter the size to royal octavo, and thus place [the work] within reach of the thousands, who, with taste and learning equal to those of the patrons of the large edition, have no less capacity to appreciate its worth and beauties." Among the octavo editions, the third is generally recognized as having the finest coloring. And in terms of a publisher's deluxe binding, the present intricately decorated red morocco could hardly be excelled. The folio edition, when complete and in attractive condition, now sells for a good deal more than \$100,000. Copies of the octavo editions, which are textually augmented, are not extraordinarily rare, but a copy like the present one, in especially fine, fresh condition, certainly is uncommon. (ST9119)

BOUND BY CHAMBOLLE-DURU

A Handsomely Bound Set of one of the Most Ambitious and Successful of all Illustrated Books

26 (FRENCH ILLUSTRATED BOOKS). LA FONTAINE, JEAN DE. FABLES CHOISIES. (Paris: Printed by Charles-Antoine Jombert for Desaint & Saillant and for Durand, 1755-59) 406 x 286 mm. (16 x 11 1/4"). **Four volumes.** First Edition with these Illustrations, in the First State (no words on the leopard banner of plate 1 for Fable CLXXII). BEAUTIFUL BURGUNDY CRUSHED MOROCCO, HANDSOMELY GILT, BY CHAMBOLLE-DURU (stamp-signed on front turn-ins), covers bordered by gilt French fillet, raised bands, spine compartments intricately gilt with floral sprig in lobed frame at center radiating curling vines with leaves and flowers, lavishly gilt inner dentelles, marbled endpapers, all edges gilt. Woodcut vignette on each title page, LOVELY WOODCUT TAILPIECES AT THE END OF EACH FABLE (some repeated), FRONTISPIECE with bust of La Fontaine, AND 275 FINE ENGRAVED PLATES AFTER JEAN-BAPTISTE OUDRY, reworked by Cochin and then engraved by Aubert, Aveline, Baquoy, Beauvais, Beauvarlet, Cars, Chedel, Chenu, Chevillet, Cochin, Cousinet (Elisabeth), Dupuis, Duret, de Fehrt, Fessard, Flipart, Floding, Gaillard, Gallimard, Lebas, Legrand, Lemire, Lempereur, Marvie, Menil, Moitte, Ouvrier, Pasquier, Pelletier, Pitre-Martenasie, Poletnich, Prévost, Radigues, Riland, Rode, Salvador, Sornique, Surugue, Tardieu, and Teucher. (Without the portrait of Oudry, added later and not considered integral.) Front pastedown of each volume with bookplate of "RW" (dated 1897); front pastedown of volume I with engraved armorial bookplate of Herman Marx; verso of front free endpaper in volume II with modern bookplate of Nicolas V. Tzakas. Cohen-de Ricci 548-50; Ray, pp. 16-20; Lewine, pp. 274-75; Furstenberg 19; Rochambeau 86. ♦One opening in volume I and another in volume III with faint freckled foxing, two plates with half-inch closed marginal tear, but these imperfections obviously trivial, and AN ALTOGETHER OUTSTANDING COPY, the text clean, fresh, and bright, the plates in rich impressions, and the luxurious decorative bindings with virtually no signs of use. \$27,500



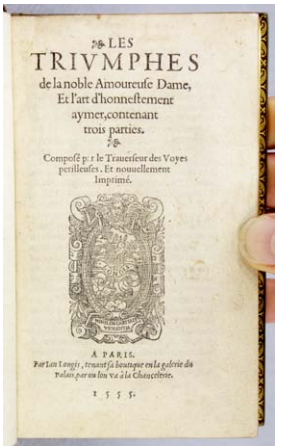


In lovely bindings produced by one of the foremost French binders of the 19th century, this is a very fine copy of a work Ray cites as one of the three most beautiful illustrated French books between 1700-1914 and "one of the most ambitious and successful of all illustrated books." The plates are finely engraved with a surprising degree of consistency (especially given the large number of burins at work), they are always detailed and delicate, and they are frequently alive with light. In Ray's words, the illustrations, which feature a comprehensive view of the French countryside of the 1730s, offer a fertile world "to which the reader may return again and again for delight and instruction." Oudry (1686-1755), the greatest animal painter of his age, was ideally suited to illustrate La Fontaine; as Ray says, his "rendition of animals is hardly to be surpassed." At the same time, Oudry's interpretation "is broad and free," and to make his 276 compositions more workable for the engraver, Cochin was called upon to turn the originals into finished prints. In doing so, he enhanced the compositions, particularly the numerous illustrations featuring human figures, and the book's preface says that "Oudry himself recognized the new merit which his work had acquired in passing through the skilled hands of his illustrious colleague." This work comes on various papers and with margins of various sizes; ours is apparently on Holland paper (not ordinary bluish paper, or large imperial paper or large Holland paper). While there are copies on the last kind of paper that are from 70 to 95 mm. taller than ours, our copy provides compensating features by being in the first state (indicating the earliest and best impressions of the engravings), by being in glorious bindings, and by being priced so as to give optimum value. The bindings here are a perfect example of the kind of beautifully done French classical work produced for an extended period under the name of Chambolle. A rough contemporary of, and certainly the equal in technique to, binders like Trautz, Marius Michel père, Lortic, and Cuzin, the elder Chambolle served his apprenticeship under Hippolyte Duru and later formed a partnership with him (as is clear from the stamped signature here), sometime in the 1860s. This important work in its large folio format provided an opportunity for the binder to produce a showpiece, with the highest quality of morocco and with sumptuous, meticulous decoration, and he has succeeded in impressive fashion. (ST12556)

BOUND BY MARIUS MICHEL, FATHER AND SON

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

27 BOUCHET, JEAN. LES TRIUMPHES DE LA NOBLE AMOUREUSE DAME, ET L'ART D'HONNESTEMENT AYMER. (Paris: Ian Longis, 1555) 171 x 102 mm. (6 3/4 x 4"). 16 p.l., ccclxxvi leaves. SPLENDID HAZEL BROWN CRUSHED MOROCCO, ELABORATELY GILT AND INLAID IN THE "FLORE ORNAMENTALE" STYLE, BY MARIUS MICHEL ET FILS (stamp-signed on front turn-in), covers framed by dark brown morocco with yellow crescent cornerpieces, central panel inlaid with elaborately entwining foliage in brick red, with a strapwork centerpiece of inlaid cream and tan morocco, raised bands, spine compartments inlaid in similar style, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt over marbling. In a pleasing, chamois-lined red morocco slipcase. Printer's woodcut device on title page. Brunet I, 1162. ♦Title page probably washed, first three leaves with barely perceptible repair to upper gutter corner, otherwise A CHOICE COPY, quite clean and fresh internally (even if lightly pressed), and IN A SPARKLING, UNWORN BINDING. \$6,500



Adorning an intriguing 16th century work of interest to women, this lovely binding appears to be an early specimen of the revolutionary style of ornamentation that did nothing less than change the course of bookbinding history in France; it is also a rare example of a binding signed by both the elder and younger Marius Michel. First published in 1530, "Triumphes de la Noble Amoureuse Dame" is an allegorical tale with an obvious moral thrust, despite its title's rather suggestive reference to "enamored ladies." Brunet informs us that the "Dame" of the title represents the soul in its quest for God's love, and that there is nothing erotic or romantic about it. Still, poet and lawyer Jean Bouchet (1476-1555) was concerned that women, who generally were unable to read Latin, might fall prey to what he regarded as heresies in contemporary French translations of scriptures. Signing himself "Traverseur des Voyes Périlleuses" ("traveller of dangerous paths"), Bouchet wrote this work for a female audience, with various Virtues offering advice on all aspects of life. Prudence offers instruction on marriage, children, and managing servants, while Temperance and her daughter Chastity emphasize the importance of sexual purity, and so on. There are chapters on such practical concerns as maintaining one's health, and on spiritual questions including "when ignorance is sinful." The stamped signature "Marius Michel et Fils" was used for only a short time after Jean Marius Michel (1821-90) and his son Henri François Marius Michel (1846-1923) began their collaboration in 1876; in fact, this particular form of signature, abandoned because it was felt to sound too commercial, was in effect for such a short period of time that Beraldi does not even mention it. According to Flety, Henri possessed two essential traits for a binder: a taste for research and a knowledge of design. Inspired by his study of 16th century bindings, he created "La Flore Ornamentale," the binding style that made him the most influential French master of the late 19th century—and a style that seems especially appropriate for the present volume (for more on "La Flore Ornamentale," see items #29 and 30, below). (ST12479f)



BOUND BY CUZIN

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

28 PERRAULT, CHARLES. CONTES DU TEMPS PASSÉ. (Paris: L. Curmer, 1843) 273 x 184 mm. (10 3/4 x 7 1/4"). lii, [86] pp. Preface and biographical note by M. E. La Bédollière. SPLENDID NAVY BLUE MOROCCO, ELEGANTLY GILT, BY CUZIN (stamp-signed on front doublure), covers framed by multiple gilt rules with large fleuron cornerpieces, raised bands, spine heavily gilt in compartments with central leafy tool and



volute cornerpieces, gilt titling, BEAUTIFUL CITRON MOROCCO DOUBLURES, VERY LAVISHLY GILT, with intricately tooled frame and cornerpieces enclosing a prominent filigree lozenge with a central oval containing the figure of Puss-in-Boots, marbled free endpaper and flyleaves, all edges gilt. In a (slightly chafed) suedelined chemise backed with citron morocco and a matching morocco-trimmed slipcase. The main text ENTIRELY ENGRAVED by Blanchard and profusely illustrated with extra pictorial title, nine full-page vignette section titles, and 86 vignettes in the text, all engraved on copper. (Without the interleaved tissue guards called for by Ray.) A Large Paper Copy. Verso of marbled flyleaf with engraved bookplate of Albert Wander dated 1932 and with ex libris of Hans Fürstenberg; front flyleaf with morocco bookplate of Henri Beraldi (see below for all). Carteret III, 462-64; Ray 231; Henri Beraldi Library III, 1934, No. 372 (this copy). ♦ A SUPERB COPY—entirely clean and fresh internally, with a strong reluctance to open, and in a flawless binding. \$14,000

A work entirely engraved on thick papier vélin, this is a celebrated achievement among illustrated books of the 19th century, offered here in a sparkling copy sumptuously bound by Cuzin. First published in 1697, "Tales of Long Ago" is also known as the Mother Goose tales, and includes such favorites as Cinderella, Sleeping Beauty, Little Red Riding Hood, and Puss-in-Boots. Perrault (1628-1703) reworked traditional folklore into sophisticated fairy tales for the denizens of the intellectual salons of Paris, ending each story with a (usually cynical) moral in couplets. He is credited with inventing the fairy tale genre, and the Brothers Grimm—not to mention Walt Disney—profited greatly from his oeuvre. Carteret points out that in addition to its artistic merits, the work is also more difficult to find in fine condition than other illustrated books of the period. Many copies were read to death by their juvenile audience, so a pristine copy like the present one is very uncommon. The work of the binder



Cuzin, who died in 1890, was so well known and so highly esteemed that he was responsible for establishing what was called the "Cuzin style." Devauchelle says that this style was copied by Cuzin's colleagues, but was never equalled; the Cuzin tradition was sustained in its finest form by his celebrated successor Emile Mercier (who signed bindings from this period "Mercier s[uccesseu]r. de Cuzin"). At the same time that he was known for a particular elegant style, Cuzin was not afraid to be unconventional; lot #123 in the Courtland Bishop sale is a Cuzin binding described as being in "contemporary ivory colored human skin." (The sale catalogue description also contains the macabre understatement, droll in its clinical dispassion: "Books bound in human skin are very rare.") The provenance in the present case is as notable as our volume is memorable. Jean (or Hans) Fürstenberg (1890-1982) put together one of the finest collections of 18th century books ever assembled. The discrimination that went into his selection of books is evident here in the animated elegance of the present design, the quality of the decoration's execution, and the volume's outstanding condition. In 1974 the Fürstenberg collection was sold en bloc to Dr. Otto Schäfer, whose marvelous library had already become distinguished for its fine and historic bindings. Henri Beraldi (1849-1931) was perhaps the most distinguished and knowledgeable writer on French bindings of the 19th century. It is clear that our two owners had equally refined taste, as seven of the books in a celebrated 1965 exhibition drawn from the riches of Fürstenberg's collection had been owned by Beraldi as well. (ST12707)

A MINIATURE BOOK BOUND BY HENRI MARIUS MICHEL
A Little Inlaid Biblioepic Jewel, Offering Remarkable Condition, Charm, and Technique

29 (MINIATURE BOOK). DANTE ALIGHIERI. LA DIVINA COMMEDIA. (Milano: Ulrico Hoepli, 1878) 54 x 32 mm. (2 1/8 x 1 1/4"). 4 p.l., 499, [1] pp. ONE OF 1,000 COPIES. SUPERB CONTEMPORARY TAN MOROCCO INTRICATELY INLAID IN THE "FLORE ORNAMENTALE" STYLE BY MARIUS MICHEL (stamp-signed on front doublure), covers and spine with black inlaid morocco frames outlined in gilt enclosing a pattern of interlocking vines, leaves, and irises, all outlined in gilt and accented with gilt circlets, RED MOROCCO DOUBLURES with French fillet borders, all edges gilt. Contained in a custom-made (very probably original) velvet-lined case of dark brown morocco, the upper cover and sides adorned with gilt lozenges and flowers. With engraved frontispiece portrait of the author. The type cast by Giacomo Gnocchi of Milan, set by Giuseppe Geche, printed by Luigi Baldan, and corrected by Luigi Busato. Bondy, p. 95; Spielman 114. ♦ A SPLENDID COPY OF AN EXCEPTIONALLY CHARMING ITEM, with virtually no signs of use even to the case. \$10,000



This is a little biblioepic gem, at once one of the most renowned miniature books ever produced and a striking inlaid miniature binding by one of the great French workshops of the Belle Époque.

Spielman thought the type (known as "flies' eyes" and measuring about two-point) was "the smallest ever employed." Whether that claim remains true, the Grolier Club's "Miniature Books: 4,000 Years of Tiny Treasures" reported that working with this type, which is scarcely visible to the naked eye, "is said to have injured the eyesight of both the compositor and corrector. It took one month to print 30 pages, and new types were necessary for every new form." The amazing technical achievement of the printing is echoed here by the binding, in which we see a beautiful demonstration of the then-revolutionary "Flore Ornamentale" design by Marius Michel. Considered the best binder of his generation as well as the founder of modern French bookbinding, Henri Marius Michel (1846-1925) believed passionately "that

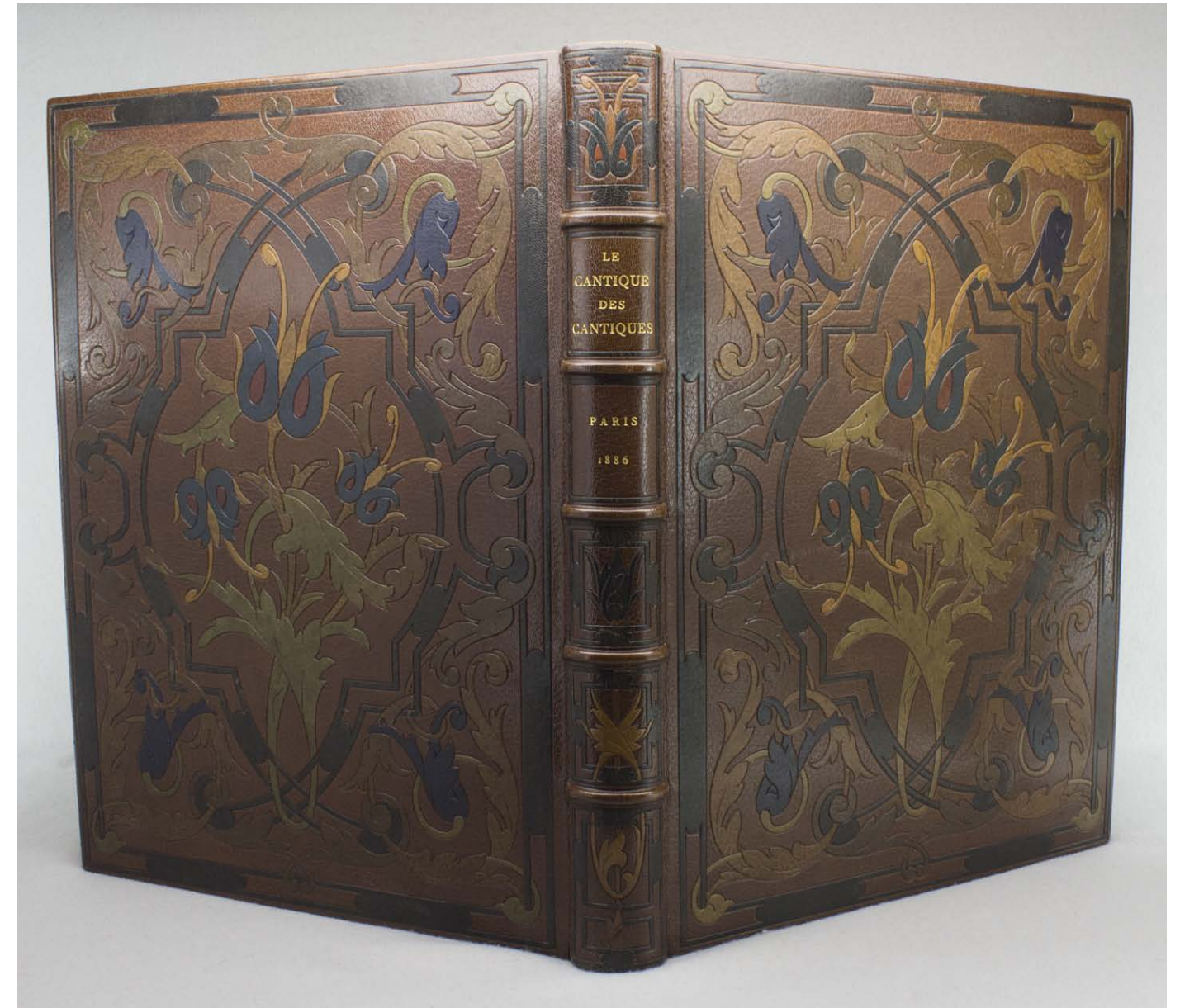


bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors." (Duncan & De Bartha) He found in the 1878 International Exposition a convenient and appropriate forum through which to promote the revolutionary style of decorative ornaments based on nature, a style he called "La Flore Ornamentale." He was at first viewed as impudent and rebellious, and his work was objected to on theoretical grounds as being too much like "art," and too little like a product of the binder's craft. But, in the words of Duncan & De Bartha, "the young man's fervent convictions, as well as his superb technical skills, as both a binder and a gilder, won him an increasing number of supporters. By 1885 his designs were seen as a viable alternative to traditional bindings for certain books." Other binders began to imitate his approach, but Marius Michel the younger was the "undisputed leader of the new movement, [his] incomparable technique, harmonious selection of color, and infinite variety of plant motifs [placing] his work above those of his contemporaries." The design and finishing of the binding here set it far above what one usually finds on a miniature book, and its unsurpassable condition and irresistible charm make this a compellingly attractive item. (ST11966)

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

30 BIDA, ALEXANDRE, Illustrator. **LE CANTIQUÉ DES CANTIQUES.** (Paris: Librairie Hachette, 1886) 514 x 381 mm. (20 1/4 x 15"). 1 p.l. (half title), 38, [4] pp. "EXEMPLAIRE RESERVE," THE ARTIST'S COPY. MARVELOUS DARK BROWN MOROCCO INLAID IN THE "FLORE ORNAMENTALE" STYLE BY HENRI MARIUS MICHEL (stamp-signed on front turn-in), covers with an all-over design of entwined floral and foliate sprays incorporating many morocco inlays in shades of brown, tan, orange, navy, teal, and red, raised bands, spine compartments similarly inlaid with floral and foliate designs, turn-ins tooled with multiple gilt rules, silk brocade endleaves woven in a multi-color millefleurs pattern, all edges gilt. In the original morocco-trimmed chemise and matching slipcase. WITH 119 ILLUSTRATIONS, comprised of 25 plates and initials, all with extra proofs in three states; three tailpieces and an extra title, each of these with additional proofs in three states; and publisher's vignette with extra proof in two states, all by Edmond Heouin and Emile Boilvin after Bida (the as-issued plates and initials with [somewhat foxed] captioned tissue guards). Carteret IV, 87. ♦Faint, never serious foxing on perhaps half the leaves, otherwise A VERY FINE COPY, the leaves clean and fresh with vast margins, and THE MAGNIFICENT BINDING LUSTROUS AND UNWORN. \$35,000

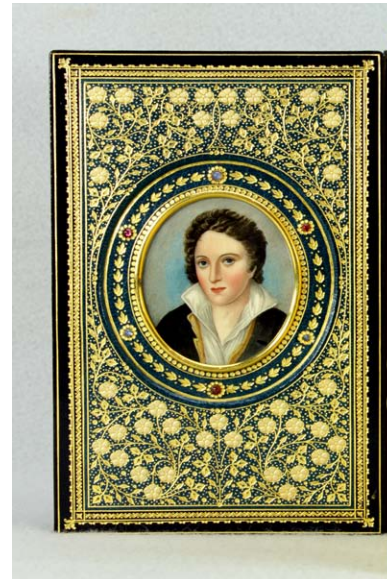
This is one of the most impressive examples one will ever see of Marius Michel the younger's ground-breaking and influential "La Flore Ornamentale" bindings, covering here a unique copy of a monumental edition of the "Song of Songs." Considered the best binder of his generation as well as the founder of modern French bookbinding, Henri Marius Michel (1846-1925) believed passionately "that bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors." (Duncan & De Bartha) He found in the 1878 International Exposition a convenient and appropriate forum through which to promote the revolutionary style of decorative ornaments based on nature, a style he called "La Flore Ornamentale." He was at first viewed as impudent and rebellious, and his work was objected to on theoretical grounds as being too much like "art," and too little like a product of the binder's craft. But, in the words of Duncan & De Bartha, "the young man's fervent convictions, as well as his superb technical skills, as both a binder and a gilder, won him an increasing number of supporters. By 1885 his designs were seen as a viable alternative to traditional bindings for certain books." Other binders began to imitate his approach, but Marius Michel the younger was the "undisputed leader of the new movement, [his] incomparable technique, harmonious selection of color, and infinite variety of plant motifs [placing] his work above those of his contemporaries." Our unique copy of this luxury edition of the "Song of Songs" was reserved especially for artist Alexandre Bida, and was augmented with nearly 100



additional proofs done on various papers. A pupil of Eugène Delacroix, Bida (1813–1895) was a painter of the Romantic school who became a master of Orientalism, a term used by art historians for the imitation or depiction of aspects of Middle Eastern and East Asian culture by artists from the West. Notable recent exhibitions of his work have been held at the Musée d'Art et d'Histoire du Judaïsme in Paris in March of 2012 ("Les Juifs dans l'Orientalisme") and at the National Gallery of Art in April of 2013 ("Orientalism: A Selection of Prints and Drawings"). In addition to the volume reserved for Bida, 10 special copies of this edition were printed on Chine, and ABPC and Americana Exchange describe auctions between 1987 and 2006 in which such copies in Marius Michel bindings similar to ours were sold (for as much as \$35,200 and \$40,600, including buyer's premiums). (ST12786)

A COSWAY-STYLE BINDING
A Jewelled Treasure from Sangorski & Sutcliffe

31 SHELLEY, PERCY BYSSHE. **THE POETICAL WORKS.** (London: Reeves & Turner, 1892) 184 x 127 mm. (7 1/4 x 5"). **Two volumes.** Edited by H. Buxton Forman. Third Edition with the Notes of Mary Wollstonecraft Shelley. PARTICULARLY FINE DARK BLUE CRUSHED MOROCCO, RICHLY GILT, BY SANGORSKI & SUTCLIFFE, covers with central gilt panel formed by multiple plain and decorative rolls, with cornerpiece clusters of three inlaid lavender morocco pansies, front boards with central inlaid cerulean morocco



medallion stamped with the poet's gilt monogram, rear boards with lavender morocco medallion stamped with a gilt pansy within the quote "Pansies let my flowers be" (from "Remembrance"); raised bands, spine compartments gilt in a latticed pattern, DOUBLURES OF SKY BLUE MOROCCO, ONE OF THESE (at the front of the first volume) FEATURING AN IVORY MINIATURE UNDER GLASS OF SHELLEY FRAMED BY A LAUREL WREATH SET WITH SIX SEMI-PRECIOUS STONES, this portrait surrounded by a pointillé field punctuated by foliate sprays terminating in 46 white flowers, the other three doublures with rows of gilt floral and foliate stamps and a trio of inlaid white blossoms in each corner (the bindings with a total of 132 large and small floral inlays), ivory moiré silk endleaves, all edges gilt and delicately gauffered. In a (rather worn) felt-lined folding cloth box. Frontispiece in each volume, vignette title pages. ♦ A VIRTUALLY FLAWLESS SET IN A LUSCIOUS BINDING. \$12,500



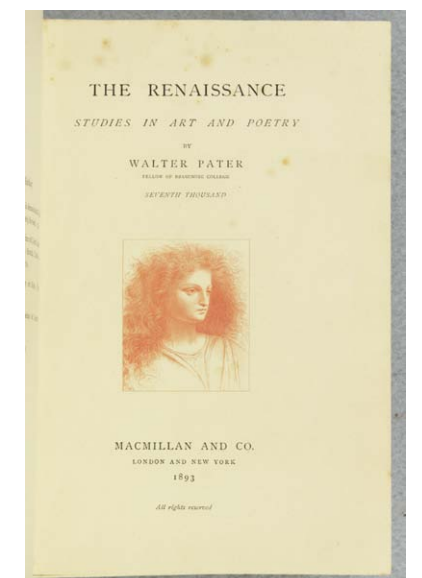
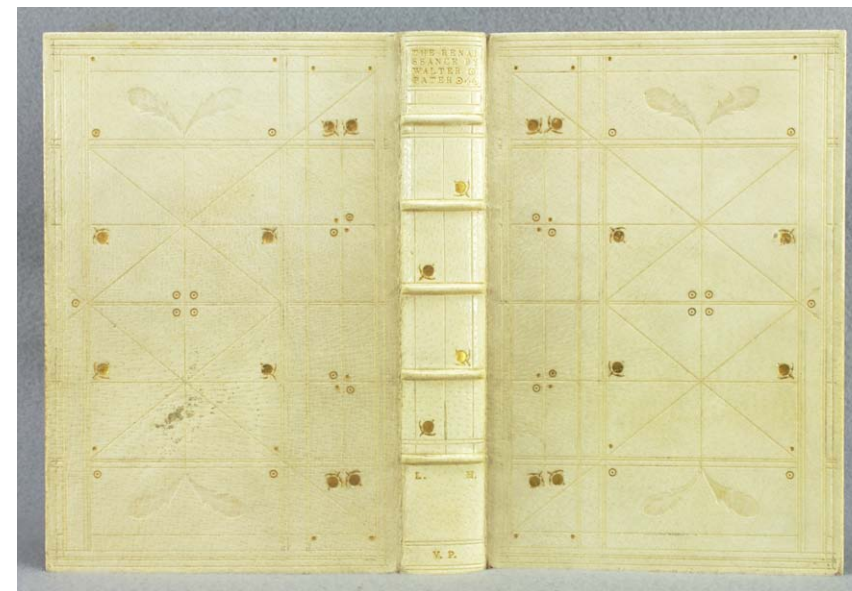
This is a lovely and elegant set—with doublures of especially beautiful design—that provides an appropriate morocco covering for Shelley's poetical works, a body of literature graced with a lyricism Day asserts is "unmatched elsewhere in English verse in its ethereal, ideal beauty." While the notes of Shelley's wife, appended here, have aroused considerable denigration (she is accused, among other things, of making her husband's verse less political than it actually was), her editorial work is nevertheless professional and has remained an essential source for the study of Shelley's work. As Betty T. Bennett explains, "biographers and critics agree that Mary Shelley's commitment to bring [her husband] the notice she believed his works merited was the single, major force that established Shelley's reputation during a period when he almost certainly would have faded from public view." According to DNB, our editor, Henry (Harry) Buxton Forman (1842–1917) "channelled a general enthusiasm into a minute study of textual details, for which his careful and exacting temperament was ideally suited. His patient application produced impressive editions of Shelley," who was, along with Keats, his main literary interest. After studying under and then working for Douglas Cockerell,

Francis Sangorski and George Sutcliffe founded their own bindery in 1901 and continued in a successful partnership until 1912, when Francis tragically drowned. Despite this loss, the firm grew and prospered, employing a staff of 80 by the mid 1920s and becoming perhaps the most successful English bindery of the 20th century. The "Cosway" binding, with painted miniatures inlaid in handsome morocco, apparently originated with the London bookselling firm of Henry Sotheran about 1909, the year G. C. Williamson's book entitled "Richard Cosway" was remaindered by Sotheran and presumably given this special decorative treatment. The name "Cosway"—referring to the British miniature painter, Richard Cosway (1742-1821)—was then used to describe any book so treated, whoever its author. Our miniature seems to be a general copy of the portrait of Shelley executed in 1819 by Amelia Curran (d. 1847). Now hanging in England's National Portrait Gallery, it is one of very few contemporaneous likenesses of Shelley and serves as the chief source today for Shelley's countenance. One will find Cosway-style miniatures as good as the one here, but it would not be possible to find really lovely volumes like these in better condition. (ST12370-2h)

HACON & RICKETTS

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

32 PATER, WALTER. *THE RENAISSANCE: STUDIES IN ART AND POETRY.* (London and New York: Macmillan and Co., 1893) 206 x 137 mm. (8 1/8 x 5 3/8"). xvi, 253, [1] pp. Fourth Edition. STRIKING CONTEMPORARY ARTS AND CRAFTS STYLE WHITE PIGSKIN, designed by Charles Ricketts (stamp-signed with the "HR" monogram [for "Hacon and Ricketts"] on rear turn-in), covers blind-tooled in a geometric pattern resembling a window, with blind-stamped leaves decorating the top and bottom panel and gilt pomegranates and anular dots in corners of the "panes," raised bands, spine panels tooled with vertical lines and with gilt pomegranate stamp, blind-tooled titling at head, gilt initials "L. H." and "V. P." at foot, blind-ruled turn-ins, edges untrimmed. In a folding cloth box. Title vignette printed in red. Front pastedown with book label of Laurence W. Hodson of Compton Hall, Wolverhampton (see below). ♦ Boards a little splayed, minor soiling to lower cover, just a breath of rubbing to extremities, mild foxing to opening leaves, but still A FINE COPY—internally clean, fresh, and bright, and in an extremely pleasing custom binding with only trivial imperfections. \$9,500



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

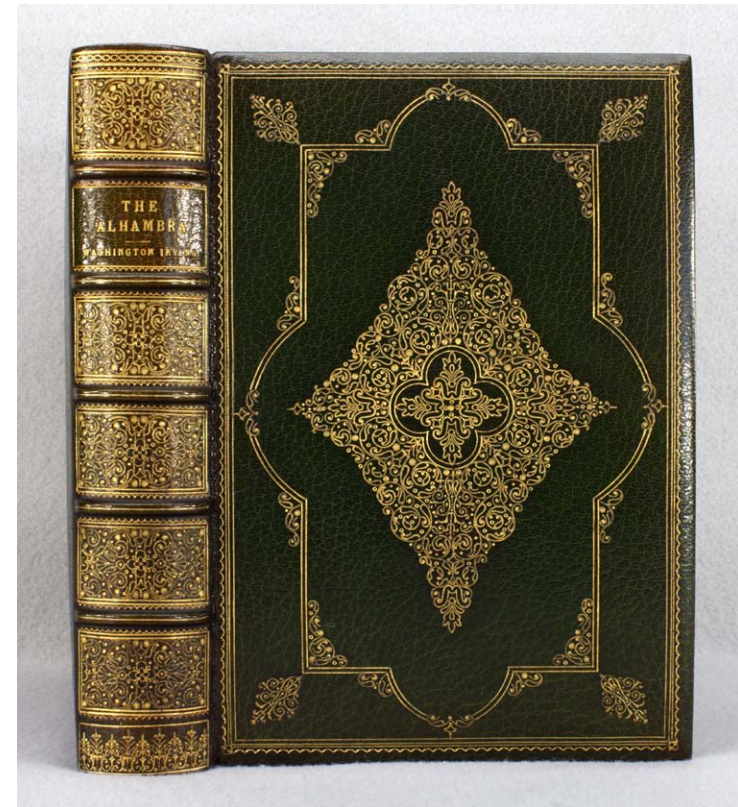
BOUND BY GEORGE THOMAS BAGGULEY

A Patented "Sutherland" Binding with an Appropriately Moorish Design

33 IRVING, WASHINGTON. *THE ALHAMBRA.* (London and New York: MacMillan and Co., 1896) 264 x 194 mm. (10 3/8 x 7 5/8"). xx, 436 pp. Introduction by Elizabeth Pennell. ONE OF 500 EXTRA-ILLUSTRATED COPIES. MAGNIFICENT CONTEMPORARY DARK GREEN CRUSHED MOROCCO, EXTRAVAGANTLY GILT, BY BAGGULEY (signed with the firm's ink "Sutherland" patent stamp on verso of front endleaf), covers with borders of multiple plain and decorative gilt rules, lobed inner frame with fleuron cornerpieces, the whole enclosing a large and extremely intricate gilt lozenge, raised bands, spine lavishly gilt in double-ruled compartments, gilt titling and turn-ins, BEAUTIFUL VELLUM DOUBLURES ELABORATELY TOOLED IN A DIAPERED GILT, RED, AND GREEN MOORISH PATTERN, green watered silk endleaves, top edge gilt, other edges rough trimmed. With numerous illustrations in the text and 12 inserted lithographs by Joseph Pennell. With the bookplate of Harold Douthit. ♦The boards with a slight humpback posture (as often with vellum doublures), otherwise IN IMPECCABLE CONDITION INSIDE AND OUT, the lovely binding with lustrous morocco, vellum, and gilt, and the text virtually pristine. \$4,800



This is a particularly handsome example of the uncommonly seen "Sutherland" style of binding and a volume with flamboyant design elements appropriate for its contents—Irving's 41 mostly romanticized sketches relating to the Alhambra, the famous Moorish palace located in Granada. Written during Irving's residence in Spain in 1829,



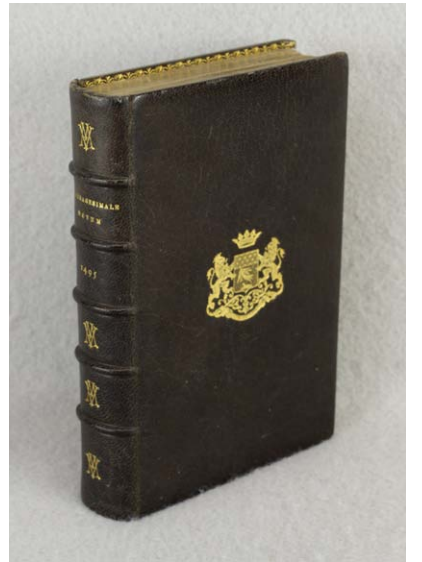
"The Alhambra" contains a series of pieces centering around this architectural marvel—once graceful and elegant, but now in decay—the palace providing the author with a vehicle for a romantic consideration of departed grandeur, a theme not readily available to him in America. Although he was born to struggling immigrant parents in New York City, Irving (1783-1859) became a sophisticated citizen of the world, first as a traveller and later as a political appointee, and he was a major figure in the field of American literature during the first half of the 19th century. Patented by the Staffordshire binder George Thomas Bagguley (b. 1860), the wonderfully inventive "Sutherland" bindings (named after the Duchess of Sutherland) are characterized by vellum doublures that are elaborately decorated with gilt and colored tooling. All of these bindings sparkle with interest, but the present one is distinctive in at least two ways: it is a good deal larger than the typical Bagguley binding, and the decoration on the covers is far more ornate than usual. Established in 1890, the Bagguley firm employed a number of outsiders to design bindings (including Leon V. Solon, Dorothy Talbot, and Charles Connor), and although the bindery operated for only a few years, its output was distinguished. Bagguley himself did not do any binding, but his eminent staff of

binders included Louis Genth (chief finisher at Zaehnsdorf from 1859-84) and Thomas E. Caley, who had been apprenticed to Fazakerly of Liverpool and who later worked for the Hampstead Bindery. Joseph Pennell (1857-1926) was a noted American illustrator who produced a number of books in collaboration with his wife, the writer Elizabeth Robins Pennell. (ST11542)

A JANSENIST-STYLE BINDING BY ROBERT JOLY

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

34 MEDER, JOHANNES. *QUADRAGESIMALE NOVUM DE FILIO PRODIGO.* (Basel: Michael Furter, 1495) 170 x 115 mm. (6 1/2 x 4 1/2"). 232 unnumbered leaves, including the terminal blank, single and (mostly) double column, 28 and (mostly) 34 lines and headline, gothic type. FIRST EDITION. VERY FINE BROWN JANSENIST CRUSHED MOROCCO BY ROBERT JOLY, raised bands, covers WITH GILT ROYAL ARMORIAL DEVICE OF ANDRÉ MASSENA, Duke of Rivoli and Prince of Essling, and spine compartments with his cipher, turn-ins with dense gilt decoration, marbled endpapers, all edges gilt. Attractively rubricated throughout, with two- and three-line initials alternately in red, woodcut printer's device on colophon, and 18 VERY APPEALING FULL-PAGE WOODCUT ILLUSTRATIONS BY THE "MASTER OF HEINTZ NARR" (including two repeated images). The woodcut on K4 with a small area neatly painted in red, no doubt by an early hand. Goff M-421; BMC III, 783. ♦A handful of leaves closely shaved at upper margin (though most margins quite ample), an occasional insignificant spot in the text, but AN ESPECIALLY FINE COPY, very clean, bright, and fresh internally, and in a lustrous, unworn binding. \$16,000



In a binding characterized by understated elegance and in outstanding condition, this is a very desirable copy of the first appearance of an incunabular collection of Lenten sermons on the parable of the prodigal son, held up here as encouragement to Christians never to despair of self-improvement and God's forgiveness.

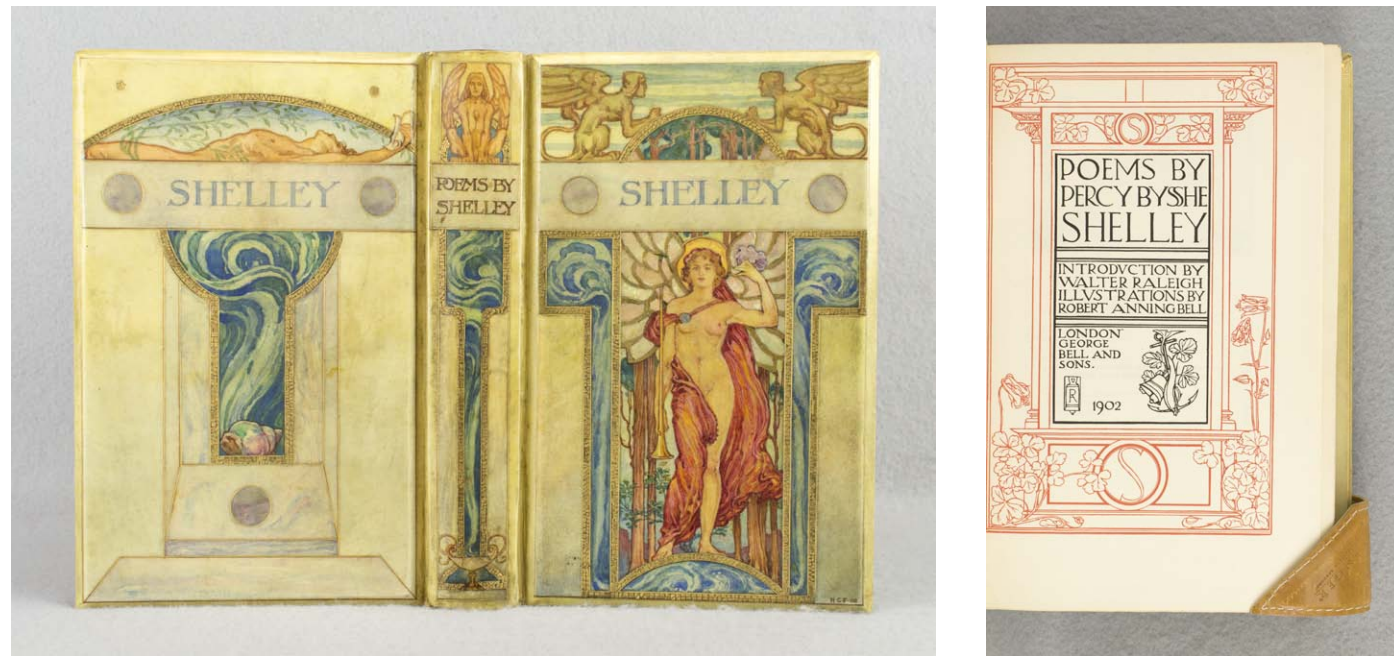
Each sermon begins with dialogue between an angel and the prodigal son, and all but one conclude with a parable or allegory that the author explains in Christian terms. Although he is a shadowy figure, we know that Meder, a Franciscan at Basel from 1495-1502, was intimately involved in the printing of this work and that he had his friend Sebastian Brant write a prefatory poem to the volume. He also asked Furter to provide illustrations, a request that was fulfilled by the inclusion of the quaint, angular woodcuts done in a vernacular style that are attributed by Friedrich Winkler to the Master of Haintz-Narr, Dürer's main collaborator in the illustration of Brant's famous "Das Narrenschiff."



Michael Furter printed in Basel from the 1480s into the second decade of the 16th century, with many of his publications being undated. His typefaces are derivative, but he was important, as seen here, in terms of xylographic ornamentation and augmentation. Our aristocratic binding was done by one of the great bookbinding houses of France. After apprenticing in the provinces, Antoine Joly (1838-1917) moved to Paris, found employment with the celebrated Léon Gruel, later formed a partnership with Thibaron in 1874, succeeded him 11 years later, and, in 1892, turned the business over to his son Robert (1870?-1924). According to Duncan & DeBartha, "An excellent gilder like his father, Robert designed and produced a range of classical covers." Our original owner, André Prosper Massena, prince d'Essling, stands out among even the greatest of bibliographers because of his "Études sur l'Art de la Gravure sur Bois à Venise." As stated in the Martino reprint, "this monumental work is the most exhaustive bibliographic study of illustrated books of any country or period ever published." It collates, meticulously describes, and illustrates more than 3,500 books. Surely, in keeping with the fashion of 19th century bibliophilic expectations, the text here has been pressed, but it seems not to have been washed, and, in any case, it is very clean and fresh, with leaves that have plenty of texture. Our first edition is uncommonly seen: ABPC lists five copies at auction in 40 years, none in this century. (ST12788)

A VELLUCENT BINDING BY CEDRIC CHIVERS
*An Especially Colorful and Emotional Chivers Binding,
 Apparently a Grand Prize Winner at the St. Louis World's Fair*

35 **SHELLEY, PERCY BYSSHE.** *POEMS.* (London: [Printed at the Chiswick Press for] George Bell and Sons, 1902) 222 x 143 mm. (8 3/4 x 5 1/2"). 2 p.l., xxii, [ii], 333, [1] pp., [1] leaf. No. 24 OF 125 COPIES on Japanese vellum. IN A DRAMATIC VELLUCENT BINDING BY CEDRIC CHIVERS (signed on rear turn-in), DESIGNED BY HERBERT GRANVILLE FELL (initialed and dated "[19]02" at foot of upper board), transparent vellum over bevelled boards, front cover with large gilt-framed panel featuring a red-caped and bare-breasted angel holding a trumpet, the feathers of her magnificent mother-of-pearl wings outlined in gilt, a forest in the background and swirling blue sea or clouds on the sides, above the angel a panel with the author's name between two mother-of-pearl circles, a sphinx perched atop either end of this panel; rear cover with marbled and gilt keyhole design through which we glimpse a conch shell and swirling sea, a lettered panel (with mother-of-pearl circles and the name "Shelley" repeated) above this and surmounted by an arched compartment in which a nude youth reclines beneath a leafy branch, clutching a scroll of paper; flat spine with lettered panel topped by a sphinx, a gilt-framed keyhole revealing swirling blue smoke or water, a small mother-of-pearl kylix at the foot of the design, gilt-ruled turn-ins, yellow marbled endpapers, top edge gilt and gauffered. Original illustrated paper wrappers bound in. With numerous head- and tailpiece vignettes and 27 full-page illustrations (including frontispiece), all by Robert Anning Bell. Front pastedown with ink ownership inscription of N. Egerton Leigh, dated 1902 and with handwritten note of later owner recording purchase at Blackwell's, Oxford, in 1930; front free endpaper with tipped-on color illustration labelled "The Sensitive Plant, p. 57"; verso of front free endpaper with bookplate of Charles Walker Andrews; front flyleaf with tipped-on bookseller's description on recto and portrait of Shelley on verso; laid in at front A SIGNED TYPEWRITTEN 1904 LETTER FROM CHIVERS TO LEIGH asking to borrow this volume for the Saint Louis Exhibition, with pencilled notation, "He gained first prize." ♦A touch of soiling to joints and edges, otherwise A VERY FINE COPY, clean, fresh, and bright internally, the binding very well preserved and without the splaying that afflicts so many vellucent bindings. **\$6,500**



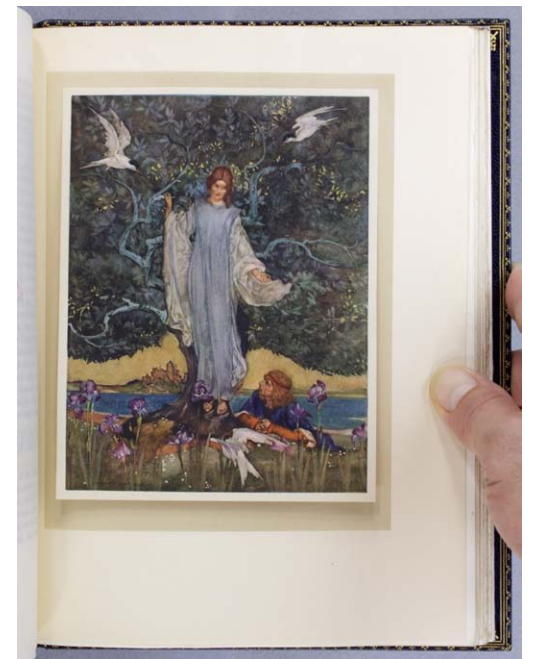
This is a memorable and award-winning example of the distinctive work of Cedric Chivers (1853-1929), who established binding premises in his native Bath after an inspiring visit to the Paris Exhibition of 1878. A short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax, he began producing his own work in this tradition, a creation he called the "vellucent binding." The innovative part of these bindings was achieved by placing transparent vellum over painted pieces of paper, a process that Prideaux says achieves

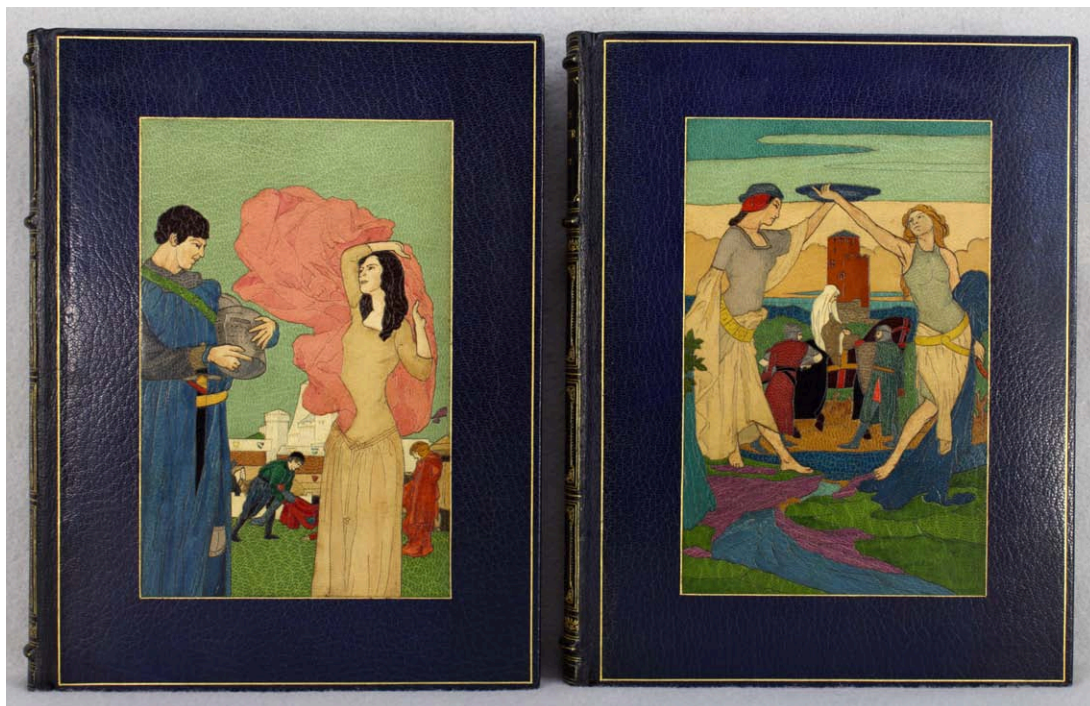
the effect of enriched enamel. The painted design was often accented, as here, by mother-of-pearl inlays. In addition to collaborating with Chivers on binding designs, Herbert Granville Fell (1872-1951) was a prolific illustrator of books and periodicals, and a respected art journalist. The influence of Burne-Jones is evident in his work, as our binding attests. Illustrator Robert Anning Bell (1863-1933) was also a stained glass artist, and Houfe suggests that his work in that medium may be responsible for his illustrations' two-dimensional quality and resemblance to woodcuts; Houfe also notes the influence of Crane in the "rather long and angular figures without shading contained in decorative borders," as seen here. This was a significant binding in the Chiver's oeuvre, as the letter laid in here reveals. Dated 8 January 1904 and addressed to Rev. Egerton Leigh, it requests the loan of this book for the Exhibition at the World's Fair in Saint Louis, which would run from April to December of that year. The good reverend complied, and Chivers was awarded a gold medal at the fair for this volume. It is easy to see why the binding was honored: while Chivers bindings appear with some frequency on the market, this one has more color, more imagery, and more emotion than we have ever seen in the design of a vellucent octavo volume. Everything from the angel's forceful red cloak to the evocative swirling smoke to the elegant mother-of-pearl inlays to the subtle suggestion of marble in the undecorated spaces makes this a memorable work of the binder's art. (ST12918)

IN PICTORIAL BINDINGS BY BIRDSALL
*Four Large Quarto Volumes of Considerable Visual Interest
 In their Bindings, Illustration, and even Provenance*

36 **MALORY, SIR THOMAS.** *LE MORTE D'ARTHUR.* (London: [Printed at the Riccardi Press for] Philip Lee Warner, Publisher to the Medici Society, 1910-11) 270 x 210 mm. (10 5/8 x 8 1/4"). **Four volumes.** After the text of William Caxton, modernized and edited by Alfred W. Pollard. No. 426 OF 500 COPIES on paper (and 12 on vellum, 10 for sale). EXCELLENT NAVY BLUE CRUSHED MOROCCO BY BIRDSALL (stamp-signed in gilt on front turn-in), EACH FRONT COVER WITH LARGE AND ELABORATE INLAID PICTORIAL PANEL IN MULTIPLE COLORS based on one of W. Russell Flint's illustrations of scenes from the story, raised bands, spine compartments delicately framed in gilt and with central lozenge of fleurons, gilt titling, turn-ins decoratively gilt, navy silk endleaves, top edges gilt, other edges untrimmed. With (slightly worn) matching fleece-lined chemises and slipcases. Engraved title pages with lettering by Miss M. Engall and with figures of Launcelot, Arthur, and Guinevere; and 48 color plates by Flint mounted on heavy stock and with captioned tissue guards. Verso of front free endleaf with bookplate of M. C. Gaines (see below); extra original paper labels tipped onto rear flyleaf in each volume. ♦Spines slightly and evenly darkened, but IN VERY FINE CONDITION, quite clean, fresh, and bright internally, and the delightful bindings lustrous and unworn. **\$15,000**

This is a deluxe privately printed edition of the Arthurian legends, with very pleasing color plates and beautifully executed pictorial bindings by one of the longest operating binderies in England. Written in the 15th century by Thomas Malory (ca. 1405-71) and first printed by Caxton in 1485, the sweeping "Morte d'Arthur" is an English version (despite the title) of earlier chivalric tales in French. It includes the youth of King Arthur, the romance of Guinevere and Launcelot, the quest for the Grail, and the tragedy of Tristram and Iseult. PMM says that this text, the most famous version of all the Arthurian legends, is nothing less than "the matter of England." And Malory's "style, the humor, the magnificence, that magic that takes away the breath, combine in a masterpiece of legendary narrative." Sir William Russell Flint (1880-1969) produced a series of luxury editions for the Riccardi Press of the Medici Society between 1905-24, a series Houfe calls "brilliant." Flint's figures, says Houfe, "are finely modeled and contain elements of a Burne-Jones influence by way of Byam Shaw." The illustrations here are particularly reminiscent of the Pre-Raphaelites and their Medieval subjects. The Birdsall bindery was established in 1792 when William Birdsall acquired the Northampton bindery of John Lacy, and the highly respected family operation continued for more than 150 years, the firm finally closing in 1961. The bindery was at times quite large: in 1899,

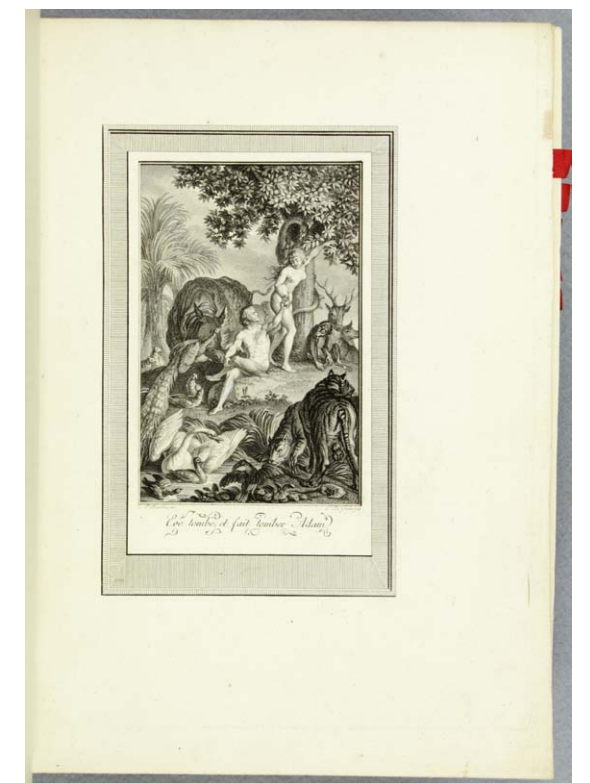




BOUND BY CHARLES DE SAMBLANX
*A Lavishly Illustrated 18th Century Bible,
 Meticulously Bound in Splendidly Gilt Red Morocco*

37 (FRENCH ILLUSTRATED BOOKS). BIBLE IN FRENCH. LA SAINTE BIBLE, CONTENANT L'ANCIEN ET LE NOUVEAU TESTAMENT, TRADUITE EN FRANÇAIS SUR LA VULGATE PAR M. LE MAISTRE DE SACY. (Paris: Imprimerie de Monsieur [volumes I-III]; Didot le jeune [volumes IV-V]; Chez Gay, Ponce, Belin [volumes VI-XII], 1789-[1804]) 314 x 238 mm. (12 3/8 x 9 3/8"). **12 volumes.** BREATHTAKING EARLY 20TH CENTURY RED STRAIGHT-GRAIN MOROCCO, GILT AND VERY ELABORATELY INLAID IN THE ROMANTIC STYLE, BY CHARLES DE SAMBLANX (stamp-signed in gilt at tail of spines), covers with beautifully intricate frame formed by multiple gilt rules and ornate gilt cornerpieces incorporating a stylized inlaid shell of brown morocco and a stylized fleur-de-lys in orange (along with much swirling and floral elaboration), large central arabesque with floral and leafy inlays in olive, yellow, and orange morocco; spines with two wide raised bands featuring a gilt frame and titling, the large central spine compartment with much gilt and inlaid morocco flowers, smaller compartments at head and tail of similar design, densely gilt turn-ins, marbled endpapers, edges rough trimmed. WITH 300 FINE ENGRAVED PLATES AFTER THE DESIGNS OF MARILLIER AND MONSIAU and a folding map of the Holy Land engraved by Tardieu, each plate with a guard leaf preceding it, these leaves all with a projecting red leather tab on the fore edge. Cohen-de Ricci 935-36; Sander 145; Ray 47; Brunet I, 887. ♦Boards with a couple of tiny dark spots, joints with the most trivial signs of wear, minor offsetting from each of the small leather tabs, other isolated negligible imperfections internally, but AN EXTREMELY FINE SET IN EVERY WAY, the text clean and fresh, the plates richly impressed, and the most impressive bindings very lustrous and with virtually no signs of use. **\$19,500**

This is an outstanding copy of the rare larger format quarto edition of a Bible famous for its engraved illustrations, offered here in remarkably handsome bindings. According to Ray, the skill and energy of the painter and illustrator Pierre-Clément Marillier (1740-1808) earned him "a position in the front rank of book artists." Ray calls Marillier "among the most accomplished" illustrators of the century, and he says—and this would be appropriate for the plates in our volumes—that "nearly all of his designs are characterized by grace, liveliness, and firmness of drawing." Beginning with volume IV, Marillier was assisted by Nicolas-André Monsiau (1754-1837), whose substantial corpus of book illustrations defies easy categorization



its staff was reported to number as many as 250 (though some of these employees were involved in manufacturing the company's other products—ladies' handbags, fancy boxes, and stationery). In the foremost group of English provincial binderies, the Birdsall firm consistently executed bindings with considerable skill, and their work was often animated, imaginative, and even experimental in design. Protected in their chemises and slipcases, our bindings look much the same today as they did the day they left the bindery. This set's evocative pictures and graphically intriguing bindings surely held great appeal for former owner M. C. "Max" Gaines (1894-1947), a pioneer in the creation of comic books. As a salesman with Eastern Color Printing, he put together the proto-comic book, "Funnies on Parade," by assembling Sunday comic strips into a booklet form. In 1938, he co-founded All-American Publications, which gave the world the Flash, Green Lantern, and Wonder Woman, and later established Educational Comics, which issued comic book versions of stories from history or the Bible. (ST12698)



and is consequently underappreciated. Ray agrees with Portalis' favorable assessment of Monsiau's work as having a special "bonhomie," observation of nature, and feeling, often lacking in his rivals, which gives his productions something piquant and unexpected." The unusual and rather charming use of tabs as a location guide to the engravings was either an innovation or a clever borrowing by our binder Charles de Samblanx (1855-1943); we have never seen this before in any book from any period. Apprenticed at age 11, de Samblanx had a distinguished career extending over several decades, and he worked in a variety of period styles, classical and Romantic, sensitively reproducing the bindings of previous centuries. Many of his



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

BOUND BY RIVIERE & SON

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

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

Written in 1761-62 but not published until four years later, "The Vicar of Wakefield" was said to have been rescued from some of Goldsmith's unpublished manuscripts by Dr. Johnson, who thus saved the penniless author from imprisonment by selling it to a publisher for £60. Considered the masterpiece of the middle-class domestic novel, the "Vicar" has never gone out of style because its whimsically delineated characters have a delightful simplicity that somehow insulates them against ultimate misfortune, and the innocent and virtuous are rewarded, as they should be, in the end. This copy has a distinguished provenance, having been owned by Roderick Terry (1849-1933) and Doris L. Benz (1907-84), both of whom owned many beautiful and substantial items chosen with considered discrimination.

Benz collected fine bindings, the best of the private presses, major English authors, and manuscripts. Dickinson says that because she had acquired things very privately, the book world was shocked at the richness of her collection when it came on the market in 1984. Roderick Terry (1849-1933) was an American bibliophile of the first rank who chose beautiful and substantial items with considered discrimination. He collected works in various fields, but his library was especially strong in English literature and Americana: he owned the four Folios, many important volumes from major British authors (Byron, Lamb, Spenser, and Milton in particular), and a complete set of autographs of the signers of the Declaration of Independence. Dickinson characterizes him as "a connoisseur in the grand old tradition of the 19th century," with a library reflecting "cultivated good judgment." We presume that the main reason this volume had such celebrated owners is the beauty of its bindings. Riviere is considered one of the foremost names in English binding partly because the firm did consistently fine work and partly because it was so long in business. Robert Riviere started out as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival



Calkin into partnership, at which time the firm became known as Riviere & Son, and the bindery continued to do business until 1939. In the early part of the 20th century, an intense rivalry between Riviere and Sangorski & Sutcliffe developed, and collectors have reaped immense dividends ever since in the form of more and more elaborate work that was not infrequently of breathtaking beauty. (ST6907)

BOUND BY ZAEHNSDORF

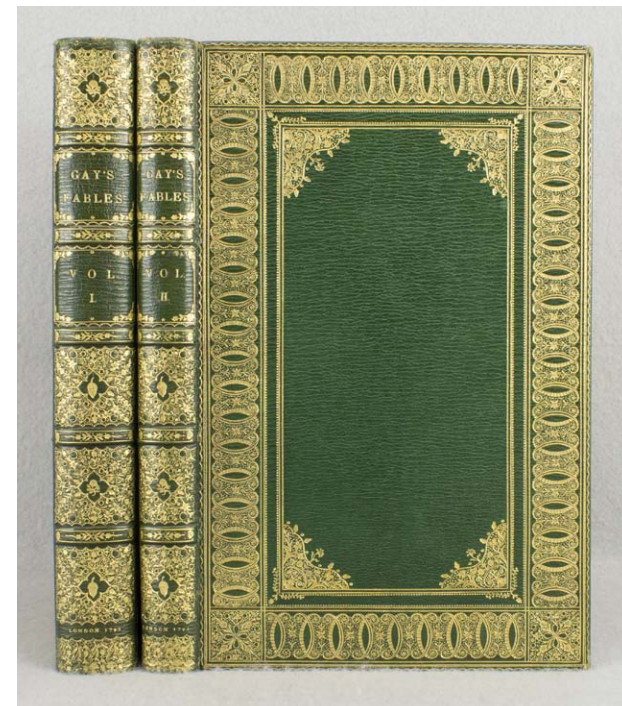
An Uncommonly Seen Large Paper Copy in Exuberantly Gilt Bindings

39 **BLAKE, WILLIAM**, Illustrator. **GAY, JOHN**. FABLES. WITH A LIFE OF THE AUTHOR AND EMBELLISHED WITH SEVENTY PLATES. (London: Printed for John Stockdale, 1793) 260 x 165 mm. (10 1/8 x 6 1/2"). **Two volumes**. First Edition with these Illustrations. STRIKINGLY HANDSOME DARK GREEN STRAIGHT-GRAIN MOROCCO, VERY ORNATELY GILT, BY ZAEHNSDORF (stamp-signed on the front turn-ins and with the special oval gilt stamp on rear pastedowns), covers with frame of interlocking drawer handle tools accented with flowers and stippling, central panel with stippled floral spray cornerpieces; raised bands, densely gilt compartments with central alternating acorn and flower tools, gilt turn-ins, marbled endpapers, all edges gilt. Two engraved titles and 68 CHARMING ENGRAVED PLATES, 12 BY WILLIAM BLAKE. A Large Paper Copy. With the subscriber list. Verso of title page in first volume with small ink ownership stamp of "R. H. Inglis" (see below). Bentley 460a; Ray 1; Brunet II, 1510 ("Belle édition"); Lowndes II, 869-70; Graesse III, 38. ♦Spines very faintly and uniformly sunned, the usual light offsetting opposite the plates, otherwise AN ESPECIALLY FINE COPY, the margins capacious, the text and plates clean and fresh, and the sparkling bindings virtually unworn. **\$4,500**



This elegantly and vigorously gilt set features an array of plates by William Blake and several of his contemporaries, providing a good sense of the range of engraving styles current at the end of the 18th century. Blake redesigned each of the 12 plates that he created for this work, whereas the other illustrations seen here were adapted from earlier designs by Kent, Wooton, and Gravelot.

as are the other artists involved in this work: Audinet, Granger, Lovegrove, Mazell, Skelton, and Wilson. Gay (1685-1732) is considered perhaps the best (and easily the most successful) fabulist in English, and his "Fables," the first part of which was originally published in 1727, established his reputation. The work was so popular and enduring because the stories were of his own invention and strike a nice balance between maxim and satire, with titles like "The Elephant and the Bookseller" and "The Jackall, Leopard, and Other Beasts," the latter dedicated "to a modern politician." Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at age 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. A family-run business until 1947, the Zaehnsdorf bindery has continued to produce consistently attractive, tasteful, and innovative designs executed with



unfailing skill. It seems likely that the R. H. Inglis, whose stamp appears here, was Sir Robert Harry Inglis, 2nd Baronet (1786-1855), a member of the Roxburghe Club and a trustee of the British Museum as well as Member of Parliament for Oxford University from 1829 to 1854. The present work is not especially rare, but wide-margined copies like this one stand out because the oversized title pages, with their decorative flourishes into the upper and lower margins, almost always suffer painful losses from trimming. Our bindings could hardly be more beautiful. (ST12917)

A GILT AND SILVER BINDING DESIGNED BY PAUL BONET

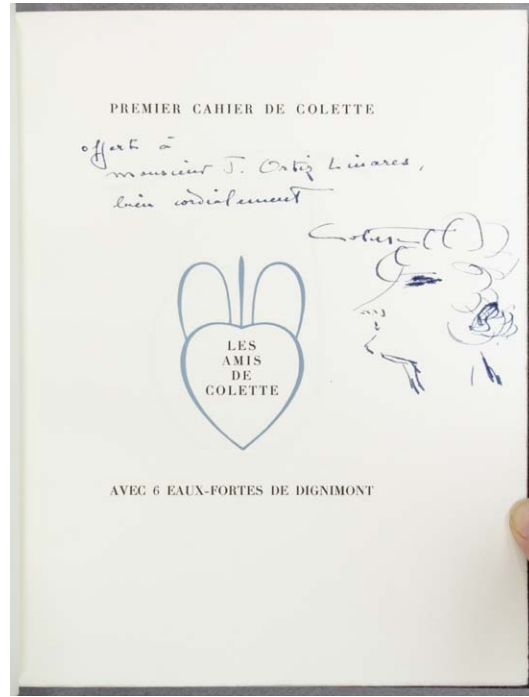
A Very Rare Example of a Set of Bonet Bindings with as Many as Four Volumes

40 **COLETTE, SIDONIE-GABRIELLE**. LES CAHIERS. (Paris: Les Amis de Colette, 1935-36) 311 x 241 mm. (12 1/4 x 9 1/2"). **Four volumes**. No. 95 OF 175 COPIES, each volume SIGNED in the colophon. FANCIFUL GRAYISH-BROWN CRUSHED MOROCCO, INLAID AND DECORATED WITH GILT AND SILVER, BY PAUL BONET (stamp-signed on front turn-ins), covers with an all-over design comprising rows of alternating deeply impressed gilt circlets and inlaid morocco dots of turquoise, pink, sea green, or citron morocco (each volume with inlays matching the color of the bound-in original wrappers), upper cover of each volume with a different whimsical rectangle formed by looping and cresting silver calligraphic flourishes; flat spines with gilt titling, endpapers matching original wrappers of each volume, top edges gilt, other edges untrimmed. In the original morocco-trimmed, leather-lined chemises and matching slipcases. With 24 engravings, six each by Dignimont, Daragnès, Moreau, and Segonzac. TITLE PAGE OF VOLUME I with presentation inscription to Monsieur J. Ortiz-Linares SIGNED BY COLETTE, AND WITH A SMALL ORIGINAL INK SELF-PORTRAIT below the signature. For the binding: Bonet "Carnets" 320-23. ♦Half title of volume III with light brown smudge to head edge, otherwise A CHOICE SET, the text clean, fresh, and bright, and THE BINDINGS LUSTROUS AND WITHOUT ANY SIGNS OF USE. **\$35,000**



This luxurious set, with its smooth paper, excellent printing, pleasing illustrations, and lovely bindings, embodies that French sophistication Colette portrayed so vividly in her writings. (Virginia Woolf complained that just reading Colette made her feel dowdy.) Proclaimed by Britannica "the outstanding French writer of the first half of the 20th century," Sidonie-Gabrielle Colette (1873-1954) published her first novel in 1900, and wrote prolifically for the next half century, amassing an oeuvre of more than 50 novels and scores of short stories and essays. Her writings are notable for their vivid sensual descriptions and for their indomitable female characters. A "New York Times" review

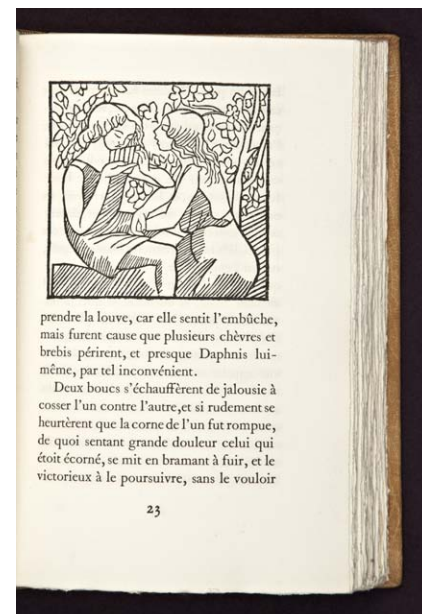
observed, "Colette's courtesans don't die of tuberculosis. They guard their jewels and railway shares and, with good humor and a firm hand on the servants, gracefully grow old." Included in our four volumes are the author's most famous novel, "Chéri," its proto-text "Clouk," "Notes Marocaines," "La Decapitée," "En tournée," "Music-Hall," and "Portraits et Paysages." Colette was the first woman to be elected to the Académie Goncourt and the first to serve as its president. Her death did not put an end to her pioneering achievements: she was the first woman in France to be given a state funeral. A French citizen of Belgian origin, the bookbinder Paul Bonet (1889-1971) had been an electrician's apprentice and then a designer of women's dresses, but he was also a bibliophile, and one who was so disappointed by the quality of bookbinding available for his collection that he began to bind books himself. He became the leading bookbinder in France, creating unique and imaginative works of art in a modern idiom, and having a profound influence on the course of bookbinding, particularly on the continent. In 1971, the prestigious Prix Paul Bonet for outstanding bookbinding was instituted by the Centro del Bel Libro in Ascona, Switzerland, in his honor. At least as important as the books bound with his own hands are the designs he created for bindings executed by others. In "Carnets," Bonet describes the present bindings as "simple and elegant," and notes that his designs were executed by René Desmules and gilded by "Jeanne." Bonet almost never did full bindings on sets as large as the present one: ABPC does not list a single such item since at least 1975. Given the inscription and accompanying artwork here, these volumes could well have been commissioned by original owner Jorge Ortiz-Linares, Bolivian ambassador to France, a celebrated collector of French literature, the father of Jaime Ortiz-Patiño (famous in golf and bridge circles), and one of the richest men in the world at the time. (ST12769)



BOUND BY IRMGARD HACCIUS

"Perhaps the Most Harmonious of Maillol's Illustrated Books" in a Charming Binding

41 MAILLOL, ARISTIDE, Illustrator. **LONGUS.** LES PASTORALES DE LONGUS OU DAPHNIS ET CHLOÉ. (Paris: Les Frères Gonin, 1937) 219 x 149 mm. (8 5/8 x 5 7/8"). [2], 217, [5] pp. **One volume and one portfolio.** Translated by Jacques Amyot. ONE OF 500 COPIES, SIGNED BY THE ARTIST (this is copy #CXXV, one of the hors commerce copies with an additional suite of plates). MOST ATTRACTIVE BEIGE CRUSHED MOROCCO BY IRMGARD HACCIUS (stamp-signed "I. H." in gilt on rear cover), front cover with gilt titling (arranged in 10 short, descending rows) surrounded by blind-tooled leaves and grasses, rear cover with three-inch column of blind-tooled leaves bearing gilt berries and the binder's initials, flat spine with titling in blind, top edge gilt. Housed, with the portfolio of plates in its original printed paper wrapper, in a matching marbled paper folding box with beige morocco spine and edges (no doubt done by Haccius as well). WITH 47 WOODCUTS BY ARISTIDE MAILLOL depicting scenes from the text, AND WITH AN EXTRA SUITE OF 48 PLATES printed in sanguine, the additional plate bearing the 15 woodcut initials used in the text. Front pastedown with armorial bookplate of German bibliophile and music publisher Ludwig Strecker. The Artist and the Book 174. ♦ A SPLENDID COPY, clean and bright in a luxurious unworn binding. **\$8,500**



This version of Longus' charming Greek pastoral novel of awakening love long retained its popularity and was published frequently, often with illustrations. And perhaps the chief virtue of the present edition is the unaffected, sometimes mischievous woodcuts of nymphs and lovers by the French-Catalan artist Aristide Maillol (1861-1944). He is best known for his sculpture, and his



engravings here have the same classical lines that typify his three-dimensional works. According to "The Artist and the Book," this is "perhaps the most harmonious of Maillol's illustrated books." The very attractive and intelligent binding is by Mainz master bookbinder Irmgard Haccius (1916-2003), whose work here is entirely in keeping with the illustrator's graceful simplicity. Haccius studied at the art academies in Munich and Berlin in addition to completing advanced training in bookbinding at the Academy of Fine Arts at Burg Giebichenstein Halle. She was one of the first faculty members at the State University Institute for Art and Handicraft in Mainz, before joining Johannes Gutenberg University in 1973 as a professor in the Department of Visual Arts. (ST11995)

DESIGNED BY AGUSTIN FERNANDEZ AND BOUND BY JEAN-PAUL MIGUET

A Notable Multi-National Collaboration Featuring a Memorable Binding of Pearls, Aluminum, and Various Urban Elements

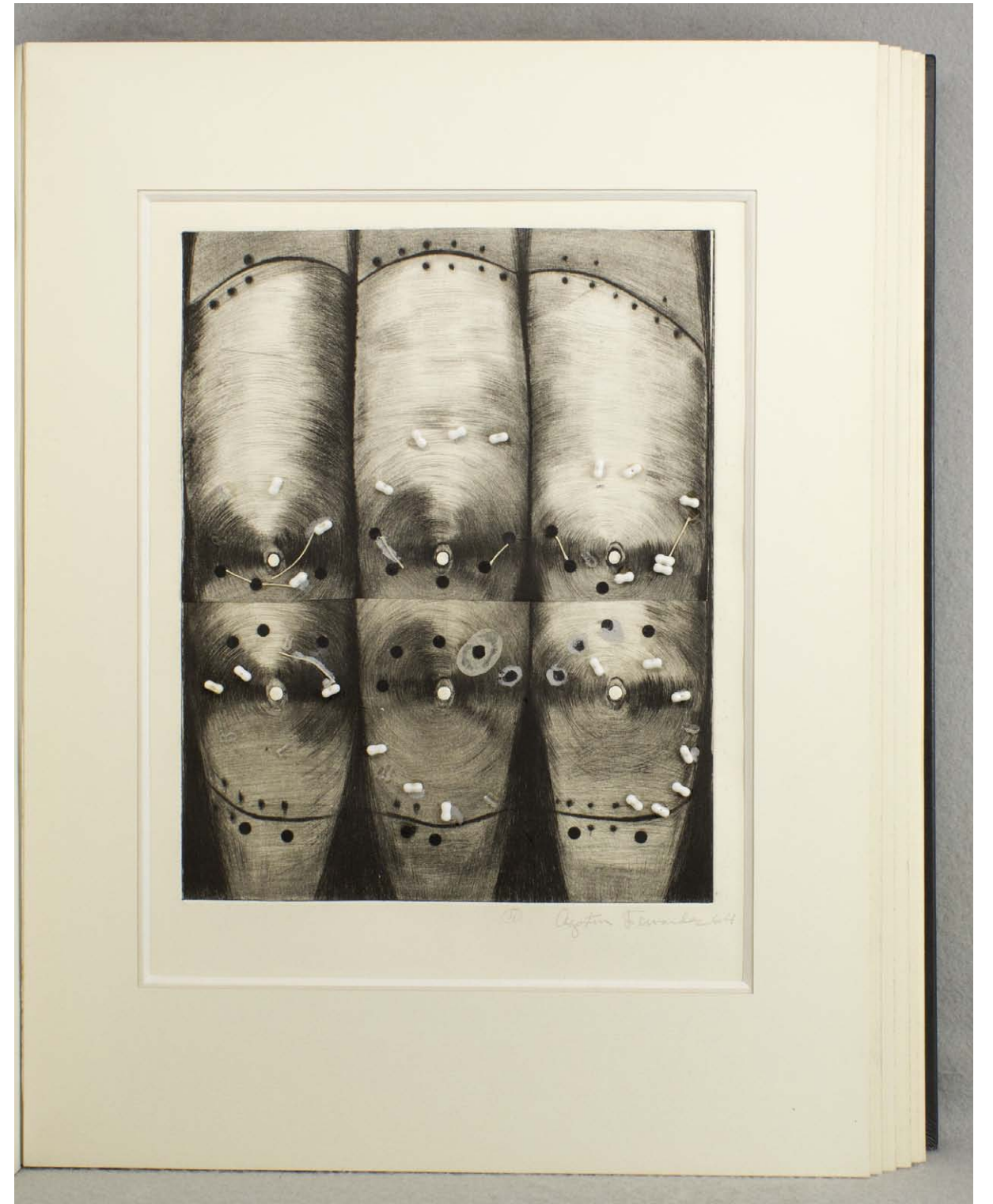
42 BOSQUET, ALAIN. LETTRE À UN GENOU. (Paris: Imprimerie Lacourrière et Frélaud, 1963-65) 505 x 415 mm. (19 7/8 x 16 3/8"). [4] leaves of text (including colophon) followed by plates. No. 33 OF 45 COPIES (plus 10 author's copies). REMARKABLE CONTEMPORARY ANTHRACITE CALF by J.-P. MIGUET (stamp-signed on front turn-in, dated on rear turn-in), BOTH COVERS OCCUPIED WITH A LARGE CHISELED, PUNCHED, AND CHASED ALUMINUM PLATE DESIGNED BY AGUSTIN FERNANDEZ (front cover with small etched signature of Fernandez and date "[19]65" at bottom) and incorporating pearls, wire, staples, brads, and nails; smooth spine with silver titling, silver paper endleaves. In (expertly repaired) original calf-backed cloth clamshell box. Seven signed and dated aquatint etchings by Fernandez (some with relief embossing) and SEVEN SIGNED AND DATED ORIGINAL COLLAGES made from a second suite of etchings, the collages incorporating felt, wire, small electronic parts, cork, foil, netting, beads, (burnt) match sticks, metal rings, and fine tissue. Colophon with signatures of Bosquet and Fernandez. ♦ A small group of tiny dents to spine, otherwise in virtually mint condition. **\$25,000**

An in-your-face Surrealistic showpiece as dramatic as it is imaginative, this is one of several partnerships between Cuban artist Agustin Fernandez, Ukrainian-born French poet Alain Bosquet, and French binder Jean-Paul Miguet, and it stands out as almost certainly their greatest achievement. Although its text is very short, Bosquet's "Letter to a Knee" is profound, as it reflects on the possibilities and limitations of life and on the inevitable deterioration that comes with age. As the text notes, skin and bone both limit and empower the knee, and the present impressive object serves as a kind of visual reinforcement of this theme: the various objects added to make the collages

both enhance and conceal the etchings underneath, and the protective binding (skin, if you will) does the same two things in relation to the contents. Born Anatole Bisk, Bosquet (1919-98) is perhaps the best known of our three collaborators, and his life was as interesting as his poetry. A citizen of the world, he was born in Russia, educated in Belgium and France, and fought in the U.S. Army in World War II, landing at Normandy. He was among the first troops to enter and liberate Buchenwald concentration camp. His literary career started to take off in 1951, when he moved to Paris and worked at "Combat" with Albert Camus, while serving as a regular contributor to "Le Monde," "Figaro," and "La Nouvelle Revue Française." He later taught at Brandeis, the University of Wisconsin, and the Université de Lyon, and he won numerous prizes for his poetry, including the Grand Prix de la Poésie de l'Académie Française (1967) and the Prix Goncourt de la Poésie (1987). The art of Agustin Fernandez (1928-2008) provides an appropriate complement to



Bosquet's wide-ranging mind. Fernandez had a similarly full, creative, and productive life. Born and raised in Cuba, he studied in Havana, and then journeyed to New York, Paris, and Madrid, training with renowned artists in multiple media and developing a unique style. "Inspired by the demands of survival in an urban environment and the mundane objects that clutter its alleys and streets," this style often reveals the contrast between human and machine, the organic and inorganic, and the real and imagined. (Agustin Fernandez Foundation website) It is not difficult to see much of this reflected in the illustrations and the binding design here. Finally, everything is quietly wrapped up in elegant calf by the master binder J.-P. Miguet (b. 1925). It's really Miguet and the printers at Lacourière et Frélaud who set up the canvas on which Bosquet and Fernandez shine. The present object is one of the most striking bindings we have ever handled, and it is not surprising that Bassenge thought enough of it to offer it for €60,000 at auction in 2013. (ST12945)



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