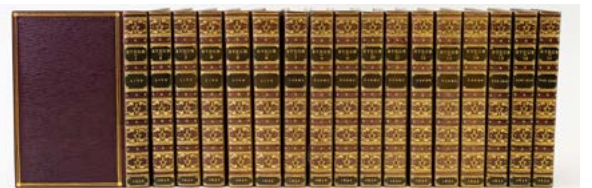
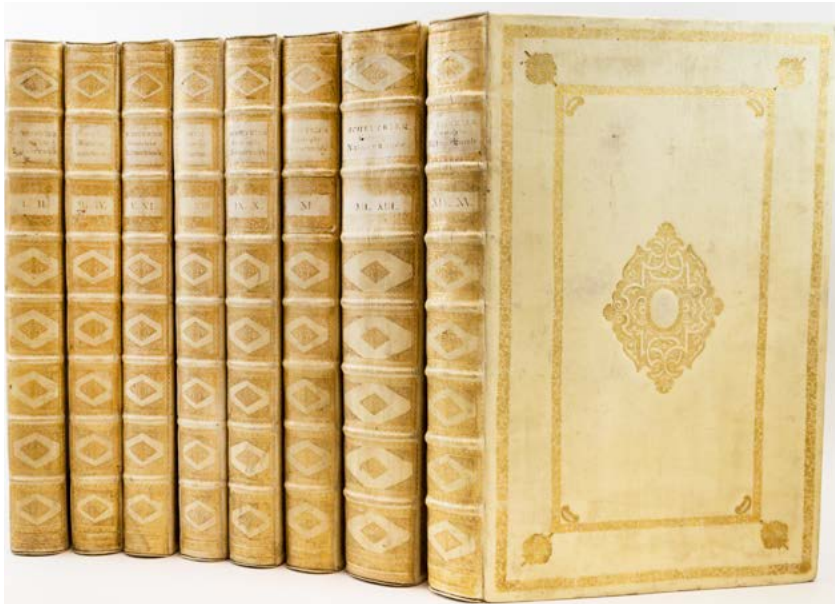
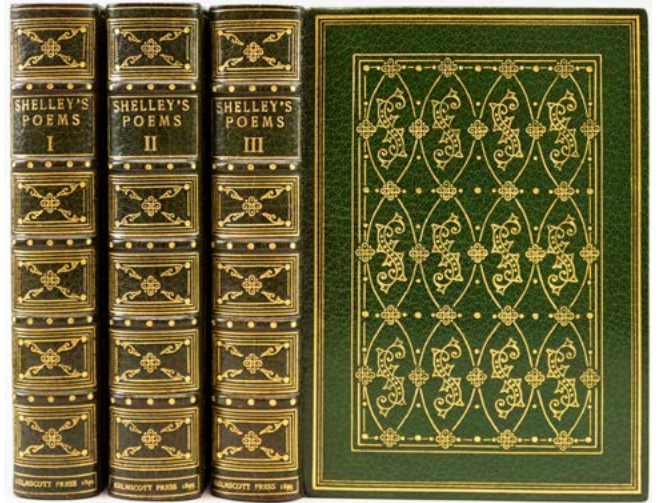
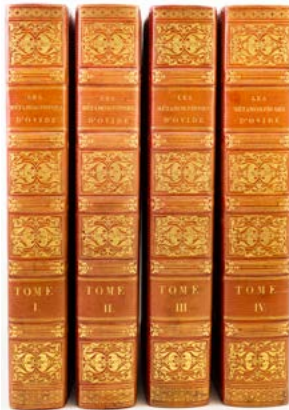


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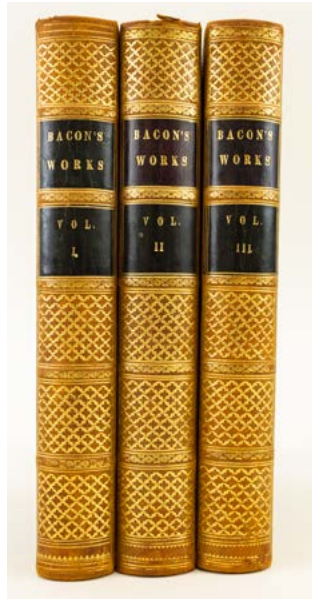
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Most of the text of this catalogue was written by Cokie Anderson and Kaitlin Manning. Jill Mann is responsible for photography and layout. Essential administrative support has been provided by Tammy Opheim.

We are pleased and grateful when you tell someone about our catalogue 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.

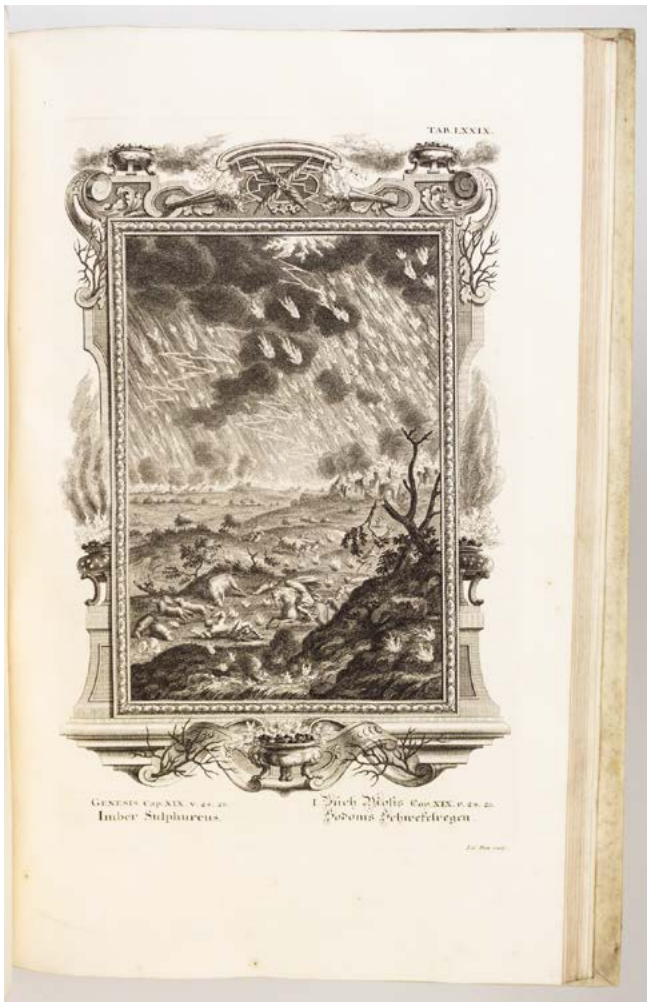
*Click on the pictures or text in an item to go to that item on our website,  
where you will find additional images and a link to purchase.*

**1** **BACON, FRANCIS.** *THE WORKS. WITH A LIFE OF THE AUTHOR, BY BASIL MONTAGU, ESQ.* (Philadelphia: A. Hart, 1852) 262 x 178 mm. (10 5/16 x 7"). **Three volumes.** Very attractive contemporary light tan half calf over marbled boards, raised bands, spines heavily gilt in latticed compartments, black and brown morocco labels. Front free endpaper with ink ownership inscription of Irving Maury(?) of Auburn, dated April 14, 1853 (with a note that he paid \$8 for the set). ♦ One volume with small snag at head of spine, extremities with minor rubbing, leather just a bit dry and with small roughened patches in a few places, one page with ink splatter across (but not obscuring) text, other trivial imperfections, but an excellent set, the text very smooth and clean, and the bindings solid and attractive on the shelf. **\$250**



*The American publishers of Bacon's works used the excellent Basil Montagu edition issued in London by Pickering, but excluded the original Latin text, choosing to provide only Montagu's translation. The editing of Bacon was a major achievement in the life of Montagu (1770-1851), a legal and miscellaneous writer and intimate friend of Wordsworth and Coleridge at Cambridge. In addition to prefatory matter and footnotes, Montagu provides in our edition a 117-page biography of the author. Statesman, author, philosopher, and scientist Sir Francis Bacon (1561-1626) rose to the position of lord chancellor in the reign of James I, but fell from grace in 1621, charged with bribery and corrupt practices. His works include some of the most profound considerations of scientific issues of his day, and his "Essays" have been an abiding contribution to popular thought. (ST15557-11)*

## An Extraordinarily Fine Copy of the Most Impressive Combination of Biblical Exegesis and Scientific Illustration to Be Found in Any Printed Book



**2** **(BIBLE - NATURAL HISTORY OF). SCHEUCHZER, JOHANN JAKOB.** *GEESTELYKE NATUURKUNDE.* (Amsterdam: Petrus Shenk, 1735-38) 415 x 264 mm. (16 3/8 x 10 3/8"). Entirely complete (with continuous pagination, but with a jump in page numbering from the end of book XIII to the beginning of XIV, as usual). **15 parts in eight volumes.** Translated by Florentius H. J. van Halen. First Edition in Dutch. **HANDSOME CONTEMPORARY VELLUM,** covers with large gilt entrelac centerpiece framed with gilt floral rule with bouquet-like cornerpieces, gilt floral border, raised bands, compartments richly gilt, titles and volume numbers handwritten in ink on spines, all edges gilt. With head- and tail-pieces, 15 engraved titles printed in red and black with engraved vignettes, and complete with frontispiece, two engraved portraits of the author and the engraver (the latter with shorter margins, probably tipped-in), and 760 **OFTEN STRIKING COPPER ENGRAVINGS** (on 758 plates), one with partial hand coloring, a few double-page. Front pastedown of first volume with handwritten note in French on lined paper; with additional black & white title to first work erroneously dated 1728. Nissen ZBI 3661; see also: Faber du Faur, "German Baroque Literature," p. 472. ♦ Trivial soiling to the vellum, the seventh volume with a faint marginal dampstain affecting a few quires (but not touching engravings), the odd negligible blemish, but **AN OUTSTANDING SET,** the very attractive original bindings showing only insignificant wear, and **THE CONTENTS ESPECIALLY FRESH AND CLEAN THROUGHOUT, WITH VERY FINE IMPRESSIONS OF THE PLATES.** **\$16,000**





*This is the first Dutch translation of Scheuchzer's "Sacred Nature," one of the most splendid German illustrated books of the 18th century, presenting what surely is the most impressive combination of biblical exegesis and scientific illustration to be found in any printed book. First published in 1731-35 as the "Physica Sacra" in Latin, and as the "Kupfer-Bibel" in German (so-named for the amazing array of copperplate engravings), this work is arranged according to the progression of books in the Bible, citing passages from those chapters where phenomena from the natural world are mentioned. The typical pattern here includes a textual citation followed by the author's often lengthy remarks on the passage and, in many cases, a dramatic engraving to illustrate what is said. The plates are identical to the earlier editions (retaining the inscriptions in Latin and German) and are the work of Johann-Melchior Fuseli, of the well-known Zurich family of 18th and 19th century artists. The engraved scenes are always executed with great skill, are generally very animated, and are often fascinating. Of the 760 images meant to illustrate the text, many are strictly or primarily depictions of biblical scenes; several are simply illustrations of specimens of nature; and a large number, perhaps half, offer a kind of combination. An example of this last type includes a wonderful scene showing the birth of Man (as related in Genesis 1:26-27) depicting not only a startled Adam in his fecund paradise, but also 10 images of fetuses, placentas, and the skeletons of children, attached like mounted specimens to the*



architectural frame of the illustration. According to Faber du Faur, it is in this work that “the Baroque attains, philosophically as well as artistically, its high point and its conclusion. It is the last of those elegant works which do not really contain illustrations to a text but which are, in effect, composed of splendid plates with a text to accompany them.” Scheuchzer (1672-1733) was a prolific naturalist who promoted at every opportunity the most modern scientific ideas, though without wanting to risk the accusation of being irreverent. He says that the present work represents an attempt at finding a harmony between reason and revelation, though it can also be seen as an effort to promulgate progressive theories under the venerable cloak of biblical commentary. The bibliographies disagree about the number of plates that ought to be present in this work and in other editions, but ours corresponds to copies previously sold at auction as complete. Copies of the “Physica Sacra” and its translations show up regularly for sale, but almost never does one see the work both complete and, as here, with a clean and fresh text in remarkably well-preserved and attractive contemporary bindings. (ST15556)

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

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

*This is a lovely example of the celebrated work produced in the heyday of the bindery operated by Gregorio and Giovanni Andreoli, dubbed the “Rospigliosi Bindery” by Hobson because it was the favored atelier of Cardinal Giulio Rospigliosi (1600-69), later Pope Clement IX.*

*In addition to work done for Rospigliosi and other princes of the Church, the Andreolis bound books for merchant princes like the Medici and Borghese, and for real royalty, notably Queen Christina of Sweden, who called on them to bind books for the library she created at her Roman palazzo. Our volumes were bound for a couple from two prominent Florentine families: the Machiavelli, who gave us the great political philosopher*

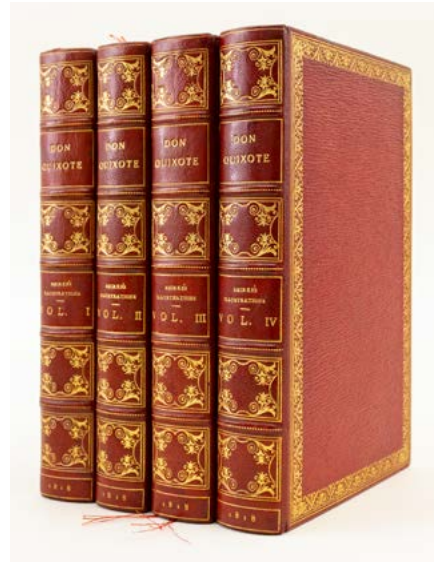
*Niccolò, and the Bacelli, a family of skilled stonemasons that achieved sufficient prosperity and social position to receive a coat of arms in the 16th century. Active from about 1630 until the early years of the 18th century, the bindery was at its zenith of production and design in the 1650s through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





**4 (BINDINGS - BAYNTUN). CERVANTES SAAVEDRA, MIGUEL DE. DON QUIXOTE DE LA MANCHA.** (London: T. Cadell and W. Davies, 1818) 222 x 137 mm. (8 3/4 x 5 3/8"). **Four volumes.** First Edition with Smirke Plates. Attractive 20th century red straight-grain morocco by Bayntun (stamp-signed on front free endpapers), covers with single gilt frame, raised bands, compartments with gilt lettering or framed with lily tools, gilt turn-ins, all edges gilt. With a total of 48 engravings (24 plates and 26 vignettes) after Robert Smirke. Lowndes I, 401. ♦ Bindings with just a hint of soiling and shelf wear, occasional light foxing internally (a little heavier on some of the plates), plates in volume I with a very light dampstain in lower margins, one plate with short tear to margin, but a very good set, clean and fresh throughout, and in handsome, well-preserved bindings. **\$1,500**

*This is an attractive copy of an esteemed edition of Don Quixote, illustrated and translated by a father and daughter team. Robert Smirke (1753-1845) was a member of the Royal Academy and renowned for his paintings inspired by great literature. According to DNB, "Smirke mostly painted in oil or in grisaille and he frequently produced works on a small format to facilitate their reproduction as engravings. His style is notable for its flowing, refined drawing, and his use of characterization is typically expressive, revealing playful humour or drama." His daughter Mary (1779-1853), an accomplished artist herself, was also skilled with languages and produced the present translation to accompany her father's illustrations. In addition to being faithfully translated and well illustrated, our set looks handsome on the shelf. (ST13599-25)*



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

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



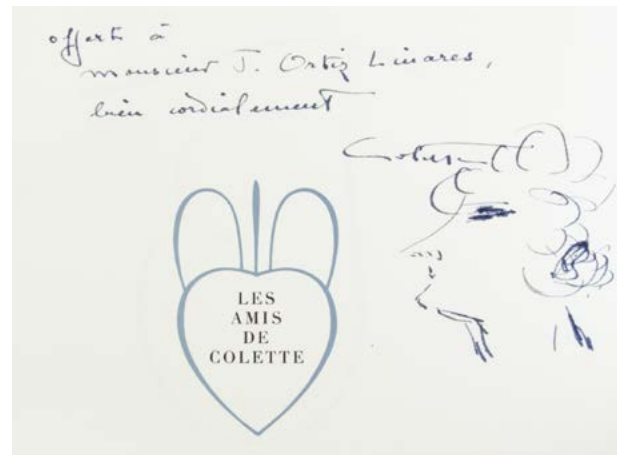


*This luxurious set, with its smooth paper, excellent printing, pleasing illustrations, and lovely bindings, embodies that French sophistication Colette portrayed so vividly in her writings.*

(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." Given the inscription and accompanying artwork here, these volumes could well have been commissioned by original owner Jorge Ortiz-Linares, Bolivian ambassador to France, a celebrated collector of French literature, the father of Jaime Ortiz-Patiño (famous in golf and bridge circles), and one of the richest men in the world at the time. (ST12769)



## A Dozen Diminutive Volumes in Absolutely Lovely Bindings

**6 (BINDINGS - BOZERIAN-STYLE). MONTESQUIEU, CHARLES DE SECONDAT, BARON DE. OEUVRES COMPLÈTES.** (Paris: Pierre Didot l'ainé, 1795) 140 x 83 mm. (5 1/2 x 3 1/4"). **12 volumes.** VERY PLEASING CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, IN THE STYLE OF BOZERIAN, covers bordered by dogtooth and plain gilt rules enclosing a frame of interlocked circles, flat spines divided into compartments by plain and decorative gilt rules, two compartments with a myriad of small tools emanating from a central circllet, two compartments with stylized star tool at center and calligraphic flourishes at corners, gilt titling, turn-ins with gilt Greek key roll, all edges gilt. ♦One flyleaf with paper flaw, faint yellowing on a few leaves, but AN ABSOLUTELY LOVELY SET, the decorative original bindings very lustrous and virtually unworn, and the text bright, clean, smooth, and fresh. **\$2,500**





*Attractively printed by Didot, this is a little gem of a copy of the works of Montesquieu in bindings decorated in the style of, and with tools attributable to, Bozerian le jeune. The frame of interlocking circles was a favorite of the younger Bozerian; it can be seen, for example, on a copy of "Essai sur les Révolutions" held by the Bibliothèque Nationale de France and on a copy of Petrarch in a binding very similar to the present one (and signed by le jeune), which sold as lot #246 in the Foyle sale. Charles-Louis de Secondat, baron de La Brède et de Montesquieu (1689-1755) was one of the most influential political philosophers of the Enlightenment; among his many contributions to political thought was his notion of the separation of powers into executive, legislative, and judicial branches, a plan adopted by the framers of the U.S. Constitution. His masterpiece, "De l'Esprit des Lois" ("The Spirit of the Law"), sets forth this separation of powers and other methods of preventing governments from becoming despotic. It occupies volumes I-VII of the present set, and is followed by "Lettres Persanes" ("Persian Letters," volumes VIII-IX); the novels "Temple de Gnide" and "Arsace et Isménie," with the "Essai sur le Gout" (volume X); "La Grandeur des Romains et de leur Décadence" (volume XI); and a collection of letters and "Pensées" (volume XII). Such was the printing genius of Didot that the text—even in this duodecimo edition with a small typeface—looks spacious, has comfortable margins, and provides easy, pleasant reading. (ST12665)*

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

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





SET IN VERY FINE CONDITION, the bindings especially bright, almost without wear, and most pleasing on the shelf, and the text remarkably smooth, clean, and fresh, with virtually no signs of use. **\$16,000**

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



**8 (BINDINGS - HARCOURT BINDERY). FIELDING, HENRY.** *THE HISTORY OF TOM JONES, A FOUNDLING.* (London: The Navarre Society Ltd., [ca. 1900]) 180 x 113 mm. (7 1/8 x 4 1/2"). **Six volumes.** Edited by George Saintsbury. One of 2,000 copies. **VERY FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAID, BY THE HARCOURT BINDERY OF BOSTON** (stamp-signed on front flyleaf), boards with triple fillet border, **EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAID GREEN MOROCCO** around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edges gilt. Six frontispieces by George Cruikshank showing scenes from the book. ♦ **A VERY FINE COPY, the bindings especially bright, and the text with virtually no signs of use. \$1,100**

*This is a very attractively bound copy of Fielding's 18th century classic and a landmark publication, first printed in 1749.* Cross says that "No one before Fielding had ever written a novel comparable with his in its reliance upon contemporary facts of human nature, and this brilliant and innovative narrative met with such immediate commercial success that the first printing was sold out before its printing could be finished, and at least four more editions were published in the same year as the first." "Tom Jones" is divided into 18 books, each preceded by an introductory essay (wherein can be found some of Fielding's best prose) on some theme more or less connected with the story, in the manner subsequently adopted by Thackeray

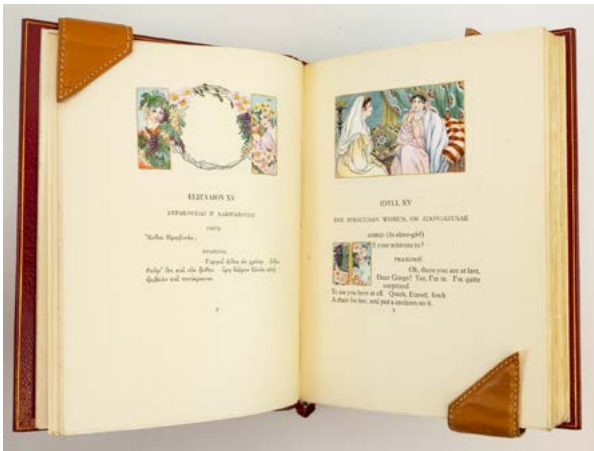
and George Eliot. The plot begins with the finding and raising of Tom by Squire Allworthy and his sister Bridget and then follows Tom's adventures, many amorous, after his banishment from the Allworthy house prompted by bad behavior. In the comic ending, mysteries are revealed and relationships set aright. Day says this was the first avowed novel in English (Fielding's precursor, Defoe, claimed his stories were true and Richardson said that his were akin to sermons), and a work that some still call the greatest novel in English because of its attention to characters set against the backdrop of society. Inspired by the Arts & Crafts movement that had spread to New England, the Harcourt Bindery was founded in 1900 to provide hand bookbinding services for the books produced by a burgeoning number of private presses. With plenty of shelf appeal, the present set is an excellent example of their high-quality work. (ST15199a)





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

**9 (BINDINGS - HARCOURT BINDERY). THEOCRITUS [and others]. THE IDYLLS AND EPIGRAMS OF THEOCRITUS, BION, AND MOSCHUS.** (Boston: [Printed by the De Vinne Press for] The Bibliophile Society, 1905) 235 x 170 mm. (9 1/4 x 6 3/4"). **Three volumes.** ONE OF 447 COPIES printed for members only. HANDSOME CONTEMPORARY CRIMSON MOROCCO, GILT AND INLAID, BY THE HARCOURT BINDERY (stamp-signed in gilt on front doublure), covers with gilt rule frame, inlaid green morocco trefoil at corners, raised bands, spines gilt in compartments with inlaid orange or ivory morocco lilies enclosed by swirling leafy gilt vines, gilt titling, TURQUOISE MOROCCO DOUBLURES, with a dozen inlays of lilies and leaves in purple, orange, white, and green morocco, these joined by gracefully curling gilt vines, ice blue watered silk endleaves, top edges gilt, other edges untrimmed. In the original red cloth slipcases with gilt titling on back. Engraved pictorial title page, limitations page, and seal of the Bibliophile Society in each volume, frontispiece portrait of Theocritus in volume I, one engraved black & white plate, four hand-colored plates, 30 FINELY HAND-PAINTED HEADPIECE VIGNETTES and 30 HAND-ILLUMINATED INITIALS in colors and gold. Printed on Japanese vellum, with Greek and English versions of the poems on facing pages. ♦ A SUPERB COPY, with virtually no signs of use inside or out. \$4,500



*One of 72 works published by the Bibliophile Society between 1901 and 1939, this scholarly edition of verses by three great pastoral poets is here given memorably sumptuous dress, and comes to us in virtually pristine condition.* The present work was beautifully printed, with generous margins on creamy Japanese vellum, by Theodore Low De Vinne (1828-1914), one of the most distinguished American printers of his day (as well as a printing historian and a co-founder of the Grolier Club). Our unnamed member of the Society (an illustrious group that included Henry Cabot Lodge, George Westinghouse, and Pierpont Morgan) embellished De Vinne's fine press work by having the engraved vignettes, headpieces, and historiated initials colored and highlighted with gold by a very skillful hand before sending the volumes to Boston's Harcourt Bindery. Inspired by the Arts & Crafts movement that had spread to New England, this workshop was founded in 1900 to

provide hand bookbinding services for the books produced by a burgeoning number of private presses. It remains the largest bindery in the United States exclusively devoted to fine bookbinding by hand. The English language contents here are worth noting as well. Theocritus was the greatest of pastoral poets and the model for Virgil in the writing of his "Eclogues." The "Idylls" present the world of shepherds sheltering in the shade and singing to the music of panpipes. Their songs are by no means artless, but, instead, are highly wrought compositions which often meditate on the poetic craft itself. His fellow pastoral poets Bion (third century B.C.) and Moschus (second century B.C.) write in similar strains. Bion's first idyll is his best-known work, a lament by the goddess Aphrodite for her beloved Adonis, who was slain by a wild boar; among the idylls of Moschus included here is one lamenting the death of Bion himself. Our set remains in virtually the same condition as when it left the bindery. (ST15441)

**10 (BINDINGS - HERTZBERG & SONS). HAWTHORNE, NATHANIEL. THE COMPLETE WORKS.** (Cambridge: Printed at the Riverside Press, 1883) 248 x 159 mm. (9 3/4 x 6 1/4"). **13 volumes.** Introductory notes to each volume by George Parsons Lathrop. No. 68 OF 250 COPIES of the "Riverside Edition." Restrained but attractive early 20th century brown crushed morocco by Ernst Hertzberg & Sons (stamp-signed on rear free





endpaper), covers with frame formed by pairs of plain gilt rules and a single gilt dot at each corner, raised bands, spine compartments gilt in the same design as the covers, gilt titling, turn-ins densely gilt in a palmette pattern, marbled endpapers, top edges gilt, other edges rough trimmed. All 13 volumes with frontispieces and title pages with etched vignette. A Large Paper Copy on laid paper. Title pages in red and black. Clark B-10; BAL 7643. ♦Spines faintly and evenly sunned, just a hint of wear to the tops of three spines, but A BEAUTIFUL SET, the lustrous bindings almost entirely unworn, and the text unusually clean, fresh, and bright. \$1,900

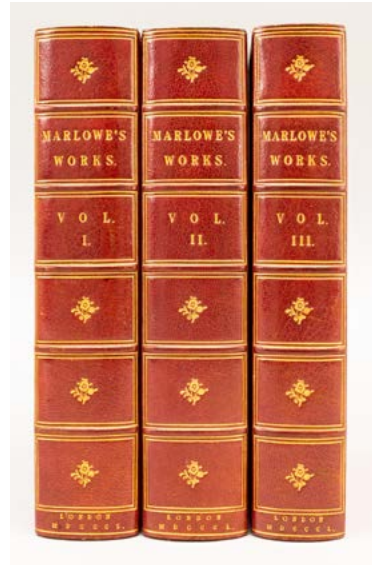
*One of the major figures in the history of literature in the United States, Nathaniel Hawthorne (1804-64) was among those who first inspired the idea of "American literature," a national literature that could take its place alongside its long-established European forebears. Probably more than any other writer of stature in 19th century America, Hawthorne combined vivid imagination with careful, structured craft. In addition to his great achievements—"The Scarlet Letter" of 1850 and "The House of Seven Gables" (1851)—our handsome edition contains all of the lesser narrative and non-fiction writings, including voluminous entries from his journals, said to contain upwards of 300,000 words. This copy has the original 12 volumes that normally make up the set, along with an additional 13th volume containing "Doctor Grimshawe's Secret," edited by Julian Hawthorne. Ernst Hertzberg, who learned to bind in his native Germany, went to work as a finisher for the Ringer bindery after immigrating to Chicago, and he eventually became a partner in the business. He also collected Napoleonic prints and documents with the goal of binding an extra-illustrated edition of William Milligan Sloane's "Life of Napoleon Bonaparte." The completed project was exhibited at the 1904 World's Fair in St. Louis, where it won top honors for bookbinding. Hertzberg sold the set to a private collector for the then-staggering sum of \$12,000, which allowed him to buy out his partner and set up his own bindery. (ST11462a-239)*

### An Elegantly Bound Copy of the Esteemed Pickering Edition of The Greatest Elizabethan Dramatist before Shakespeare

**11** (BINDINGS - HOLLOWAY). (PICKERING IMPRINT). MARLOWE, CHRISTOPHER. THE WORKS. (London: William Pickering, 1850) 207 x 140 mm. (8 1/8 x 5 3/8"). **Three volumes.** EXCELLENT CONTEMPORARY CRIMSON CRUSHED MOROCCO BY HOLLOWAY (stamp-signed on front turn-in), covers with double gilt fillet border, raised bands, spine compartments with gilt floral sprig, gilt titling, gilt-ruled turn-ins, green endpapers, top edges gilt, other edges untrimmed and MOSTLY UNOPENED. Keynes, p. 66. ♦Spines with just a

hint of dulling, leaves a shade less than bright, occasional minor foxing, otherwise a very fine set, the interior clean and fresh with generous margins, and the bindings lustrous with minimal shelf wear. **\$1,500**

*Finely bound and very little used, the present item represents what Keynes calls "a very beautiful edition," the type of aesthetically pleasing scholarly set that would have been right at home in a Victorian gentleman's library.* Although his life was cut tragically short, Christopher Marlowe (1564-93) is still considered to be one of the most important dramatic writers of the Elizabethan period; his output includes "Tamburlaine the Great," "The Tragicall History of Dr. Faustus," and "The Famous Tragedy of the Rich Jew of Malta," which are still produced with frequency today. Our printing of his works comes with notes and a life of Marlowe by Alexander Dyce (1708-1869), a frequent collaborator with Pickering and an important and scrupulously reliable literary scholar in his own right who, according to the DNB, "did much to rescue Shakespeare's precursors and contemporaries from the neglect of the eighteenth century and added considerably to the stock of knowledge of the Elizabethan stage." Pickering began in 1828 to use the familiar anchor and dolphin device employed by the Aldus family of Venetian printers in the late 15th and 16th centuries, and he had the same purpose behind his work as did his Aldine predecessors—to provide the public with well-printed texts that were nevertheless obtainable even by persons of modest means. Although we could discover very little about our binder other than that he was active in London from the early 19th century, the bindings are nonetheless tasteful and elegant in their simplicity, making them a fine addition to any shelf. (ST14850)



**12** (BINDINGS - MACÉ RUETTE). (ELZEVIER IMPRINT). OVID. OPERA. (Lugd[uni] Batavorum [Leyden]: Ex Officina Elzeviriana, 1629) 123 x 75 mm. (4 7/8 x 3"). **Three volumes.** Edited by Daniel Heinsius. First Elzevir Edition. SUPERB CONTEMPORARY RED MOROCCO, LAVISHLY GILT, BY MACÉ RUETTE, covers in the "losange et écoinçons" style with large central lozenge composed of massed small tools and pointillé scrollwork within a 16-sided frame, corners of boards with similar filigree tooling, other corners with groups of floral tools, raised bands, spine compartments with central fleuron, scrolling cornerpieces, gilt titling, turn-ins with decorative gilt roll, marbled pastedowns, all edges gilt. Housed in fine modern maroon suede clamshell boxes backed with matching calf by Bibliophilia Bern. Title page of first volume with engraved ornate frame containing a tondo portrait of Ovid at head, woodcut printer's device, and decorative initials. A few leaves printed in red and black. Willems 317; Rahir 288; Dibdin, pp. 266-67; Brunet IV, 272 ("bonne édition"); Graesse V, 70. For the binding: Bibliothèque Raphaël Esmerian, Deuxième Partie, vol. II, no. 5 (8 Dec. 1972). ♦ Four small dark patches to leather, joints and corners just faintly rubbed, text a shade less than bright, occasional small rust spots (one affecting a couple of words), other trivial imperfections, but A FINE COPY, clean and fresh internally, in tight, lustrous bindings with only very slight signs of wear. **\$9,500**



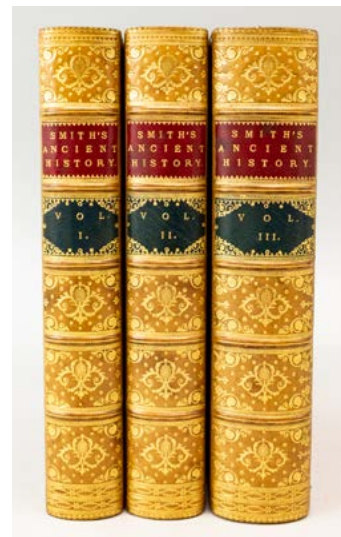
*This lovely set epitomizes early 17th century fine printing and fine binding.* According to Dibdin, our first Elzevir printing of Ovid, with a new recension by Heinsius, was "highly treasured," especially by French collectors. Among these bibliophiles was the man who likely commissioned this binding from an innovative master craftsman who was one of the best binders in Paris. According to Esmerian, the courtier, scholar, and inaugural member of the Académie Française Henri-Louis Habert de Montmort (1600-79) began collecting Elzeviers in the 1620s and having them immediately bound by Macé Ruette (1584-1644), who had established his workshop in 1606, after an eight-year apprenticeship with Dominique Salis. Ruette served as administrator of the Guild of Booksellers, Printers, and Binders from 1629-34, and was appointed

Relieur du Roi in 1629, succeeding Clovis Eve. Our binding has the "lozenge and corners" design and the filigree pointillé tooling introduced by Ruette and resurrected in the neo-gothic styles used by Thouvenin and others in the 19th century. It is the same design, employing many of the same tools and with minor variations, as lot no. 5 in volume II of the Esmerian sale at Palais Galleria, Paris, in December 1972, on a volume of Homer. The use of marbled paper for endpapers, as seen here, was another Ruette innovation; while he may not have invented the process, as originally claimed by La Caille, he was one of the



first in France to employ it. Esmerian was of the opinion that small volumes like these displayed Ruette's artistry to better advantage than quartos and folios. (ST15555)

**13 (BINDINGS - PICKERING). SMITH, PHILIP.** AN ANCIENT HISTORY FROM THE EARLIEST RECORDS TO THE FALL OF THE WESTERN EMPIRE. (London: James Walton, 1868) 223 x 140 mm. (8 3/4 x 5 1/2"). **Three volumes.** BEAUTIFUL CONTEMPORARY POLISHED CALF by B. M. Pickering (stamp-signed on verso of front free endpaper), boards with gilt floral scroll border, raised bands, spine compartments with central lozenge surrounded by stars and floral cornerpieces, red and green morocco labels, marbled edges and endpapers. With numerous fold-out maps and in-text maps. Front flyleaf with inked presentation: "Frank Wolley Dod / with / Francis Edward Dunsford's (?) / Best wishes / Eton - / Dec[ember] 13, 1872." ♦ A NEAR PERFECT COPY of this ambitious history by Smith (1817-85), covering Western Civilization from the biblical Creation through the fall of the Roman Empire in 476 A.D. **\$1,250 (ST14728d)**



### The Bradley Martin Copy in Marvelous Condition

**14 (BINDINGS - PUBLISHER'S BOARDS). UPHAM, EDWARD.** RAMESES; AN EGYPTIAN TALE: WITH HISTORICAL NOTES, OF THE ERA OF THE PHARAOHS. (London: Printed [by Thomas Davison] for G. B. Whittaker, 1824) 204 x 126 mm. (8 x 5"). **Three volumes.** Publisher's drab paper boards, paper title label on spines, edges untrimmed. Front pastedown with the bookplate of H. Bradley Martin; pencilled note on front flyleaf identifying this as the Bellew copy (see below for both). ♦ Boards with a scattering of small faint spots, negligible rubbing to joints, spine ends bumped (as always), trivial thin worm trail at inner margin of one quire, but AN EXCEPTIONALLY FINE COPY, the insubstantial bindings with nothing approaching a significant imperfection, and the text clean, fresh, and bright, and with generous margins. **\$1,600**



*This Victorian "three-decker" was issued at a time when publisher's temporary boards, intended to be replaced by a binding of the buyer's choosing, were giving way to publisher's cloth bindings that were "library-ready."* With content that is reflected in the work's title, "Ramses" is one of two "exotic" novels by bookseller and orientalist Edward Upham (1776-1834), who was known and respected for his non-fiction works on Buddhism and the history of Ceylon. A pencilled note on the front flyleaf says that this copy was once owned by the meticulous Irish collector Christopher Bellew, whose library specialized in books in original boards. Dublin bookseller M. J. MacManus was charged with selling the collection in the 1930s; in his catalogue he observed that Bellew "stored his books in specially-constructed cupboards, dust-proof and damp-proof. Many of them he did not live to read, but even those

*which he read suffered nothing in the process. . . . Here is a wide range of uncommon and attractive volumes, offered in a condition so dazzlingly fine that by their very appearance they will lend distinction to the bookshelves of the most fastidious collector." The noted collector and bibliographer of 19th century fiction Michael Sadleir was nearly propelled into ecstasy at reading the Bellew catalogue, assuring us that "it would hardly be possible to over-state the perfection of Bellew condition." Unsurprisingly, this set found its way into the library of the fastidious H. Bradley Martin (1906-88), an American bibliophile who was extraordinarily discriminating. His copy of any book will always be distinguished as having been a part of a library chosen by one of the most discerning of modern collectors. The heir to a steel fortune and a director at a leading New York investment bank, Martin was a member of the Grolier Club for 50 years and was one of the great American book collectors of the 20th century. His library of 10,000 volumes was sold at Sotheby's in nine sales that took place in 1989-90. (ST12968)*

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

**15** (BINDINGS - RIVERSIDE PRESS BINDERY). HARTE, BRET. *THE WRITINGS OF BRET HARTE [with] MERWIN, HENRY CHILDS. THE LIFE OF BRET HARTE.* (Boston and New York: Houghton, Mifflin and Company, 1896-1914) 221 x 146 mm. (8 5/8 x 5 3/4"). **21 volumes.** No. 59 of 350 COPIES of the Autograph Edition, SIGNED in the first volume BY THE AUTHOR and dated September 1896. HANDSOME DARK BROWN CRUSHED MOROCCO, GILT, FROM THE BINDERY OF THE RIVERSIDE PRESS (stamp-signed on verso of front free endpaper), covers with gilt fillet frame and large floral wreath at center, raised bands, spines gilt in compartments with Tudor rose centerpiece, gilt lettering, LIGHT GREEN MOROCCO DOUBLURES with pretty gilt frame, green watered silk endleaves, top edge gilt, other edges untrimmed, three volumes UNOPENED. "Writings" with title page vignettes and 134 PLATES, including 20 color frontispieces, portrait of the author, and 113 photogravure plates printed on India paper and mounted on heavy stock, at least one plate in each volume SIGNED in pencil by the artists, who include Frederic Remington, Charles Russell, M. J. Burns, Seymour M. Stone, Frederick McCormick, and Alice Barber Stephens; "Life" with frontispiece portrait and 16 plates. BAL 7384; BAL 7408. ♦A touch of sunning to spines, but A SUPERB SET inside and out, with only the most trivial imperfections. \$11,000

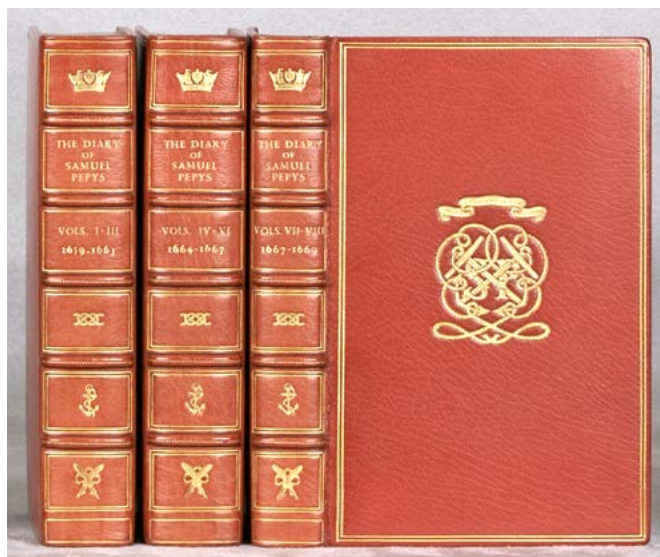


*Offered here in an expansive deluxe edition in sumptuous bindings, this is a collection of works by a premier chronicler of the American West and the California Gold Rush, a writer whose vivid and romantic depictions did much to contribute to the region's allure.* According to Day, "Harte's West is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



**16** (BINDINGS - SANGORSKI & SUTCLIFFE). PEPYS, SAMUEL. *THE DIARY*. (London: G. Bell and Sons Ltd., 1924) 187 x 121 mm. (7 3/8 x 4 3/4"). **Eight volumes bound in three.** Transcribed by the late Rev. Mynors Bright, M.A., from the shorthand manuscript in the Pepysian Library, Magdalene College, Cambridge. Edited with additions by Henry B. Wheatley FINE CONTEMPORARY TERRA COTTA CRUSHED MOROCCO BY SANGORSKI & SUTCLIFFE (signed on front turn-ins), double gilt fillet border on covers, upper covers with gilt insignia incorporating the initials "S P," crossed anchors, and looping ropes with Pepys' (misspelled) motto in Latin on a ribbon above it, raised bands, spines gilt in double-ruled compartments with central ornament of either a crown, a sailor's knot, an anchor, or crossed quills, turn-ins ruled in gilt, marbled endpapers, all edges gilt. With frontispiece portrait of the author. ♦ Spines lightly and uniformly sunned toward pink, otherwise AN EXTREMELY PLEASING SET IN BEAUTIFUL CONDITION inside and out. \$950

*Pepys' diary is available in various editions; the chief value of the present printing is that it is done on India paper, allowing the full substantial text to be contained in a very manageable space. And the compactness of this edition is here very much enhanced by the bindings, made with high quality morocco and expertly finished. (The Sangorski Latinist has, however, fallen short of perfection: Pepys chose as his personal motto "mens cujusque is est quisque," or "what a man's mind is, that is what he is," but here the first word is unfortunately spelled "mons," Latin for "mountain.") (ST11462a-118)*



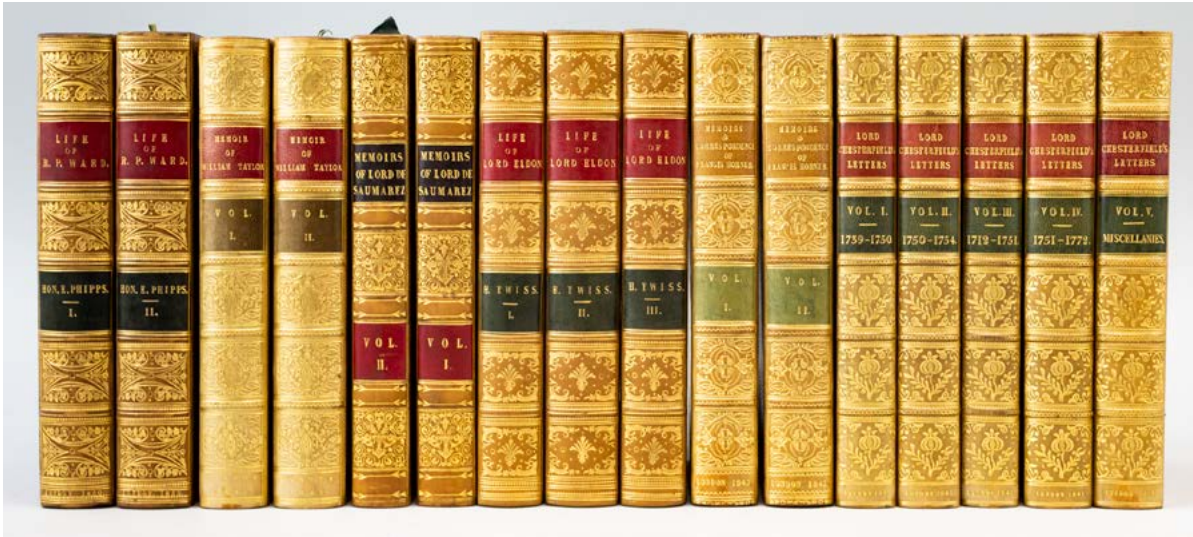
*The following three items come from the library of Edward Nicholas Hurt (1795-1867) of Lincoln's Inn, a childless lawyer whose books were so precious to him that they made up more than one-third of the many bequests in his will. We can say that in the 40 years we have sold books, we have never handled a sizable group of antiquarian volumes from a single source in better condition than these. Most of the books appear to have been largely undisturbed except for the insertion of a bookplate, and the more decorative volumes approach being spectacular, gleaming and virtually unworn just as they were 150-200 years ago.*

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



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

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



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

- 1) **(DE SAUMAREZ, JAMES). ROSS, JOHN.** "MEMOIRS AND CORRESPONDENCE OF ADMIRAL LORD DE SAUMAREZ." (1838) *Two volumes. Polished calf.*
- 2) **(ELDON, JOHN, LORD CHANCELLOR). TWISS, HORACE.** "THE PUBLIC AND PRIVATE LIFE OF LORD CHANCELLOR ELDON." (1844) *Three volumes. Polished calf.*
- 3) **HORNER, FRANCIS.** "MEMOIRS AND CORRESPONDENCE OF FRANCIS HORNER, M. P." (1843) *Two volumes. Tree calf.*
- 4) **STANHOPE, PHILIP DORMER.** "THE LETTERS OF PHILIP DORMER STANHOPE, EARL OF CHESTERFIELD." (1845; 1853) *Five volumes. Tree calf.*
- 5) **TAYLOR, WILLIAM.** "THE LIFE AND WRITINGS OF THE LATE WILLIAM TAYLOR OF NORWICH." (1843) *Two volumes. Tree calf.*
- 6) **(WARD, ROBERT PLUMER). PHIPPS, EDMUND.** "MEMOIRS OF THE POLITICAL AND LITERARY LIFE OF ROBERT PLUMER WARD, ESQ." (1850) *Two volumes. Polished calf.* (ST14728e)

**19** (BINDINGS - TREE CALF). **A COLLECTION OF SIX WORKS OF BRITISH AND AMERICAN HISTORY AND BIOGRAPHY.** (London: Longman, Rees, Orme, Brown & Green [and their successors], 1829-51) 170 x 100 mm. (6 3/4 x 4"). **27 volumes.** IMMACULATE CONTEMPORARY POLISHED TREE CALF, raised bands, spine compartments densely gilt in varying designs, red and green morocco labels, marbled endpapers and edges. Engraved title pages with vignettes or portraits. With bookplate of Edward Nicholas Hurt on front pastedown. ♦ IN ALMOST SPECTACULAR CONDITION, with no signs of use. **\$6,500**





Uniform in size and making an impressive appearance on the shelf, the finely bound titles here are:

- 1) **CROWE, EYRE EVANS.** *HISTORY OF FRANCE.* (1830-31) Three volumes.
- 2) **FERGUS, HENRY.** *HISTORY OF THE WESTERN WORLD: THE UNITED STATES.* (1830-32) Two volumes.
- 3) **FORSTER, JOHN.** *STATESMEN OF THE COMMONWEALTH OF ENGLAND.* (1851) Five volumes.
- 4) **MACKINTOSH, SIR JAMES.** **WILLIAM WALLACE** and **ROBERT BELL.** *HISTORY OF ENGLAND.* (1830-ca. 1845) Nine volumes (of 10).
- 5) **MACKINTOSH, SIR JAMES.** *LIVES OF EMINENT BRITISH STATESMEN, vol. I.* (1831) [with] **COURTENAY, THOMAS.** *LIVES OF EMINENT BRITISH STATESMEN, vol. V.* (1839) Two volumes (of seven).
- 6) **MOORE, THOMAS.** *HISTORY OF IRELAND.* (1835-45) Four volumes.
- 7) **SCOTT, SIR WALTER.** *HISTORY OF SCOTLAND.* (1829-30) Two volumes. (ST14727a)

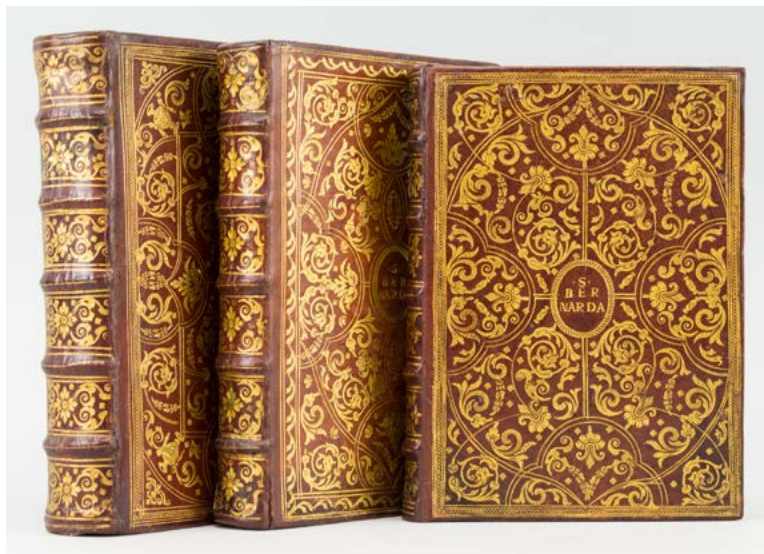
Apparently Bound for a Nun from the Celebrated House of Balbi,  
And Later Owned by Baron Landau

**20** (BINDINGS - VENETIAN). **MARCOS DE LISBOA.** *CRONICHE DE GLI ORDINI INSTITVITI DAL P. S. FRANCESCO . . . PARTE PRIMA; DELLE CRONICHE . . . PARTE SECONDA; DELLE CRONICHE . . . PARTE TERZA.* (Venice: Paulo Ugolino, 1597; Giolito, 1598; Erasmo Viotti, 1597) Vol. I: 205 x 147 mm. (8 x 5 3/4"); Vols. II & III: 215 x 153 mm. (8 1/2 x 6"). **Three volumes.** FIRST EDITIONS. BEAUTIFUL CONTEMPORARY VENETIAN RED MOROCCO, all boards heavily gilt with intricate acanthus leaves surrounding a central oval inscribed "S. BERNARDA" on the upper and "BALBI" on the lower covers, the larger two volumes incorporating bee and vase tools into the design; raised bands with densely gilt compartments, all edges gilt and gauffered. Each volume with a few woodcut initials and headpieces, title pages with printers' devices, volumes II & III with full page woodcuts following preliminary leaves. Front pastedown of each volume with the bookplates of the Vicomte de Cossette and Baron Horace de Landau. ♦ Volume II with one-inch crack to the lower joint, other trivial signs of use to the leather, the text with occasional negligible blemishes, light dampstaining to the lower corners of each volume (darker on the preliminary and final leaves and affecting a little more of the page in volume I); not perfect, but all of the defects minor, and in general A FINE SET, the elaborately gilt bindings remarkably lustrous, and the leaves quite clean throughout. **\$9,500**

*While the highly ornate and animated decoration of these volumes is an instant source of delight for the eye, we are also fortunate to find here a very good state of preservation and a distinguished provenance, along with a text that provides a significant monastic history.*

Almost certainly executed in Venice at the end of the 16th century, the bindings obviously make up a three-volume set, but the decoration is slightly different from one volume to the next. The central, unifying oval on each cover marks them as having belonged to an "S. Bernarda Balbi." Since the "S" quite possibly stands for "Suora," the Italian word for a religious "sister," we are presented with the intriguing possibility that this set may have originally belonged to a nun. Although we could find no record of a Sister Bernarda, the Balbi name is instantly recognizable as belonging to an ancient and very wealthy Venetian family (the Palazzo Balbi was erected on the Canal Grande of Venice in 1582 and still stands today).

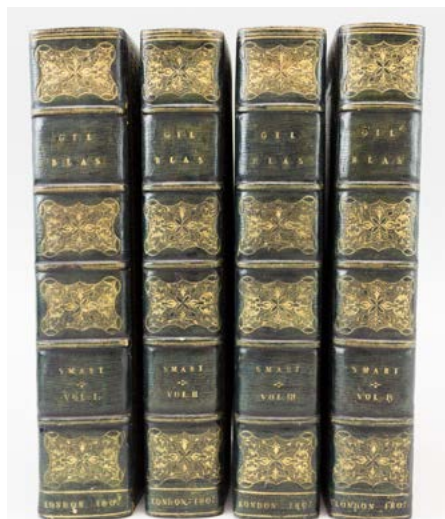
The text consists of three separately published works that together form a three-volume history of the Franciscan Order by the Portuguese Bishop and historian, Marcos de Lisboa. In the third volume, gathering Nn has been incorrectly imposed, and there seems to be a page that was never printed, but other copies, like the one examined at the Biblioteca Classense in Ravenna, have the same problem. The favorable condition of the bindings suggests that these volumes have been well looked after over the years. Other than the Balbis, we know that they have passed through the collections of at least two other distinguished owners, most notably the famous bibliophile and representative of the Rothschild banking house, Baron Horace de Landau (1824-1903). Baron Landau had an outstanding collection, featuring much early printing as well as many important illustrated works and luxurious illuminated manuscripts; his library was disposed of through a number of sales in the late 1940s. (ST13559a)



### A Handsome Extra-Illustrated Set Bound by Welcher

**21 (BINDINGS - WELCHER). LE SAGE, ALAIN RENÉ. THE ADVENTURES OF GIL BLAS OF SANTILLANA.** (London: Printed for Richard Phillips, 1807) 203 x 121 mm. (8 x 4 3/4"). **Four volumes.** Translated by Martin Smart. EXTREMELY PLEASING CONTEMPORARY DEEP BLUE STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY SAMUEL WELCHER (with his ticket on verso of front endpaper), covers bordered in gilt with triple rules and framed with wide palmette roll, inside of which is a rule with small ring and floral tools at corners; raised bands, spines ornately gilt in lobed compartments featuring stippled ground, quatrefoil centerpiece with delicate foliate sprays at sides and fleurons at ends, turn-ins gilt with single rule and fleuron and ring tools at corners, all edges gilt. WITH 160 ENGRAVINGS, comprised of 100 copperplates by Warner, Tomlinson, and others, and EXTRA-ILLUSTRATED with 60 plates by Conrad Martin Metz. Front pastedowns with armorial bookplate of H.

Holland Edwards, Pennant Ereithlyn, North Wales. Lowndes II, 1343; Graesse IV, 174. ♦Front joints just a little flaked, backstrips slightly sunned, covers with minor variation in color, several plates a little foxed (generally only in margins and more frequently on added plates), one leaf with light ink stain in lower margin, light dampstain in margin at head of one plate, isolated very minor marginal soiling, but A VERY PLEASING SET, the decorative bindings very well preserved, and internally clean, fresh, and bright. **\$1,250**



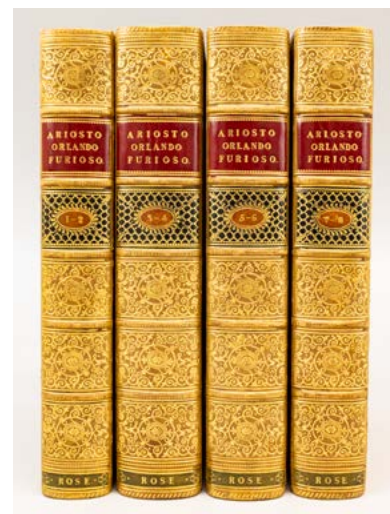
*Staggemeier and Welcher were in partnership in London from about 1799 to 1810, and their bindings are normally found signed with both of their names, rather than with one name or the other, as in the present case. Like Kalthoerber and other immigrant German members of their trade, the two came to England to satisfy the fashionable need among gentry and nobility for elegant bindings, and "in their heyday Staggemeier and Welcher were one of the most prolific workshops producing 'extra' quality work in London." (Maggs Catalogue 1212) They were known for bindings with typically tasteful and often elaborate gilt decoration, and they were among the very best*



at producing these highly finished volumes. Howe gives evidence that at various times Staggemeier and Welcher worked together and separately at 11 and 12 Villiers Street. The assumption is that even when they were in partnership, each of the binders did at least some work of his own, but bindings signed by one of them are much scarcer than those signed by both. The illustrations in our volume are a source of interest in that the 60 by Metz depict scenes from the text that are also shown in corresponding plates by the other artists, though with a style that is dramatically different. In the engravings by Metz, there are settings with larger, more prominent figures whose dimpled knees and large round faces lend an air of comic farce to the scenes. This is perhaps more in keeping with the picaresque quality of the novel than the refined, cool, and professional engravings of the other artists, who have produced rather small figures that seem to be dwarfed by oversized settings. Le Sage (1668-1747) began his literary career translating Spanish works and thus came to appreciate the form, pioneered in Spain, of the picaresque novel, recounting the adventures of a likable rogue and satirizing the foibles of the times. In middle age, he turned to creating his own theatrical works and novels, and his acknowledged masterpiece is "Gil Blas." The story is set in Spain, and the feckless hero suffers many adventures and essays several careers (physician, courtier) before he learns compassion and achieves tranquility in a countrified life. For another copy of this work, see item #71, below. (ST10577)

**22** (BINDINGS - WHITE). **ARIOSTO, LUDOVICO.** THE ORLANDO FURIOSO TRANSLATED INTO ENGLISH VERSE. (London: John Murray, 1823-31) 200 x 120 mm. (7 7/8 x 4 3/4"). **Eight volumes bound in four.** Translated and annotated by William Stewart Rose. LOVELY CONTEMPORARY POLISHED CALF, GILT, BY WHITE (stamp-signed on verso of front free endpaper), covers with gilt-rule border, raised bands, spines richly gilt in compartments with central patera surrounded by curling flourishes, one red label with gilt lettering and one black label gilt in a latticed pattern, an oval inlay at center with volume numbers, marbled endpapers and edges. ♦ A little spotting to covers, extremities slightly rubbed, two boards with a couple of tiny nicks (one with a small indentation), otherwise a very fine set, clean, fresh, and bright internally with few signs of use, in attractive bindings that make a glittering display on the shelf. **\$1,100**

*Beautifully bound and issued over the course of nine years by an eminent London publisher, this is an early 19th century edition of the great sprawling romantic epic by Ariosto (1474-1533), 50,000 lines long, 26 years in the making and refining, and one of the most influential works of literature ever produced.* Among those writers indebted to Ariosto are Tasso, Cervantes, Spenser, Shakespeare, Milton, Byron, and Shelley. The verse translation here was the magnum opus of poet and translator William Stewart Rose (1775-1843), in which he was encouraged by his friend Sir Walter Scott. In the mistaken belief that Rose was the poet responsible for the popular "Beppo"—in fact written by Rose's friend and fellow expatriate in Italy, Lord Byron—publisher John Murray paid the author the enormous advance of £2,000 for this translation, which he had already been working on for some time. If he was not the fastest worker in the world—as the nine-year publication span indicates—Rose did give value for the money, providing annotations, a list of "Dramatis Personae," and a general index that are most useful to the reader. The former owners of the present set seem to have taken no advantage of its many benefits, and it appears to have remained, virtually untouched, on the shelf, consequently changing little since the days its most attractive bindings graced a Victorian gentleman's library. The binder's stamp in our volumes indicates an address at 24 Pall Mall, London; Ramsden lists a J. White at that address in "London Book Binders 1780-1840." White was apparently no longer in business by 1837, as that name and address are not among the businesses listed in Packer's "Bookbinders of Victorian London." Ramsden notes that White used a drawer handle tool imitating that of 17th century binder Samuel Mearne, so he clearly had some knowledge of binding history and had studied masters of the craft. He was an excellent artisan, as our binding, with its fine, smooth calf and especially lovely spines, attests. (ST14857)



### Extraordinarily Fine Set in Period Morocco of the 1817 Collected Works of Byron

**23** (BINDINGS - FINELY BOUND SETS). **BYRON, GEORGE GORDON, LORD.** WORKS. (London: John Murray, 1817) 171 x 108 mm. (6 3/4 x 4 1/4"). **Five volumes.** First Collected Edition in five volumes (see below). VERY ATTRACTIVE CONTEMPORARY DARK BLUE STRAIGHT-GRAIN MOROCCO, DECORATED IN GILT AND BLIND, covers with thick and thin gilt rule border, blind-tooled palmette frame and large blind-stamped arabesque centerpiece, raised bands, spine panels with gilt lyre on top of crossed trumpets, gilt titling and turn-ins, all edges gilt. With 11 engraved plates illustrating scenes from the poems. Ashley Library IX, 46. ♦ A hint

of foxing to engraved material, otherwise only trivial imperfections—AN ATTRACTIVELY BOUND SET IN ESPECIALLY FINE CONDITION, the bindings unusually lustrous, and the text showing almost no signs of use. \$2,500

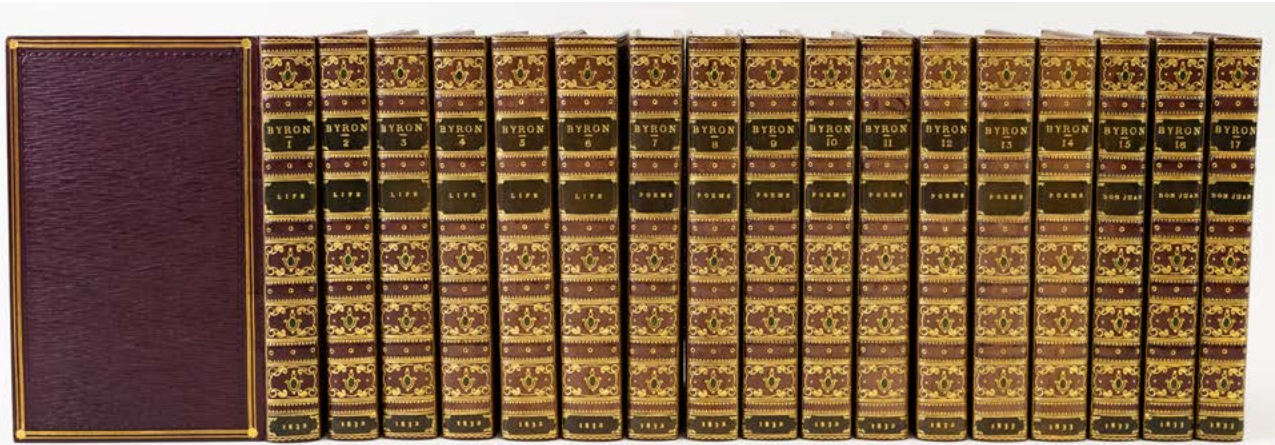


*This is a finely bound and apparently unread first collected edition of Byron's works, published just ten years after his first volume of poetry was printed.*

*It contains the first two cantos of "Childe Harold's Pilgrimage" (completed in 1818), and includes what DNB calls "the sequence of remarkable narratives that began with 'The Giaour' and 'The Bride of Abydos' (1813) and*

*culminated with 'Parisina' and 'The Siege of Corinth' (1815). These were the works that defined and perfected the Byronic hero, whose initial incarnation was Childe Harold. Brooding throughout nineteenth-century European literature, the Byronic figure—usually an aristocrat—embodied a culturally alienated anti-hero, bearing within a dark secret that seemed as threatening to others as to himself." In addition to the works mentioned above, we find here "The Corsair," "Lara," "Ode to Napoleon Bonaparte," "Hebrew Melodies," and 46 shorter verses. (ST12339)*

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



*This is a fine, beautifully bound first edition of Byron's complete works, including his letters and journals, as well as the sympathetic biography written by his friend and literary executor Thomas Moore. DNB admires "the skill with which Moore constructed his portrait" and proclaims his biography "indispensable for students of Byron." (The memoir Byron had entrusted to Moore for publication after his death was determined to be too scandalous to see print and was burned in the presence of Lady Byron and others.) Day notes "the vigor and movement in Byron's letters, a compelling rhythmic prose that sweeps and punches. The man becomes blazingly alive in these incisive and driving letters." And of course, our set contains all of his ground-breaking poetry, the most famous in English after Shakespeare. As Day observed, "he gripped the soul of Western society as no other literary man ever has." John Murray paid £15,000 for the poet's copyrights, and Byron editions became a*



staple of the firm's output for a considerable number of years. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. A family-run business until 1947, the Zaehnsdorf bindery continued to produce consistently attractive, tasteful, and innovative designs executed with unflinching skill. (ST15124)

**25 (BINDINGS - FINELY BOUND SETS). (DEFOE, DANIEL). WILSON, WALTER.** MEMOIRS OF THE LIFE AND TIMES OF DANIEL DEFOE: CONTAINING A REVIEW OF HIS WRITINGS, AND HIS OPINIONS UPON A VARIETY OF IMPORTANT MATTERS, CIVIL AND ECCLESIASTICAL. (London: Hurst, Chance, and Co., 1830) 223 x 135 mm. (8 3/4 x 5 1/2"). **Three volumes.** BEAUTIFUL CONTEMPORARY TREE CALF, covers with gilt floral scroll border, raised bands, spine gilt in compartments with central floral vase surrounded by circles, stars and floral cornerpieces, faded red and green morocco labels. Frontispiece portrait of Defoe by R. Graves. With bookplate of Edward Nicholas Hurt on front pastedown. ♦Spines lightly sunned, extremities gently rubbed, corner of one leaf repaired, otherwise A VERY FINE COPY of this life of the trailblazing English novelist, from the library of a collector whose books were elegantly bound but apparently never read. **\$600** (ST14729a)



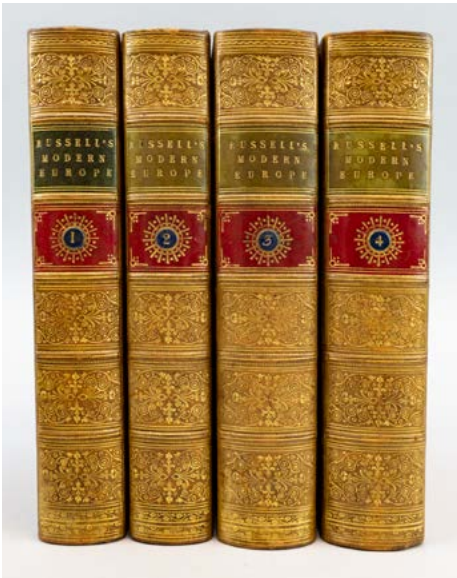
**26 (BINDINGS - FINELY BOUND SETS). (HISTORY - ANCIENT). HEEREN, ARNOLD HERMANN LUDWIG.** HISTORICAL RESEARCHES INTO THE POLITICS, INTERCOURSE, AND TRADE OF THE CARTHAGINIANS, ETHIOPIANS, AND EGYPTIANS. [with] HISTORICAL RESEARCHES INTO THE POLITICS, INTERCOURSE AND TRADE OF THE PRINCIPAL NATIONS OF ANTIQUITY. (Oxford: D. A. Talboys, 1838, 1846) 223 x 137 mm. (8 3/4 x 5 1/2"). **Four volumes.** Translated from the German by David Talboys. Second Edition. Pleasing bindings of contemporary polished calf, raised bands, spine compartments attractively gilt, red or green morocco labels, marbled endpapers and edges. With folding maps and temple plan, and several engraved plates. ♦Joints a bit darkened, bindings with a few other trivial defects, one map slightly foxed, otherwise clean and bright internally, and very nearly fine overall; a most attractive set on the shelf of these political and economic histories of the ancient world, by the German scholar Heeren (1760-1842), accounts "that materially aided the study of history in England," (DNB), offered here in the English version by Oxford historian David Talboys (1789-1840). **\$1,250** (ST14726e)

**27 (BINDINGS - FINELY BOUND SETS). (HISTORY - ANCIENT). ROLLIN, CHARLES.** THE ANCIENT HISTORY OF THE EGYPTIANS, CARTHAGINIANS, ASSYRIANS, BABYLONIANS, MEDES, AND PERSIANS, MACEDONIANS AND GRECIANS. (Parma: Stamperia Ducale, 1816) 217 x 135 mm. (8 1/2 x 5 1/4). Complete. (Two preliminary leaves of volume VII are bound in the middle of preliminary leaves for Volume II.) **Eight volumes.** Translated from the French. 13th Edition, revised, corrected and illustrated with a set of maps. Very attractive contemporary polished calf, cover bordered with gilt rule and decorative blind rolls, raised bands, spine panels with blind-stamped lozenge, two burgundy morocco labels, marbled edges and endpapers. A total of 17 engraved folding maps and views, plus two engraved plates: one a frontispiece portrait in the first volume and the other a scientific scene in the sixth volume. ♦One leaf with neatly repaired five-inch arching tear into text (slight displacement, but no loss of letters), intermittent pale foxing (endpapers a bit more foxed, and isolated cases elsewhere of something beyond trivial), other inconsequential defects, but printed on bright paper, and still very clean and generally pleasing



internally. A few trivial marks on covers, but the original bindings lustrous and virtually unworn. **\$1,500**

*Making a very fine appearance on the shelf, this is a handsomely bound set of Rollin's classic historical survey of ancient civilizations.* A former rector of the University of Paris, where he reinstated the study of Greek, Charles Rollin (1661-1741) was barred from teaching by his Jansenist religious beliefs, and turned to writing. His enduringly popular "Ancient History" was originally published in Paris in multiple volumes between 1730 and 1738, and was soon translated into German, Italian, and English. The maps of the region at various periods and of the known world of the ancients are here finely rendered and very well preserved. (ST12752)

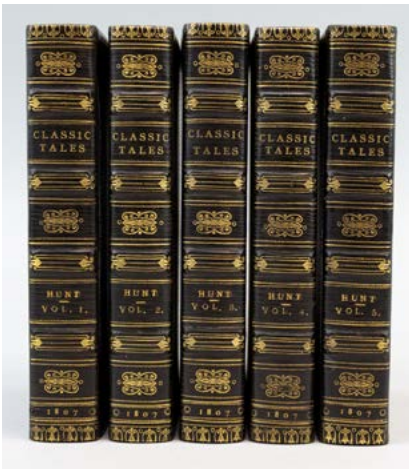


**28** (BINDINGS - FINELY BOUND SETS). (HISTORY - EUROPEAN). **RUSSELL, WILLIAM.** *THE HISTORY OF MODERN EUROPE WITH AN ACCOUNT OF THE DECLINE AND FALL OF THE ROMAN EMPIRE; AND A VIEW OF THE PROGRESS OF SOCIETY FROM THE RISE OF THE MODERN KINGDOM TO THE PEACE OF PARIS IN 1763; IN A SERIES OF LETTERS FROM A NOBLEMAN TO HIS SON.* (London: Longman, Brown & Co. et al., 1850) 223 x 140 mm. (8 3/4 x 5 1/2"). **Four volumes.** "A New Edition, Continued to the Present Time." EXTREMELY ATTRACTIVE CONTEMPORARY CALF, boards with small floral cornerpieces and double gilt rules, raised bands, spines gilt in scrolling design, red and green morocco labels, marbled edges and endpapers. ♦A little crackling to spines, but AN ESPECIALLY FINE SET of this epistolary history of Western Europe, little changed from the days it graced the library of the Victorian gentleman who owned it originally. **\$550** (ST14726g)

**29** (BINDINGS - FINELY BOUND SETS). **HUME, DAVID.** *THE HISTORY OF ENGLAND FROM THE INVASION OF JULIUS CAESAR TO THE REVOLUTION IN 1688.* [with] **SMOLLETT, TOBIAS.** *THE HISTORY OF ENGLAND, FROM THE REVOLUTION TO THE DEATH OF GEORGE II.* (London: Cadell and Davies, 1812; T. Cadell, 1830) 218 x 135 mm. (8 1/2 x 5 1/4"). **12 volumes.** Excellent contemporary polished or sprinkled calf, raised bands, spines uniformly gilt with floral sprig centerpiece, tan and green morocco labels. With frontispiece portraits of Hume and Smollett. Front pastedown with bookplate of Edward Nicholas Hurt. ♦Very slight wear and fading to the bindings, but an internally pristine copy of "the first significant study to embrace all of English history and the first broad historical survey in English that properly rates as a work of literature." (Day) **\$1,900** (ST14726a)







**30** (BINDINGS - FINELY BOUND SETS). HUNT, [LEIGH]. CLASSIC TALES. (London: John Hunt and Carew Reynell, 1807) 153 x 98 mm. (6 x 3 3/4"). **Five volumes.** EXTREMELY PRETTY 19TH CENTURY BLUE-GREEN STRAIGHT-GRAIN MOROCCO, covers with a beaded gilt and blind fleuron border, wide raised bands with, and flanked by, plain and stippled gilt rules, compartments with complex horizontal gilt decoration, all edges gilt. A vignette on each title page, plus 15 engraved plates. ♦A touch of fading to the spines, but the bindings otherwise in very fine condition, with virtually no signs of wear. Occasional minor browning or spotting, but generally fresh and very clean internally. **\$650**

*A voluminous writer, Leigh Hunt (1784-1859) was a lesser Romantic poet surrounded by a circle of illustrious friends, among them Shelley and Keats, whom he introduced to each other. He operated a number of radical newspapers and*

*became a martyr in the eyes of young liberals when he was imprisoned for attacks on the Prince Regent. At the same time, Dickens in "Bleak House" caricatured Hunt as a selfish, sentimental aesthete in the portrayal of the character Harold Skimpole. In any case, Hunt was a notable essayist and critic, and his abilities as such are clearly seen in the present handsomely bound collection of accounts relating to Johnson, Goldsmith, Voltaire, Sterne, Marmontel, Henry Mackenzie, John Hawkesworth, and Henry Brooke. The text here comprises excerpts from the fiction of these literary figures, each prefaced by Hunt's essay of literary criticism relating to the writer. (ST12874)*

Both Johnson's Works and Boswell's Life in 15 Very Handsome and Substantial Volumes

**31** (BINDINGS - FINELY BOUND SETS). JOHNSON, SAMUEL. THE WORKS OF SAMUEL JOHNSON, LL.D. [with] BOSWELL, JAMES. LIFE OF JOHNSON. (Oxford: Printed for William Pickering, London, and Talboys and Wheeler, Oxford, 1825-26) 251 x 152 mm. (9 7/8 x 6"). **15 volumes.** Edited by Francis Pearson Walesby. VERY HANDSOME MAROON PEBBLE-GRAIN MOROCCO, LAVISHLY GILT, covers with an intricate frame comprised of three blind and six gilt fillets, the latter flanking an elegant string of gilt floral sprays, mandorlas, coils, and rosette cornerpieces, the large central panel further defined by ornamental cornerpieces connected by a gilt rule; spines lavishly gilt in compartments with central floral bouquet surrounded by swirling vines, leaves, and many small tools, turn-ins with triple gilt fillet, marbled endpapers, all edges gilt. With frontispiece portraits of Johnson and Boswell and three folding facsimiles of Johnson's writing. A Large Paper Copy. "Works": Courtney & Smith, pp. 166-67; Fleeman 87.3W/22a (vols. I-IX) and 87.3W/1.2/1a (vols. X-XI); Keynes, p. 62; Brunet III, 551; Graesse III, 471; Lowndes II, 1217-18. "Life": Keynes, p. 43; Pottle 90. ♦Just a hint of rubbing to extremities, but the remarkably pleasing bindings essentially unworn and extremely lustrous. Two leaves with small closed tears, perhaps half a dozen pages per volume with a pinpoint fox mark in the margin, one page with a small stain, but a beautiful copy internally, unusually clean, fresh, and smooth, and with expansive margins. AN ESPECIALLY ATTRACTIVE SET. **\$3,900**





*This is a highly praised edition of the life and works of Samuel Johnson, our Large Paper Copy with stately margins that complement the luxurious bindings, pleasing to the eye and to the touch.* Although William Pickering began his legendary publishing career in 1820, it wasn't until 1825, after a move to larger premises, that he began to produce substantial numbers of high-quality editions. In the latter year, Pickering began his association with the Oxford firm of Talboys and Wheeler, and with this association began the series of books known collectively as the Oxford English Classics. According to Keynes, "these handsome volumes were produced at the printing offices of the Oxford partners, but their general design shows clear signs of Pickering's predominating influence. The books are large octavos, well printed on ribbed paper with a fine Oxford device on the title pages." Keynes says that our 11-volume edition of Johnson and the four-volume Boswell's Johnson issued in 1826 "are the most valuable of the series," and singles out this edition of the "Life" for "special merit." Brunet calls the collection of Johnson's works "one of the best, and the most complete to this time." The editor, Francis Pearson Walesby (1798-1858), was an Oxford professor. Although the title page of the first volume announces that the set will consist of nine volumes, a 10th and 11th were added, of "Parliamentary Debates." These are Parliamentary reports which Johnson began to make at the age of 32 for the "Gentleman's Magazine." For an extra-illustrated edition of Boswell's "Life," see item #51, below. For a Large Paper Copy of the version edited by Augustine Birrell, see item #39. (ST12344)

## Two Gilt-Decorated Morocco Sets with Morocco Doublures

**32 (BINDINGS - FINELY BOUND SETS). LAMB, CHARLES. THE LIFE AND WORKS OF CHARLES LAMB.** (Boston: R. H. Hinckley Company, [ca. 1900]) 240 x 150 mm. (9 3/8 x 5 7/8"). **12 volumes.** Edmonton Edition. No. 56 OF 100 COPIES on Japanese vellum. HANDSOME DARK PURPLE CRUSHED MOROCCO, GILT, triple gilt-ruled border with sprays of flowers in each corner and along the sides, raised bands, compartments with gilt lettering and tooling, top edge gilt, RED MOROCCO DOUBLURES bordered in purple border, featuring several gilt rules and scrolling gilt tools in panel corners, red watered silk endpapers. With portrait frontispieces and numerous gravure plates. Limitation statement of first volume with the initials of the printer, D. B. Updike of the Merrymount Press; flyleaf of each volume with morocco ex-libris of Francis Kettaneh. ♦Extremities with the occasional tiny nick, spines slightly sunned, covers with a few negligible scratches, a few pages with light thumbing in the margins, but all of these blemishes trivial. A FINE SET INSIDE AND OUT. **\$2,500**



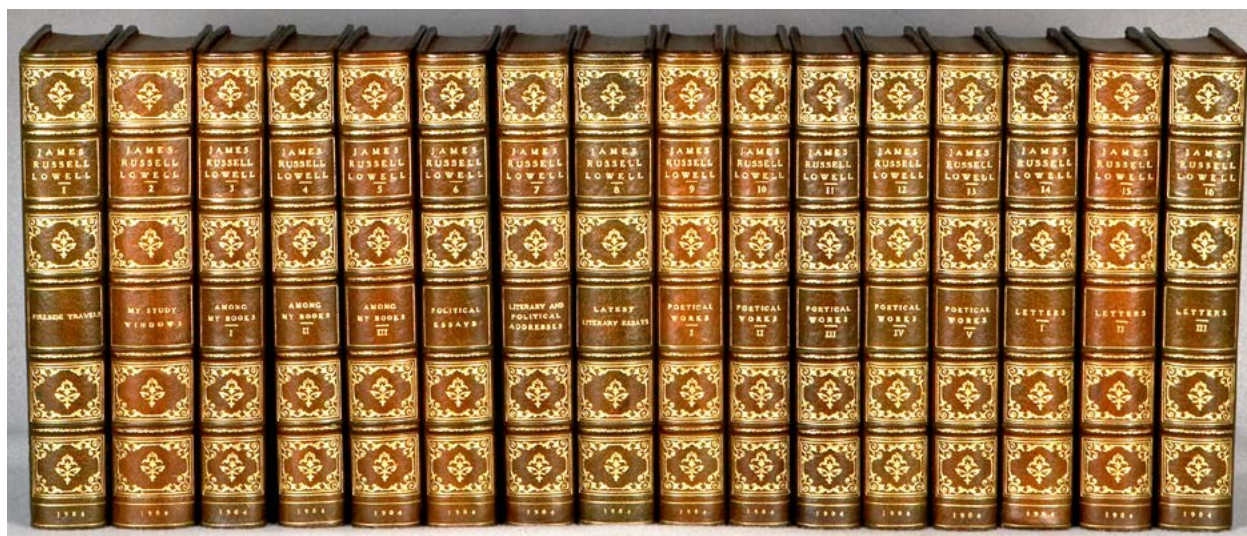
*This finely bound, finely printed, and strictly limited set includes the biography, prose, letters, essays, and poetry of "the prince of English essayists."* According to Day, Charles Lamb contributed to the essay form by concentrating on feeling (rather than thought), by projecting a fuller sense of self into the work, and by imbuing his text with a poetic or lyrical quality. Lamb was also an accomplished poet, writing in both rhyming and blank verse, as well as a friend to many of the leading literary figures of the Romantic period—his correspondents include Wordsworth, Southey, Hazlitt, and Coleridge, whom he had known since childhood. Lamb's letters, by turns witty and meditative, reveal a life of intense reading and writing at a time when British literature was undergoing a radical transformation. Charles Lamb (1775-1834) was educated at Christ's Hospital and at 17 joined the East India House, where he worked from 1792-1825. In 1796, Lamb's sister Mary stabbed and killed their mother with scissors in a fit of insanity. Charles took on her care as well as serving as sole support for a dying aunt and a prematurely senile father. Nonetheless, Lamb and his sister were devoted to one another and lived long and productive lives, publishing



together the wildly popular "Tales from Shakespeare" (1807) and "Mrs. Leicester's School" (1809), both of which are included here. Though unsigned, the bindings are extremely attractive and fittingly luxurious for the limited-edition contents—the thick gilt tooling, luxurious doublures, and red silk endpapers housing tactilely pleasing Japanese vellum make this set a delight both to have and to hold. (ST14309)

## 16 Mostly Unopened Volumes with Much Shelf Appeal

**33** (BINDINGS - FINELY BOUND SETS). **LOWELL, JAMES RUSSELL.** *THE COMPLETE WRITINGS.* (Cambridge, Massachusetts: Riverside Press, 1904) 222 x 146 mm. (8 3/4 x 5 3/4"). **16 volumes.** Last three volumes (containing "Letters") edited by Charles Eliot Norton. "Edition de Luxe." ONE OF 1,000 COPIES. VERY HANDSOME DARK GREEN MOROCCO, EXTRAVAGANTLY GILT, covers with a wavy gilt border and charming floral ornaments at corners, central panel (with square-notched corners) formed by six parallel gilt lines; raised bands, spine compartments attractively gilt with scrolling flowers and foliage enclosing a floral fleuron centerpiece, wide turn-ins with elaborate gilt decoration featuring many large and small roses and leaves on stylized lattice work, the turn-ins enclosing SCARLET-COLORED POLISHED MOROCCO DOUBLURES, crimson watered silk free endleaves, top edge gilt, other edges rough trimmed, MOSTLY UNOPENED (six of the volumes entirely unopened, and all but one of the others largely so). With 80 mounted photogravure illustrations on India paper (including frontispieces, one double plate, and one plate with four portraits). Original tissue guards. ♦ Joints of volume I with a hint of wear, (a half dozen other joints with very slight rubbing), spines evenly sunned to an attractive olive brown (though a handful of spines a bit lighter than the others), one small cover scuff, two leaves roughly opened (with no serious consequences), other isolated trivial imperfections, but a nearly fine set in quite attractive bindings, the leather lustrous, and the (mostly unopened) text essentially undisturbed. **\$1,900**

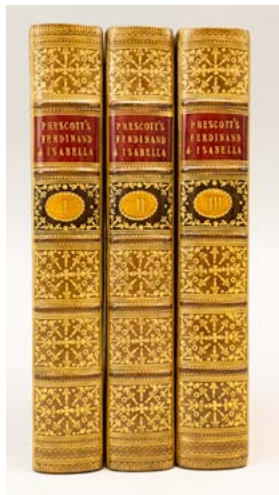
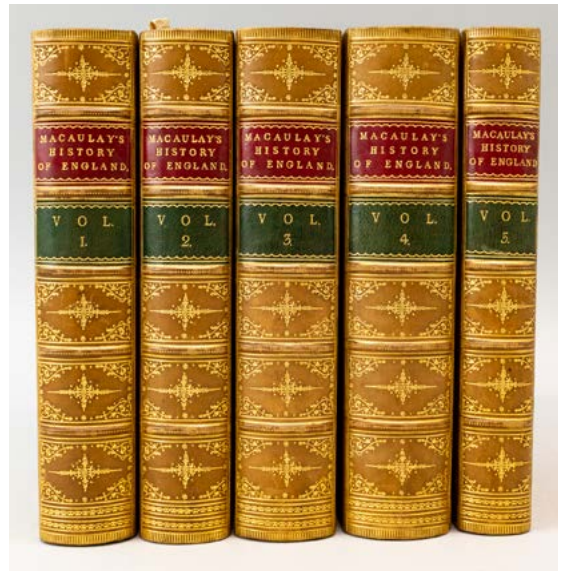


*Though not to be found atop the Mt. Olympus of American literature, James Russell Lowell (1819-91) made significant contributions over a long period of time as a journalist, editor, critic, poet, philosopher, and essayist. He was the first editor of the "Atlantic Monthly" and later co-editor of the "North American Review"; he was the second president of the Modern Languages Association; and he achieved literary prominence not only in America, but abroad, where he enjoyed a triumphal European tour from 1872-74. He was at his best when dispensing folk wit and wisdom, something that obviously informs his first significant work, "The Biglow Papers," which Day describes as "a masterpiece in the genre of folksy philosophizing in American dialect." Among other important contributions is his long poem "A Fable for Critics," which includes—in not always laudatory terms—his personal characterizations of major contemporaneous American writers and his reviews of their work. These bindings look extremely good on the shelf, and the doublures of scarlet—especially as they face crimson-colored watered silk—are a bold highlight of the flamboyant decoration. For other bindings featuring leather doublures, see items #9, 15, and 69. (ST11374)*





**34** (BINDINGS - FINELY BOUND SETS). **MACAULAY, THOMAS BABINGTON.** *HISTORY OF ENGLAND FROM THE ACCESSION OF JAMES THE SECOND.* (London: Longman, Brown, Green, and Longmans, 1852) 220 x 137 mm. (8 3/4 x 5 1/2"). **Five volumes.** Eighth Edition. **STATELY CONTEMPORARY POLISHED CALF,** covers with double fillet border with small floral stamps in the corners, raised bands, spines gilt in compartments with central lozenge and fleuron cornerpieces, red and green morocco labels, marbled endpapers and edges. Engraved frontispiece portrait of Macaulay. ♦Spine sunned, a hint of wear to the leather, but overall **AN EXTREMELY ATTRACTIVE COPY** of a seminal work of Whig history, presenting the past as part of a predetermined progression towards enlightenment, liberal democracy, and constitutional monarchy, by Baron Thomas Babington Macaulay (1800-59), a progressive politician, an accomplished orator, and a prominent literary critic who is considered one of England's greatest historians. **\$950 (ST14726h)**



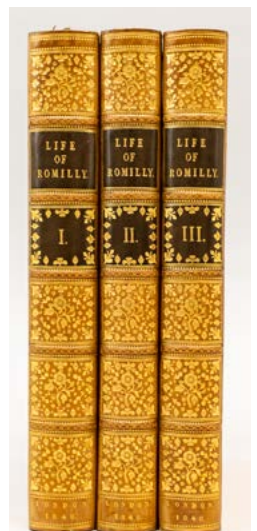
**35** (BINDINGS - FINELY BOUND SETS). **PRESCOTT, WILLIAM.** *HISTORY OF THE REIGN OF FERDINAND AND ISABELLA, THE CATHOLIC, OF SPAIN.* (London: Richard Bentley, 1850, 1849, 1849) 180 x 115 mm. (7 x 4 1/2"). **Three volumes.** Sixth Edition of volume I, Fifth Edition of volumes II and III. **FINE CONTEMPORARY TAN POLISHED CALF,** covers bordered by double gilt fillet and blind roll, raised bands, spines lavishly gilt in compartments with fleuron formed of small tools, pomegranate cornerpieces, one brown and one red morocco label, marbled endpapers and edges. Flyleaf of first volume inscribed in ink: "J. R. Farquharson / from his sincere friend / M. M. Prendergast / on his leaving Eton. / Election 1850." ♦Three small indentations to rear board of one volume, last quire of volume I with upper corner creased, other trivial imperfections, but **AN ESPECIALLY FINE SET,** clean, fresh, and bright internally, with no signs of use inside or out. **\$600**

*This history of Spain under the eventful rule of Ferdinand and Isabella is in virtually the same condition today as when it was presented by one Eton "old boy" to another. William H. Prescott (1796-1859) was an American historian specializing in Spain and the Spanish Empire.*

*Originally published in 1837, the present work quickly became a classic in the field, along with his two other major works: "The History of the Conquest of Mexico" (1843), and "A History of the Conquest of Peru" (1847). Both the giver and the recipient of this set left the playing fields of Eton to serve in Her Majesty's forces defending the Empire. James Ross Farquharson (d. 1888) of Invercauld, Scotland, served in the Crimea, eventually rising to the rank of Lt. Colonel in the Scots Fusilier Guards. Maunsell Mark Prendergast (d. 1907) became a Major General in the 4th Bengal cavalry, fighting in the Indian mutiny at the siege of Lucknow. Lt. Col. Farquharson apparently never found time to read Prendergast's gift, and it remains in outstanding condition. (ST14847)*

### An Abolitionist's Life, in an Almost Never-Opened Decorative Set

**36** (BINDINGS - FINELY BOUND SETS). **ROMILLY, SIR SAMUEL.** *MEMOIRS OF THE LIFE OF SIR SAMUEL ROMILLY, WRITTEN BY HIMSELF; WITH A SELECTION FROM HIS CORRESPONDENCE. EDITED BY HIS SONS.* (London: John Murray, 1840) 223 x 135 mm. (8 3/4 x 5 1/4"). **Three volumes.** **VERY FINE CONTEMPORARY CALF,** covers with small gilt floral stamps in corners connected with double gilt rules, spine with raised bands, spine panels gilt with central flower surrounded by floral tools and leafy cornerpieces, brown morocco labels, edges and endpapers marbled. Frontispiece portrait of Samuel Romilly engraved by E. Finden from an oil portrait by Sir Thomas Lawrence, and four pages of facsimiles of handwriting. Front pastedown with bookplate of Edward Nicholas Hurt. ♦Offsetting to frontispiece, trivial scratches, but in all other ways **AN EXCEPTIONALLY FINE COPY.** **\$950**





*This is a remarkably well-preserved copy in a handsome contemporary binding of a biography of Sir Samuel Romilly (1757-1818), a lawyer (advancing to the position of Solicitor General), politician, and staunch advocate for capital punishment reform and the abolition of slavery. His political reforms focused on the elimination of cruel and harsh antiquated punishments, including drawing and quartering and the corruption of blood (which, because of the commission of a serious crime, involved loss of the right to pass on property and hereditary titles). And, in the words of DNB, "of particular interest to Romilly was the successful legislative campaign to abolish the slave trade, to which he gave his vocal support." Despairing over the recent death of his wife, in a fit of delirium Romilly died by suicide, after which his memoirs were edited and published posthumously by his sons. Romilly's life was considered of sufficient importance to be issued by the major London publisher John Murray. The present copy comes from the library of a grand English country home, where, given its current condition, it sat looking beautiful on the shelf, but was seldom, if ever, actually read. (ST14728f)*

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



*This pleasing set is the first major work by John Ruskin (1819-1900), a pre-eminent figure in literary non-fiction whose theories on the interconnection of art and life continue to have influence today. Ruskin begins "Modern Painters" with a defense of the work of J. M. W. Turner (1775-1851) against critics who claimed his work was "unlike nature." In the words of art historian George Landow, the author then goes on to "explain the nature of beauty and demonstrate its importance in human life." In Ruskin's view, says Landow, "all beauty, if properly regarded, is theophany, the revelation of God." Tolstoy said that in all of his writings, Ruskin was "one of those rare men who think with their hearts, and so he thought and said not only what he himself had seen and felt, but what everyone will think and say in the future." In "The Social History of Art," Arnold Hauser proclaims that "there has never been such a clear awareness of the organic relationship between art and life . . . since Ruskin." He describes Ruskin as "the first person in England to emphasize the fact that art is a public concern and that no nation can neglect it without endangering its social existence." And he says that our author was "the first to proclaim the gospel that art is not the privilege of artists, connoisseurs and the educated classes, but is part of every man's inheritance and estate." The numerous plates here—most of which were done either by Ruskin himself or by Turner, the artist he championed—run the gamut from sketches, fully realized landscapes, and studies of leaves, branches, or clouds, and they complement this important text beautifully. Sets of this work are frequently made up of mixed editions, as here, but are often found foxed and browned due to the paper stock. Our copy is mercifully clean, bright, and in an excellent state of preservation both inside and out. (ST15816-13)*



**38 (BINDINGS - FINELY BOUND SETS). SMYTH, WILLIAM.** LECTURES ON MODERN HISTORY FROM THE IRRUPTION OF THE NORTHERN NATIONS TO THE CLOSE OF THE AMERICAN REVOLUTION. [and] LECTURES ON HISTORY, SECOND AND CONCLUDING SERIES ON THE FRENCH REVOLUTION. (Cambridge: J. and J. J. Deighton; London: William Pickering, 1840-41) 220 x

137 mm. (8 3/4 x 5 1/2"). **Five volumes.** Third Edition of the first work and FIRST EDITION of the second work. EXCELLENT CONTEMPORARY POLISHED CALF, GILT, covers with single rule frames, raised bands, spine panels with scrolling floral design, tan and dark green morocco labels. Front pastedown with bookplate of Edward Nicholas Hurt and bookseller's ticket of W. H. Dalton. ♦ A FINE SET, with only the most trivial imperfections, of a collection of lectures by Whig historian Smyth (1765-1849), "a firm believer in the value of history as an education for life and for public service," who intended this work to be "a refutation of David Hume's much read, 'Tory' interpretation of English history" [see item #29, above]. (DNB) **\$1,500** (ST14726c)

**39** **BOSWELL, JAMES.** *THE LIFE OF SAMUEL JOHNSON.* (Westminster: Archibald Constable and Co., 1896) 178 x 114 mm. (7 x 4 1/2"). Bound with the half titles. **Six volumes.** Edited by Augustine Birrell. Simple but pleasing contemporary tan crushed morocco over vertically ribbed green buckram, spines flat with gilt lettering, olive green chalky endpapers, top edges gilt, other edges rough trimmed. With engraved frontispiece in each volume. ♦ A touch of rubbing to the joints and extremities, spines just very slightly sunned, but an extremely appealing little set, the bindings with negligible wear (the cloth boards like new), and the text entirely fresh and clean. **\$250**

*Generally considered to be the greatest biography in any language, this account of Dr. Johnson reveals the most fully realized figure in literature, and it prefigures modern biography in emphasizing the character of the subject, rather than his deeds.* It is also a tribute to Boswell's genius in that the bulk of the text is made up of accounts by the author of situations that he himself created so that his subject would be prompted to behave in a revealing and memorable way. Boswell "was a consummate impresario, stage-managing the setting and 'dramatis personae' amidst which Johnson would glitter, and then providing topics and opinions to elicit the magnificent rejoinders of Johnson." The result is that we see an unforgettable portrait of a man brilliant and profound and at the same time dogmatic, overbearing, prejudiced, and irascible. (Day) This edition of the famous biography was edited by Augustine Birrell (1850-1933), lawyer, Liberal politician, and chief secretary for Ireland during the difficult years 1907-16. Birrell was also a respected man of letters and bibliophile, amassing a library of more than 10,000 volumes. DNB calls his essay on Johnson "witty and elegant." (ST11462a-194)

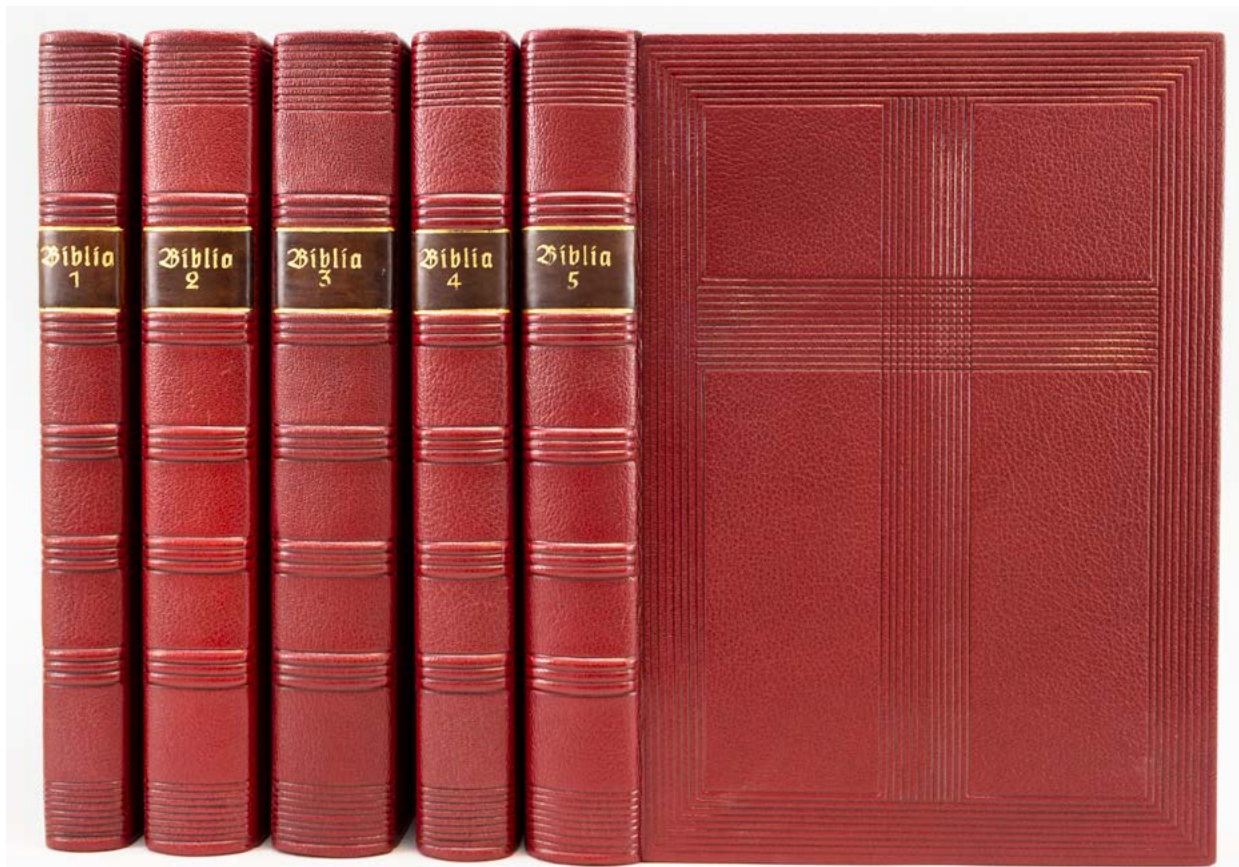


### A Specially Bound Copy of the Signal Achievement of the Press

**40** **(BREMER PRESS.) BIBLE IN GERMAN.** *BIBLIA DAS IST: DIE GANTZE HEILIGE SCHRIFT. DEUTSCH.* D. MARTIN LUTHER. [THE GERMAN BIBLE IN LUTHER'S TRANSLATION]. (Munich: Bremer Presse, 1926-28) 360 x 250 mm. (14 1/4 x 10"). **Five volumes.** Edited by Carl von Kraus. No. 284 OF 365 COPIES. PUBLISHER'S REFINED BURGUNDY MOROCCO DECORATED IN BLIND, covers framed by nine blind rules, central panel of upper cover with large cross formed by 13 blind fillets, triple raised bands, brown morocco label, blind-ruled turn-ins, ivory watered silk endleaves, top edges gilt, other edges untrimmed. In (apparently later) morocco-lipped slipcases. With titles and initials drawn by Anna Simons. Eyssen 88; Ransom, p. 257. ♦ IN PRISTINE CONDITION. **\$7,500**

*This is a superb copy of the signal achievement of the Bremer Press, in a restrained but impressive binding produced by their bindery.* Printed on Zander handmade paper with a typeface specially cut by Louis Hoell and initials designed by Anna Simons, it was issued to celebrate the 400th anniversary of the completion of the Lutheran Bible. Rodenberg tells us that this work had for years been the highest goal of the press, and Eyssen proclaims, "a better and more textually reliable re-creation of this national monument is hardly conceivable." Colin Franklin noted in "The Private Presses" that the Gutenberg Museum in Mainz described the Bremer Press as "the Queen of the Private Presses." According to Ransom, the press offered the Bible in three different bindings: in boards for \$310, in vellum for \$420, and in morocco for \$470. Because she was a woman, Anna Simons (1871-1951) was barred from studying at the Prussian Arts and Crafts School, so she travelled to England to learn from Edward Johnston at the Royal College of Art. Johnston's biographer Priscilla Johnston writes, "She was one of the best students Johnston ever had and certainly one of those who exercised the greatest influence afterwards, for she disseminated his teaching throughout Germany where it was perhaps more fruitful, even, than in England." She designed some 1,400 initials





and title pages for the Bremer Press. While our stately bindings are unsigned, they were likely designed by Frieda Thiersch, who was running the Bremer Press bindery at the time. The design evokes strength, the materials are of the highest quality, and the level of execution is irreproachable. Our set shows absolutely no signs of wear, and looks much as it did the day it was issued. (ST14861)

### The 1834 “Most Complete and Elegant Edition” of Burns, a Choice Copy

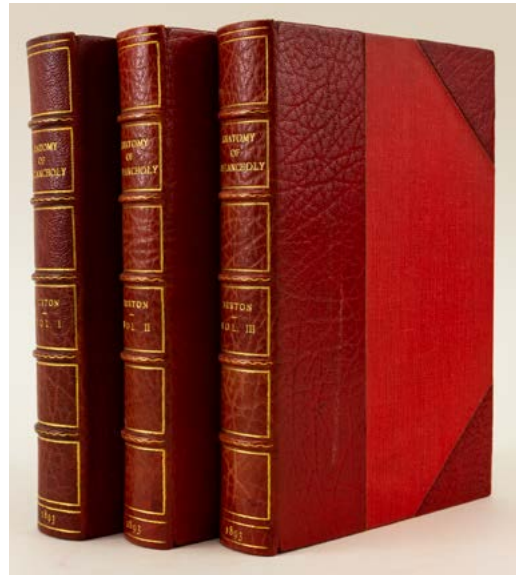
**41** **BURNS, ROBERT.** *THE WORKS.* (London: James Cochrane and Co., 1834) 170 x 103 mm. (6 5/8 x 4”). **Eight volumes.** With a biographical sketch by Allan Cunningham. First Printing of this Edition. Especially attractive contemporary navy half calf over marbled boards, raised bands, spines gilt in scalloped compartments, one blue and one red morocco label, marbled endpapers and edges. One folding manuscript facsimile (“The Blue-eyed Lass”) and 17 engraved plates (including one plate with profile and seal of Burns, and eight engraved title pages and frontispieces). Gibson, pp. 46-47; Lowndes I, 326. ♦Paper on a couple of boards very lightly chafed, one page with ink smudge from printing process (not affecting text), other trivial imperfections, but AN EXTREMELY PRETTY SET IN OUTSTANDING CONDITION, the text immaculate, and the bindings absolutely sparkling. **\$1,500**

*This lovely set of the Scottish bard's writings has seen virtually no use, and looks as if it left the bindery yesterday.* Published on a monthly basis, beginning in January 1834, this edition was intended to fill six volumes, but in the course of publication, enough poems, letters, and anecdotes were discovered to expand the work to eight. Our editor, Allan Cunningham, whose satisfaction with his work seems to subdue his modesty, says in a note at the beginning of the final volume, “I am not unconscious of having given to the world the most complete and elegant edition which has hitherto appeared of the works of Robert Burns.” Indeed, some 100 pieces are added in this edition to the Burns corpus. Like Burns, Cunningham (1784-1842) was a Scot, a man of the people (beginning as a stonemason’s assistant), and a poet. He was also a novelist, and he wrote a biography of Sir David Wilkie. There is much in our set beyond the poems: Cunningham’s biography of Burns fills



the first volume, there is a very ample glossary in the final volume, and Burns' letters fill two complete volumes and much of a third. This is not a particularly uncommon work, but it is rare to see any set from the 1830s in the near-pristine condition found here. (ST15273)

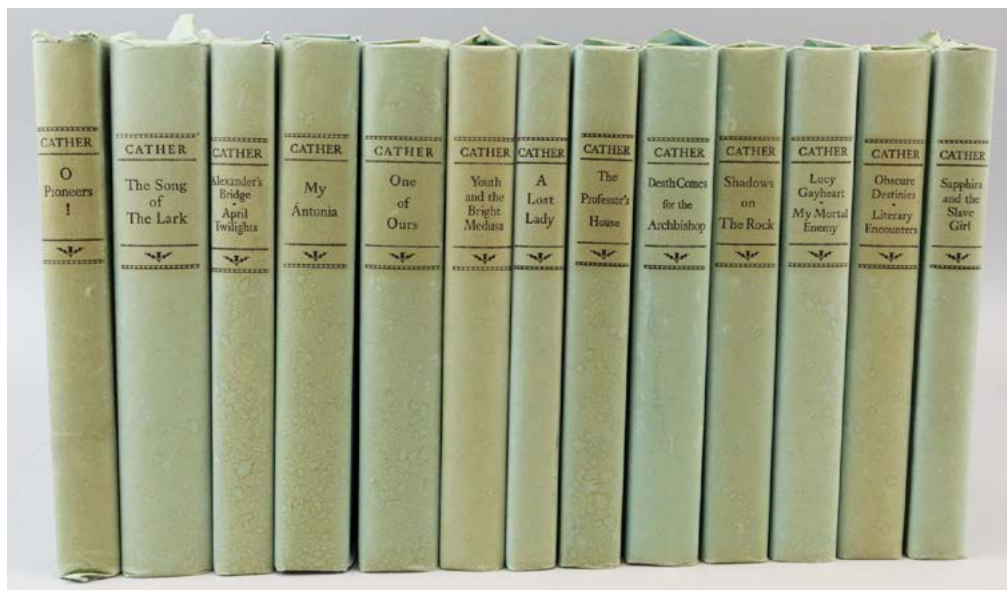
**42 BURTON, ROBERT.** ANATOMY OF MELANCHOLY, WHAT IT IS, WITH ALL THE KINDS, CAUSES, SYMPTOMS, PROGNOSTICS, AND SEVERAL CURES OF IT. (London: John C. Nimmo, 1893) 229 x 152 mm. (9 x 6"). **Three volumes.** Attractive scarlet half morocco over cloth boards, raised bands, spine gilt in ruled compartments, marbled endpapers, top edge gilt. Frontispiece facsimile of engraved title page of the sixth edition. Title pages printed in red and black. ♦ One leaf with two small tears at foot, one opening with very minor spotting in fore margin, otherwise the attractively bound set in excellent condition. **\$300**



*Characterized by sensitivity, common sense, and humor, this wide-ranging work, first printed in 1621 and much revised over time, is by design and arrangement a medical treatise examining the various melancholias and their cures, and it is probably the most famous medical work ever undertaken by a layman. At the same time, it is a great storehouse of miscellaneous learning, telling us at least as much about the age in which it was composed as about the purported subject of the work. From the time that Burton (1577-1640) matriculated at Brasenose College at Oxford in 1593 until the end of his life, he was a constant denizen of the Bodleian Library, a precinct for learning surpassed at the time only by the Vatican. "Perhaps the world has never known a more burrowing bookworm than Burton; certainly it has never known a more interesting one than this assiduous delver into the quaint and fascinating lore of all times. If all ancient and Elizabethan literature were lost, we could derive a rather clear notion of their contents from the voluminous references and quotations in the 'Anatomy.'" (Day) (ST15557-31)*

### An Unopened Set in the Original Oversized Dust Jackets

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



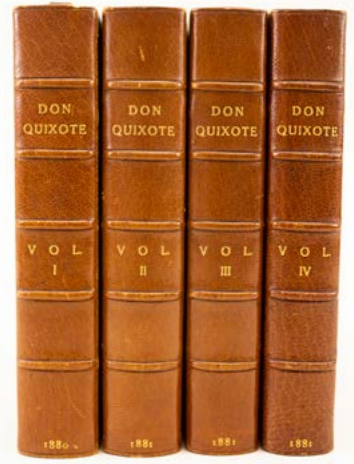


rumpling and tears to jacket edges elsewhere, but still AN EXCEPTIONALLY FINE SET, the unread volumes perfectly preserved, and the jackets with basically minor defects. **\$4,500**

*Designed by Bruce Rogers, this is a remarkably well-preserved set, complete with the rarely seen dust jackets, of the collected works of eminent American novelist Willa Cather. After a youth spent on the Great Plains of Nebraska, Cather (1873-1947) had her first short story published in 1892 at age 19 and never looked back—except in the sense that her works dealt with the Nebraska she grew up in, the destruction of provincial life, and the fall of pioneer culture. Limning those themes, “O Pioneers!” and “My Antonia,” respectively published in 1913 and 1917, are among her most popular and enduring novels. She won the 1923 Pulitzer Prize for her novel “One of Ours,” which tells the story of a Nebraska man at the turn of the 20th century. And “Death Comes for the Archbishop (1927) is the work that is perhaps most studied, generally being included among the 100 best 20th century novels in English. Her body of work, written over an extended period of time, is impressive. Bruce Rogers (1870–1957) is among the greatest book designers of the 20th century. Rejecting modernism, he was known for his “classical” style of design, avoiding unbalanced arrangements and rarely using sans serif type faces, preferring dependable roman faces such as Caslon and his own Centaur. The oversized dust jackets have accomplished their intended purpose to the full here, completely sheltering these volumes from light, dust, and soil, preserving them in an absolutely immaculate state. Not surprisingly, these wrappers are rarely seen: since 1975, ABPC records 20 sales of this edition of collected works, but just three are in dust jackets. And the particular design of the jackets—where the paper folds over the top and bottom of the text block—makes them even more than usually susceptible to wear and tear. (ST12646)*

### A Presentation Copy from the Editor

**44** **CERVANTES DE SAAVEDRA, MIGUEL.** *THE HISTORY OF DON QUIXOTE OF LA MANCHA.* (London: J. C. Nimmo and Bain, 1880) 197 x 133 mm. (7 3/4 x 5 1/4"). **Four volumes.** Translated from the Spanish by Peter Anthony Motteux. Edited “with notes and memoir” by John G. Lockhart. With a “notice of the life and works of Motteux” by Henri van Laun. Medium brown crushed half morocco by Bayntun for Charles E. Lauriat Co. of Boston (signed on verso of front endpaper), raised bands, titling in gilt on spine, marbled endpapers, top edge gilt, other edges untrimmed. 16 etchings by Ricardo de los Rios printed on high quality textured paper. Half title of first volume WITH A PRESENTATION INSCRIPTION in ink, to Monsieur F. Chuit from Henri van Laun, dated “Londres, ce 16 Juin, 1881.” Title pages printed in red and black. Front pastedowns with bookplate of Robert Marceau. Ackerman, “The Talfourd P. Linn Collection” 57; Lansing, p. 53. ♦Minor wear to joints and extremities, isolated trivial foxing, but the text and bindings generally in excellent condition. **\$375**

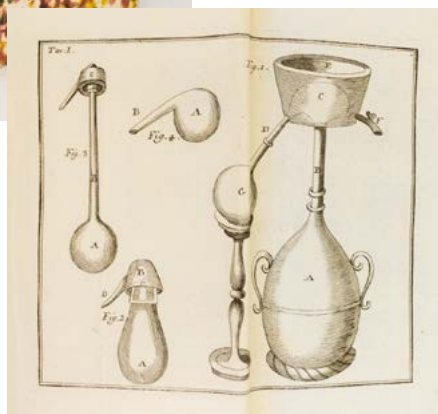


*This is a pleasing version of Cervantes' classic tale of a wandering knight, in the translation of Pierre-Antoine Le Moteux or Motteux (1660-1718), a French Protestant who took refuge in London, learned English so perfectly that he became a translator, fathered 22 children, became addicted to strong drink, and was finally murdered amidst squalid surroundings. A biography of the translator's troubled life by Henri van Laun, who made a presentation of our copy, is included, as well as notes and a 50-page biography of Cervantes himself, first published in 1822, by John Gibson Lockhart (1794-1854), novelist, journalist, and the biographer of his son-in-law, Sir Walter Scott. Bibliographer Rius opines that the etchings by his fellow Spaniard, painter Ricardo de los Rios (1847-1929), impart a local charm rarely seen in foreign editions of the work and notes that “the edition is very well printed on good quality paper.” For other editions of “Don Quixote,” see items #4 and #99. (ST15557-32)*

**45** **(CHEMISTRY - 18TH CENTURY).** **MACQUER, PIERRE-JOSEPH.** *ELEMENTI DI CHIMICA TEORICA, E PRATICA.* (Venice: Giovanni Gatti, 1781) 214 x 147 mm. (8 1/2 x 5 3/4"). **Four volumes.** Attractive contemporary limp paper boards, patterned with yellow, red, and black inks, paper manuscript labels on spines, deckle edges. With four folding engraved plates at the end of volume IV. Pastedown of volume I with a small square of paper with some inscrutable pencil notations glued down. Bolton, p. 646; Cole 893; Partington III, pp. 80-90. ♦Edges just a touch bumped, a few pages with some very light foxing, one page with a small hole affecting a word or two of text, plates a little browned along the fold and one plate partially torn along the fold, but still A SUPERB COPY, exceptionally fresh and clean inside and out. **\$1,400**



*Offered here in very pleasing contemporary paper boards, this is the first combined edition in Italian of two of Macquer's most popular works: "Éléments de chymie-théorique" (1749) and "Éléments de chymie-pratique" (1751). Coherently written in a straightforward manner, primarily with the classroom in mind (Macquer himself was a highly respected teacher), these works became instantly successful as university-level textbooks. Partington tells us that they replaced Lemery's rather outdated "Cours de Chymie" as the favored text for teaching, and they were eventually translated into English, German, Russian, and Italian. Macquer (1718-84) made a few modest chemical discoveries, but his chief contributions to the science were his applications of chemistry (in particular to the porcelain industry) and, most importantly, his writing. In addition to the present work, he also penned "the first dictionary of chemistry in the modern sense," according to Partington. Given that Macquer's works were often destined for the hands of students, our copy is a fortunate survival indeed, not to mention enormously charming with its original deckle edges, clean contents, and vibrant pattern. This edition also appears to be quite rare. OCLC locates only 10 copies worldwide with just one in the US (Huntington) and one in the UK (Wellcome). (ST13831)*



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

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

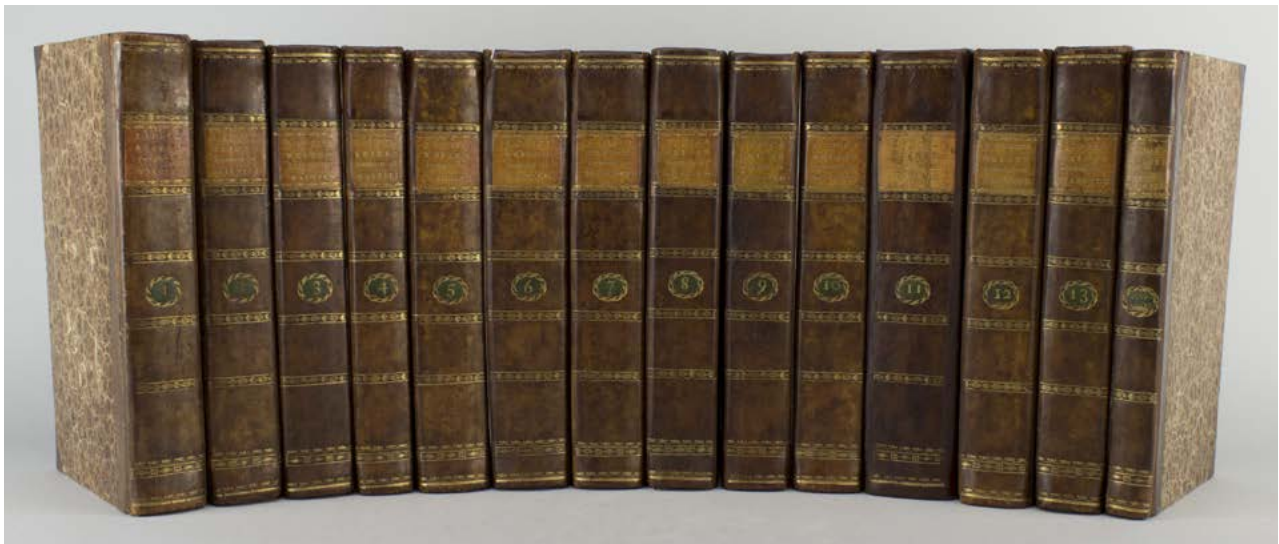
*Exceptionally well preserved in their original cloth bindings, this complete 12-volume set contains stories of notable figures and events that shaped early American history, published with the intent of educating young people about the values and legacy of the nation. The titles include "The Old Bell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





## The First Appearance in Dutch of Cook's Three Voyages

**47** **COOK, CAPTAIN JAMES.** REIZE RONDOM DE WAERELD. [THE COMPLETE VOYAGES IN DUTCH]. (Leyden, Amsterdam, and The Hague: Honkoop, Allart and Van Cleef, 1795-1809) 222 x 133 mm. (8 3/4 x 5 1/4"). **14 volumes (13 volumes of text, plus index).** Translated by J. D. Pasteur. First Edition in Dutch. Contemporary half calf over marbled boards, spines with orange morocco titling label and circular green morocco volume label (one volume expertly rebaked, using the original backstrip). WITH 199 ENGRAVINGS, including 13 title pages, 52 folding maps by C. van Baarsch, and 134 plates (mostly folding) by J. S. Klauber. First title page with paste-over at bottom presumably indicating a (late 19th century?) bookseller (this paste-over torn away in second volume and obscured by a second paste-over in the other volumes). Beddie 52; Tiele 268. ♦Some chafing and abrasions to paper covers, a small chip at the top of one spine, minor wear to joints, half the corners worn, but all of the volumes solid, and nothing approaching a serious external condition issue. Separation at hinges on all but two volumes (without any looseness), a few half titles vaguely soiled, the single-page plates faintly offset, two volumes with inoffensive freckled foxing to plate margins, but still AN EXCEPTIONALLY FINE SET INTERNALLY, the plates especially rich, and the text unusually bright, fresh, and clean. \$7,000



*This is a very desirable copy, with remarkably well-preserved text and plates, of the extremely uncommon first Dutch edition of the collected accounts of the three great voyages by James Cook, voyages of exploration that provided the world for the first time with a virtually complete understanding of the Pacific Ocean and Australia.* The son of a field worker, Cook (1728-79) began his career at sea as a ship's apprentice. Joining the British navy in 1755, he saw action against the French off the Canadian coast, and surveyed the shores of Newfoundland and Labrador. Having educated himself in mathematics and astronomy, Cook was made lieutenant and put in charge of a scientific expedition that reached Tahiti in 1769, and that explored New Zealand and Australia, the first of his three expeditions circumnavigating the globe. In the course of his second circumnavigation, he was at sea for more than 1,000 days, and saw the ice of Antarctica. For his third and most famous voyage, his crew set sail in two







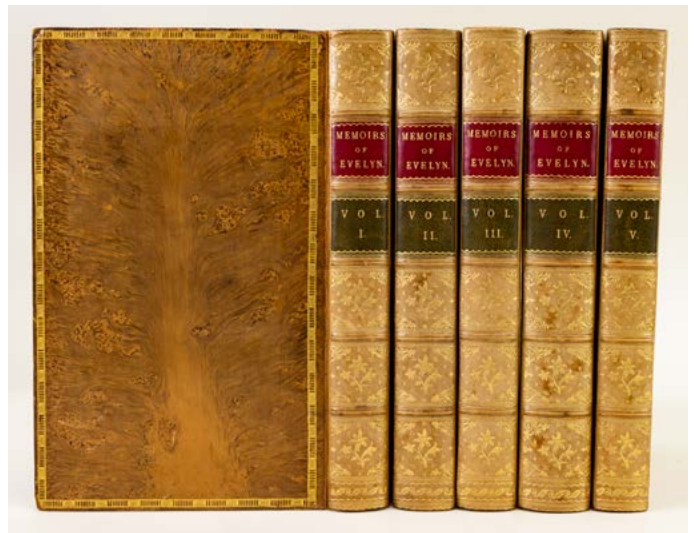




to, figures who are highly individualized by their physical appearance, dress, and mannerisms, and who are also powerfully allegorical, being brilliant incarnations of various aspects of perennial human nature." Dickens was admired by his contemporaries as a masterful story teller, and despite the disdain of early 20th century critics, he remains popular today both in academic circles and with the reading public. DNB says that "there can be few other English writers—apart, of course, from Shakespeare—with such widespread influence as Dickens, not only on their successors in the national literature, but also on major foreign writers, and few have been the subject of so many outstanding treatises by foreign critics." (ST11462a-209)

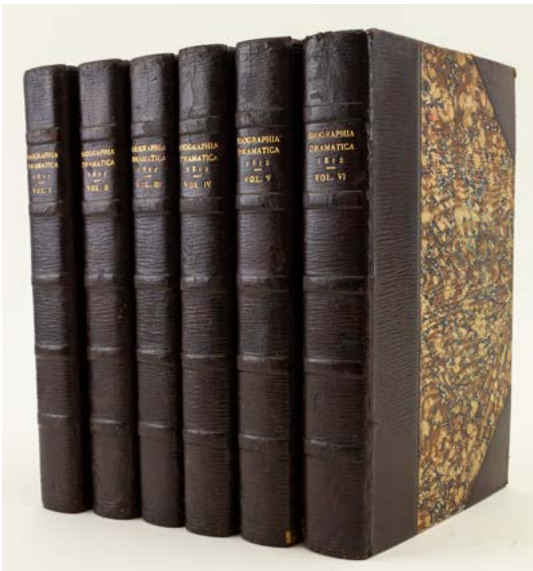
**49** **EVELYN, JOHN.** MEMOIRS OF JOHN EVELYN . . . COMPRISING HIS DIARY FROM 1641 TO 1705-6, AND A SELECTION OF HIS FAMILIAR LETTERS. (London: Henry Colburn, 1827) 222 x 140 mm. (8 3/4 x 5 1/2"). **Five volumes.** "A New Edition." Especially pleasing contemporary tree calf by John Bumpus (stamp-signed on front free flyleaf), covers with decorative gilt border, raised bands flanked by stippled rules, very attractively rebacked, spine compartments featuring elegant floral centerpiece surrounded by a lozenge shape of small tools, graceful floral cornerpieces, decorative band of oak leaves at foot of each spine, red and green morocco labels, turn-ins with gilt Greek key roll, marbled endpapers, all edges gilt. One illustration in the text, one four-page folding genealogy, and 10 engraved plates. Front pastedowns with shelf label of the Easton Neston Library. ♦Minor wear to extremities (two corners expertly repaired), one raised band slightly nicked, one leaf torn in fore margin (not affecting text), perhaps a dozen leaves lightly foxed or soiled, other trivial imperfections, but a very pretty set, remarkably clean and bright inside and out. **\$1,250**

*This appealing set collects the most personal writings of John Evelyn (1620-1706), who published a number of important books (either original works or translations from the French) on architecture, arboriculture, gardening, and navigation. But the work for which he will always be remembered is the present diary, first published in 1818, covering his entire life and highlighted by accounts of his Continental travels and by brilliant descriptions of his contemporaries. Of special interest is his recounting of the Great London Fire of 1666, which he watched from his home on the south bank of the Thames. DNB notes that his letters "reflected and extended the social and scientific interchange of his time." Our printing, which appears to be the third, comprises three volumes of the diary and two volumes of correspondence. (ST15557-35)*



**50** **(EXTRA-ILLUSTRATED). BAKER, DAVID ERSKINE.** BIOGRAPHIA DRAMATICA; OR, A COMPANION TO THE PLAY HOUSE. (London: Longman, Hurst, Rees, Orme, and Brown, 1812) 229 x 146 mm. (9 x 5 3/4"). **Three volumes bound in six.** Edited by Stephen Jones. Third Edition. Inoffensive 19th century dark brown straight-grain half morocco, wide raised bands, gilt titling, marbled endpapers, top edges gilt, other edges untrimmed. EXTRA-ILLUSTRATED with 164 portraits of playwrights, actors, and others affiliated with the theater, one of the portraits hand colored. Extra title label bound in. Front pastedown of each volume with bookplate of Hildegarde F. Schine. ♦Joints somewhat rubbed, paper separated at hinge at the back of first volume, several scuffs and abrasions to spines, most corners rather worn, but the bindings all completely solid, with much of the wear masked by neat refurbishing. Variable offsetting (never severe) from inserted engravings, volume V with intermittent minor foxing and browning, isolated places elsewhere inoffensively foxed or spotted, but the text generally fresh and clean. **\$750**

*This survey of the British theater contains "historical and critical memoirs, and original anecdotes, of British and Irish dramatic writers, from the commencement of . . . theatrical exhibitions," which Baker dates from the mystery plays of Richard II's reign (while recognizing the earlier efforts of travelling players, dating back to the late 12th*



*century*). There are brief biographies of playwrights, players, producers, and patrons, followed by listings and summaries of plays, with their date of first publication. Our extra-illustrated set is furnished with portraits of a number of these luminaries. The grandson of Daniel Defoe and godson of the earl of Buchan, Baker (1730-67?) was a studious boy whose intelligence (and social connections) earned him a spot in the Tower of London training course for royal engineers. But the prospect of a scientific career was thwarted by Baker's love of the theater, and to his family's consternation, he repeatedly ran away to join troupes of actors. Appearing for the third time in 1812, our book was first issued as "The Companion to the Play House" in 1764, then revised and expanded by Isaac Reed, being printed under the present title in 1782. Although there are some condition issues here, the fact that the leaves have been untrimmed means that there are very ample margins throughout, and although there is some offsetting from the inserted portraits, these are plentiful, clean, and pleasing. (ST12176-2)

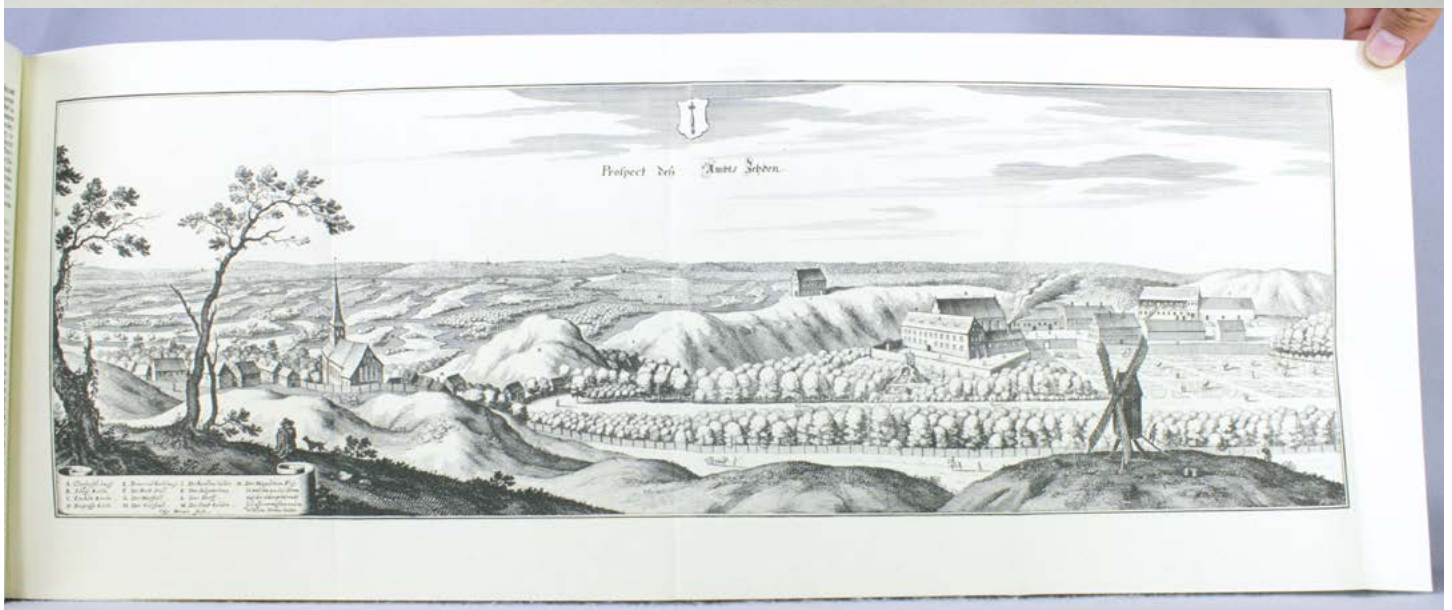
**51 (EXTRA-ILLUSTRATED). BOSWELL, JAMES. THE LIFE OF SAMUEL JOHNSON, LL.D., INCLUDING A JOURNAL OF A TOUR TO THE HEBRIDES.** (London: John Murray, 1831) 222 x 140 mm. (8 3/4 x 5 1/2"). **Five volumes.** Edited "with numerous additions and notes" by John Wilson Croker. FINE DARK GREEN CRUSHED MOROCCO, GILT, BY J. LARKINS (stamp-signed on front turn-in), covers bordered with plain and decorative rules, raised bands, spine compartments with central fleuron lozenge surrounded by small tools, volute cornerpieces, gilt titling, richly gilt dentelles, all edges gilt. Folding map and five frontispiece portraits (two each of Johnson and Boswell and one of Mrs. Piozzi), as called for, and EXTRA-ILLUSTRATED with a folding facsimile, and 212 PLATES consisting of portraits and landscapes, five of these folding and one hand-colored. Occasional neat pencilled marginalia. Pottle, pp. 177-80; Fleeman, p. 1770. ♦Spines uniformly sunned to a pleasing brown (as usual with green morocco), mild to moderate offsetting from plates, intermittent insignificant foxing, other very minor defects to bindings and text, but a very pleasing set, clean and fresh internally, in lustrous bindings that look handsome on the shelf. **\$2,500**



*This is an attractively bound and lavishly extra-illustrated copy of the first printing of the celebrated edition of Boswell's "Life of Johnson" done by John Wilson Croker, LL.D., F.R.S. (1780-1857).* Pottle says that "the publication of this remarkable edition opens an entirely new era in the history of Boswell's ["Life of Johnson"] . . . The new materials which Croker collected far exceed in bulk and intrinsic importance the contributions to the exegesis of Boswell made by any other editor." To begin with, he discovered and printed for the first time about 100 new letters of Johnson; then he wrote frequent clarifications in the existing notes; and finally he incorporated substantial additional materials drawn from other sources such as those portions of the memoirs of Mrs. Piozzi and Hawkins that relate to Johnson. Pottle says that in collecting materials, Croker was "the most acute and indefatigable of all Boswell's editors" and that "no other editor has equalled him in detective skill." To give a sense of what Croker added, one need realize only that he started with a variorum edition containing about 1,100 annotations, and then added no fewer than 2,500 notes of his own. Croker's efforts have been complemented here by a thorough "grangerizing" of this text with portraits of the personalities discussed and views of the cities, landscapes, and stately homes that figured in Dr. Johnson's life. The appealing bindings are characteristic of the finely executed work of typically classic design by Jeremiah Larkins. Packer lists Larkins at work in London as early as 1879 and as late as 1901, with premises after 1886 successively at 21, 23, and 6 Charles Street in Hatton Garden. The son of a widowed fruit seller in Lambeth and the father of 10 children, he is said to have died in 1907 at the age of 74. Two of his sons were binders, and one daughter was also in the trade as a book folder. (ST16028)



**52** (FACSIMILE PUBLICATION - EARLY PRINTED BOOKS). MERIAN, MATTHAEUS. TOPOGRAPHIA GERMANIAE. (Kassel and Basel: Brenreiter-Verlag, 1959-65) 305 x 203 mm. (12 x 8"). **16 volumes.** Publisher's vellum-like paper in shades of ivory, upper covers blindstamped with Habsburg double-headed eagle crest, flat spines with brown morocco labels. With hundreds of folding topographical plates. Front pastedown of Hesse volume inscribed in ink, "John A. A. des V. G. / Haywood." ♦ Occasional small marks to boards or smudges to edges, but essentially unused, and in virtually mint condition. **\$1,250**



**This is an excellent facsimile of that portion of the famous "Topographia" series that covers the Germanic territories.** The set contains reproductions of the volumes covering Swabia (1643), Hesse (1646), Westphalia (1647), Bohemia / Moravia / Silesia (1650), Upper Saxony (1650), Brandenburg and Pomerania (1652), Lower Saxony (1653), Switzerland (1654), Braunschweig and Lüneburg (1654), Franconia (1656), Austria (1656), Bavaria (1657), Burgundy and the Netherlands (1659), Alsace (1663), the Rhenish Palatinate (1672), and Mainz / Trier / Cologne (1675). The splendid and justly celebrated "Topographia" series of books was initiated by Merian (1593-1650), the famous Swiss engraver who became head of a prominent Frankfurt publishing house of the period. The series, continued by Merian's heirs to a grand total of some 30 folio volumes issued between 1642-88, contains the largest number of engraved views of towns, villages, and castles ever assembled. It is of primary importance for the knowledge of Central European topography of the baroque era, and it is of great interest because of the very considerable artistic value of its engravings. (ST12424)



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

*This is a very fine facsimile of a Renaissance Book of Hours with an intriguing history and decoration by two different and distinguished illuminators, one Italian and the other Flemish. The Sforza Hours was originally commissioned from Italian miniaturist Giovan Pietro Birago (fl. 1471-1513) by Bona Sforza, wife of the Duke of Milan, around 1490. A surviving letter from Birago to an unknown nobleman complains that part of the manuscript was stolen by an unscrupulous "Fra Jacopo," and demands restitution in the enormous amount of 500 ducats. No one knows if Birago was ever reimbursed for his loss, but the duchess bequeathed the partial manuscript to her nephew's wife, Margaret of Austria. In 1506, Margaret, daughter of the Holy Roman Emperor, moved to the Netherlands, where she served as Regent for the future Charles V until his coronation in 1520. In 1517, she set about completing the Sforza Hours, hiring scribe Etienne de Lale to provide the missing text pages and*



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



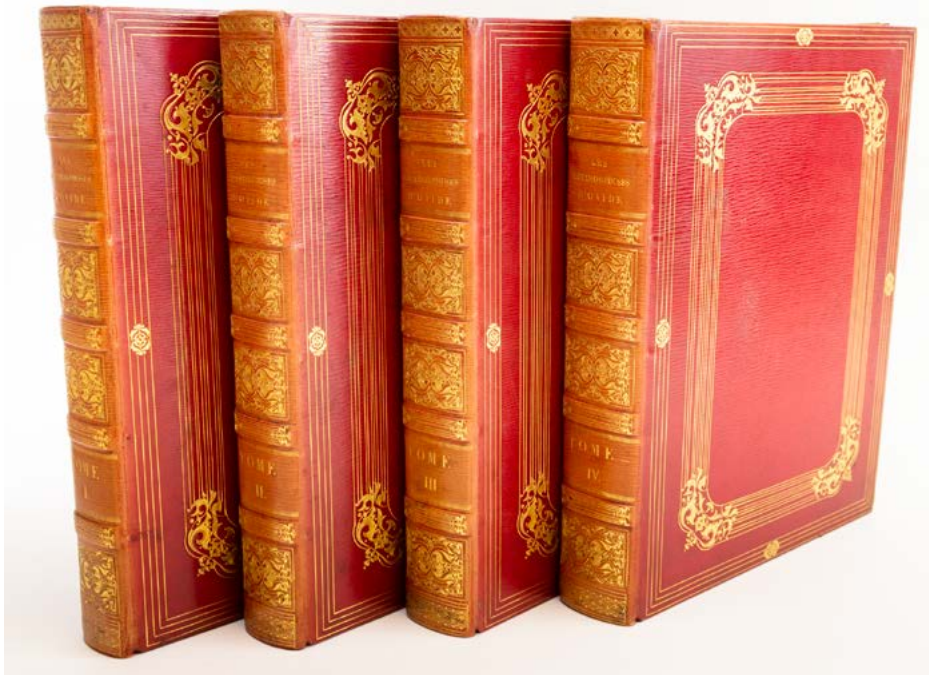
**54 (FIELDING, HENRY - ADAPTATION). DE LA PLACE, PIERRE-ANTOINE. TOM JONES OU L'ENFANT TROUVÉ. IMITATION DE L'ANGLAIS DE M. H. FIELDING. (À Londres: Et se vend, à Paris, Chez Bauche, 1767) 184 x 114 mm. (7 1/4 x 4 1/2"). Four volumes.** Fourth Edition of the First Appearance in French. Pleasing contemporary calf, covers with French fillet border, flat spines in compartments with small circular floral centerpiece, hatched bands at head and foot, each spine with two tan morocco labels, marbled endpapers, turn-ins and all edges gilt. Woodcut headpieces and tailpieces, and 16 engraved plates (including frontispiece) after Gravelot, engraved by Aveline, Chedel, Fessard, and Pasquier. Cross II, 139-40; Cohen-de Ricci 394-95; Lewine, p. 186; Hammelmann, p. 45 (the last two citing the 1750 edition). ♦Two boards neatly repaired with thumb-size patches of sheepskin (presumably at the time of binding), minor rubbing to joints and extremities (two joints with tiny

cracks just beginning), but the contemporaneous bindings absolutely sound, generally well preserved, and rather pretty. Endpapers faintly browned from turn-ins, isolated trivial soiling to text, but A FINE COPY INTERNALLY, the text and plates especially fresh. \$600

*Pierre-Antoine de la Place (1707-93) was famous as the author of the compendious "Théâtre Anglais" (1745-48), in which a number of plays by Shakespeare first appeared in French, and he was a great admirer of Fielding. According to Cross, de la Place "could not resist . . . the temptation to translate ['Tom Jones'] into his own language. . . . The result was not so much a translation as an adaptation and abridgment" in keeping with what the French understood to be finely wrought narrative. Among other things, de la Place cut down the novel by a third, frequently compressing the narrative and eliminating most of the initial chapters, which he saw as "preliminary discourses" that were instructive and amusing but not an integral part of a novel. The first form of "Tom Jones" to be published in French, de la Place's version appeared initially in 1750, a year after Fielding's original; our set comes from the fourth, corrected, edition, augmented with a life of Fielding. Cross says that our volumes "were rendered unusually attractive by 16 plates designed by Gravelot, who, from a long residence in London, knew English life much better than the translator." Cohen-de Ricci says that the plates are charming and from Gravelot's best period; the bibliography calls for just 11 plates in the 1767 London edition, but the original 1750 Amsterdam (i.e., Paris) printing cited by Cohen-de Ricci contains the same plates as in our copy. The bindings here are simply decorated but are much more elegant than rustic, and the set is very attractive on the shelf. For an English edition of Fielding's "Tom Jones," see item #8, above. (ST8142)*

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

**55 (FRENCH ILLUSTRATED BOOKS). (BINDINGS - PURGOLD-HERING). OVID. LES METAMORPHOSES.** (Paris: P. Didot l'aîné for F. Gay and C. Guestart, 1806[-20]) 310 x 225 mm. (12 1/8 x 9"). **Four volumes.** Translated and with notes and analysis by M. G. T. Villenave. A Large Paper Copy. VERY FINE RED STRAIGHT-GRAIN MOROCCO, GILT, BY PURGOLD-HERING (stamp-signed in gilt at foot of spine), covers with border of three gilt rules, frame in the Romantic style with multiple gilt rules and elaborate cornerpieces, raised bands, spines gilt in compartments with intricate tooling, turn-ins with decorative gilt and blind rolls, tan endpapers, leather hinges, all edges gilt. WITH 144 FINE ENGRAVED PLATES after Moreau, Le Barbier, Monsiau, and others, as called



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

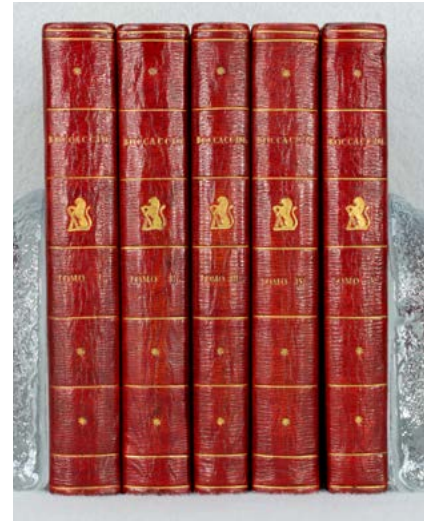
*With illustrations by three Rococo masters, handsome press work by the leading French printer of the day, and a binding created by a prominent Parisian atelier, this set is a very desirable example of French book arts in the early 19th century.* It also, unsurprisingly, comes from the library of a distinguished collector. This new translation of Ovid's tales of transformation is brought to life in the scenes by Nicolas-André Monsiau (1754-1837), Jean-Jacques-François Le Barbier (1738-1826), and Jean-Michel Moreau (usually called Moreau le jeune, 1741-1814), an assemblage which Ray describes as "a comprehensive sampling of the work done by these masters in their later years." Our binding was executed during the five-year partnership (1820-25) between Jean-Georges Purgold, known to contemporaries as "the prince of binders," and Hering, about whose identity experts disagree. Beyond noting that "Hering" was an English name, Béraldi, Flety, and Culot have no definitive information on the identity of that member of the partnership, although they agree it was not the binder J. Hering (the descendant of the celebrated London binder Charles Hering), who was later associated with Muller. Culot observes that most Purgold-Hering bindings feature, as here, multiple gilt rules and fleuron cornerpieces. Béraldi ranks Purgold (ca. 1784-1829) as one of the three great binders of the Bourbon Restoration (with Simier and Thouvenin), and dubs him "The Meticulous." Ramsden deems Purgold the best binder of this triumvirate when it came to technical skill. Trained at the legendary Bozerian bindery, Purgold opened his own workshop in 1810. Culot calls him the "master of fillets," a title entirely justified by the decoration here, which includes 15 precisely executed fillets on each cover, in addition to those adorning each raised band. This set once graced the shelves of French banker and liberal politician Jacques Laffitte (1767-1844), who served as governor of the Bank of France (1814-20), Prime Minister (1830-31), and president of the Chamber of Deputies. Purgold-Hering bindings are not common; we were able to trace just five appearing at auction since 1975. (ST15233)

A Large Paper Copy in Period Red Morocco of  
 "One of the Masterpieces of the Illustrated Book"

**56** (FRENCH ILLUSTRATED BOOKS). BOCCACCIO, GIOVANNI. *IL DECAMERONE*. (Londra [i.e., Paris]: 1757) 222 x 140 mm. (8 3/4 x 5 1/2"). **Five volumes.** Edited by Filippo di Matteo Villani. First Edition with these Illustrations. EXCELLENT CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, covers with gilt fillet border, flat spines divided into six panels by plain gilt rules, three panels with small floral tool at center,



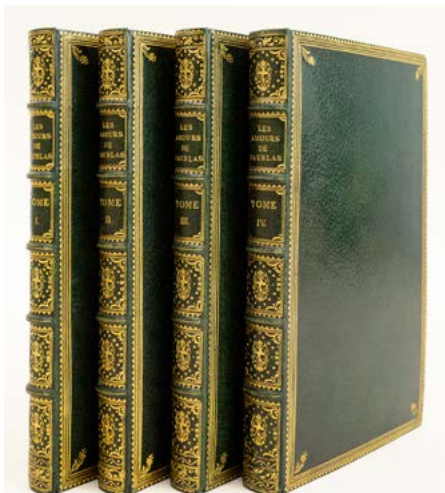
two with titling, and one with a rampant lion and saltire from the Longe family crest, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Engraved title in each volume, many engraved vignette head- and tailpieces, and 111 VERY FINE ENGRAVED PLATES (including frontispiece portrait in first volume), primarily AFTER DRAWINGS BY GRAVELOT, but also after EISEN, BOUCHER, and COCHIN. Tissue guards (perhaps original) for all engraved matter. A Large Paper Copy printed on Papier de Hollande. Front pastedowns with engraved armorial bookplate of Francis Longe, Spixworth Park, Norfolk; final volume with ink monogram "ME" on last page. Two instances of ink marginalia noting reversed order of plates. Cohen-de Ricci 158 ("un des livres illustrés de plus réusis de tout le XVIIIe siècle"); Ray 15; Brunet I, 1003. ♦Boards just a shade brighter than the spines, negligible rubbing to joints and extremities, covers with a couple of small dark spots, occasional minor smudges to the (extremely wide) margins, other trivial imperfections, but A VERY FINE CONTEMPORARY COPY—unusually clean, fresh, and bright inside and out. \$6,500



*This is a very special Large Paper Copy in period morocco of one of the most famous and charming illustrated books of the 18th century, and it may be the supreme example of refined libertine illustration of the period.* Owen Holloway calls this one of the four masterpieces of book illustration at the end of the Rococo period. And Ray is expansive in his praise, calling the work simply "one of the masterpieces of the illustrated book." Although he had as collaborators on this work some of the outstanding French artists of the 18th century, Gravelot (born Hubert-François-Bourguignon, 1699-1773) was chiefly responsible for its production, designing 89 of its 222 plates and all 97 of its immensely delightful tailpieces. In this, the most ambitious undertaking of his career, Gravelot gave Boccaccio's narrative the settings and costumes of 18th century France, and this transposition "made it possible for him to exercise his special talent for depicting the social world around him. For the most part, his figures are young, the women graceful and pretty, the men lithe and handsome . . . All levels of life are presented, from the peasant in his hovel to the king in his palace. Every variety of interior is there, from boudoirs and bedrooms to dining rooms and salons. Animated street scenes alternate with glimpses of gardens and farms, forests and river banks. The human condition has rarely been so attractively displayed. Yet this is only the beginning . . . Gravelot's tailpieces complete

what his plates have begun. They are peopled by amusing children, who . . . usually play their parts in interpreting Boccaccio's text." (Ray) Our handsome set was bound for Francis Longe (1748-1812), a gentleman who served as sheriff of Norfolk and whose library warrants mention in Quaritch's "Dictionary of Book Collectors." The "Catalogue of British and American Book Plates" held by the British Museum lists two different bookplates for Longe (3385 and 3386). (ST12596)

### Beautifully Bound, with Fine Engravings of a Libertine's Sexual Encounters, Characterized more by Intimacy than Eroticism



**57 (FRENCH ILLUSTRATED BOOKS). LOUVET DE COUVRAY, JEAN-BAPTISTE. LES AMOURS DU CHEVALIER DE FAUBLAS.** (Paris: Chez l'auteur, an VI [1798]) 201 x 125 mm. (7 7/8 x 4 7/8"). **Four volumes.** Third Edition. HANDSOME LATE 19TH CENTURY DARK GREEN MOROCCO, GILT, covers bordered by multiple plain and decorative gilt rules, oblique daisy sprigs at corners, raised bands, spine compartments with central caged-bird ornament surrounded by small tools, curling cornerpieces, gilt titling, turn-ins with decorative roll, marbled endpapers, all edges gilt. With 27 ANIMATED ENGRAVED PLATES after Marillier, Monsiau, Monnet, Demarne, Dutertre, and Marguerite Gérard. Cohen-de Ricci 660; Ray, "French" 83. ♦Rear boards of two volumes with negligible dark spots, a touch of rubbing to extremities, text lightly pressed at time of binding (but not washed), a couple of plates faintly browned, occasional minor marginal smudges or stains, but

still a fine set, clean, crisp, and bright internally, with excellent impressions of the plates, and in sparkling bindings that make a lovely appearance on the shelf. **\$2,250**

*Licentious, sensational, and immediately successful, this trio of novels chronicling the sexual escapades of a young libertine is enhanced here by spirited illustrations that still manage to leave much to the imagination.* Originally printed in 1787-90, "Les Amours" is comprised of three separate parts: "Une Année de la Vie du Chevalier de Faublas," "Six Semaines de la Vie du Chevalier de Faublas," and "La Fin des Amours du Chevalier de Faublas." The series follows our young protagonist from the time he is a teenager, relating numerous seductions, affairs with women of all social classes, and, perhaps most intriguing, his penchant for cross-dressing (including, at one point, dressing as a nun). Ray singles out this work among illustrated books of the post-Revolutionary period, saying that "apart from 'Les Liaisons Dangereuses' of 1796, this book possesses the liveliest plates of any French novel of the period." He goes on to note that despite a sharp increase in pornographic material following the French Revolution, "the artists chose . . . to concentrate on the novel's abundant episodes of action and dramatic confrontation" rather than seizing on opportunities for "suggestive designs." Though never overtly erotic, many of the illustrations here portray a wonderful sense of intimacy—a quality perhaps best felt in the engravings designed by Marguerite Gérard (1761-1837), a highly successful student of renowned Rococo artist Jean-Honoré Fragonard, and a leading French genre painter. Our author, writer and politician Jean-Baptiste Louvet (1760-1797), was a member of the Jacobin Club from the early days of the French Revolution, eventually siding with the ill-fated Girondins—a group of republican thinkers who helped bring an end to the monarchy, but who were eventually undermined and persecuted during the Reign of Terror. Louvet escaped Paris in 1793, becoming one of the few condemned Girondins to elude the guillotine. (ST15532)



**58 (FURNITURE - EARLY ENGLISH). CESCINSKY, HERBERT.** *ENGLISH FURNITURE OF THE EIGHTEENTH CENTURY.* (London: The Waverly Book Company, Limited, [1909-11]) 318 x 260 mm. (12 1/2 x 10 1/4"). **Three volumes.** **FIRST EDITION.** Very dark green pebble-grain half morocco over lighter green linen, gilt titling between raised bands on spines, top edges gilt. With 10 plates and more than 1,100 illustrations in the text (some of these full-page). ♦Spines faded to brown, spine ends a little scuffed, one opening with a small adhesion, last two gatherings of volume II beginning to tear at gutter, otherwise an excellent set that is especially well-preserved internally. **\$150**

*These three substantial volumes, printed on heavy, coated paper, address every detail of the furniture of the period in question, as well as providing in-depth histories of the various craftsmen, designers, and workshops that contributed to the tradition.* The work is exhaustively researched, engagingly written, and profusely illustrated. It is also scarce in this first edition. (STC Ma9439-4g)

**59 GOETHE, JOHANN WOLFGANG VON.** *THE WORKS.* (Boston: Dana Estes & Company, [1902]) 200 x 133 mm. (7 7/8 x 5 1/4"). **Five volumes.** Edited by Nathan Haskell Dole. The "Illustrated Sterling Edition." Very attractive butterscotch-colored half calf over marbled boards, raised bands, spine compartments gilt with scrolling cornerpieces and tulip centerpiece, one red and one black morocco label, marbled endpapers, top edges gilt. Each volume with an engraved or photogravure frontispiece. ♦Just a touch of rubbing to joints, otherwise **IN EXCEPTIONALLY FINE CONDITION**, the bindings particularly bright and nearly unworn, and the text seemingly unread. **\$750**

*This very attractive set of "Works" by Johann Wolfgang von Goethe (1749-1832) includes "Wilhelm Meister's Apprenticeship and Travels," "Sorrows*



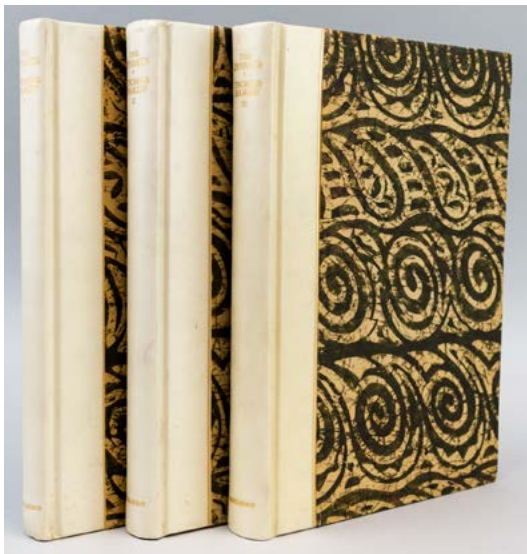


*of Young Werther," a volume of poems, Goethe's autobiography, and, of course, "Faust."* A leading Goethe scholar, Nicholas Boyle, calls his subject "the supreme genius of modern German literature" and "the dominant influence in German literary culture since the middle of the 18th century." Goethe's influence extended far beyond Germany, and he was one of the major figures in the Romantic movement. He brought the words "Sturm and Drang" and "Bildungsroman" into the vocabulary of literary criticism. The bindings here make a very pretty appearance on the shelf, and the set is almost as new, the volumes opening only with reluctance. (ST15557-7)

**60** **GRAY, THOMAS.** WORKS. (THE POETICAL WORKS. [and] THE LETTERS). (London: William Pickering, 1836; 1835-36) 175 x 108 mm. (6 7/8 x 4 1/4"). **Four volumes** (the poems in the first volume, the letters in volumes II-IV). Edited by John Mitford. Attractive late 19th century chestnut brown half morocco over marbled boards, upper covers with a gilt falcon stamped on the leather, raised bands, spines gilt in compartments with Arts and Crafts-style quatrefoil centerpiece surrounded by gilt dots, spade-shaped leaves at corners, marbled endpapers, top edges gilt. With frontispiece portrait in volume I. Keynes, p. 38 (for first volume). ♦ A hint of rubbing to joints and extremities, very faint freckled foxing affecting about one leaf in four, but still quite a pleasing set, the bindings bright and with no significant wear, and the text very smooth and clean, showing few signs of use. **\$400**



*This is an attractively bound set of the four-volume Pickering edition of Gray's poems and letters, the latter including many items appearing in print for the first time.* Best known for "Elegy written in a Country Churchyard," Thomas Gray (1716-71) was primarily a scholar, a professor of Modern History and Languages at Cambridge, and never became a professional or even a dedicated poet. Still, he was offered the laureateship in 1757, upon the death of Colley Cibber (he refused the honor). Gray had begun to write poetry as early as 1742, but it was not until 15 years later, after the publication of his "Poems," that he had become generally recognized as the foremost poet of the day. In his highly polished verse, one can easily trace the decay of Neoclassical and the development of Romantic strains in English poetry. Among other major works, Day calls his "Progress of Poesy" "probably the best true Pindaric ode in English," and another similar ode, "The Bard," "probably the best 18th century attempt at poetic sublimity." Although some of Gray's letters appeared in 1778 in an edition of his work put out by William Mason, the vast majority of the more than 350 epistolary items contained in these volumes are published for the first time. Our volume I is part of the well-known "Aldine Poet" series issued by Pickering, a publishing project covering more than 20 years and involving the production of 53 volumes (not counting reprints). Each work was carefully edited by one of a group of reputable scholars that included Sir Nicholas Harris Nicolas, Alexander Dyce, and John Mitford, the last of whom edited these volumes, which include his long biography of our poet and equally long "Essay on the Poetry of Gray." There was a fifth volume containing Gray's correspondence with the Rev. Norton Nicholls published by Pickering seven years after our set, in 1843, not present here. (ST11462a-310)



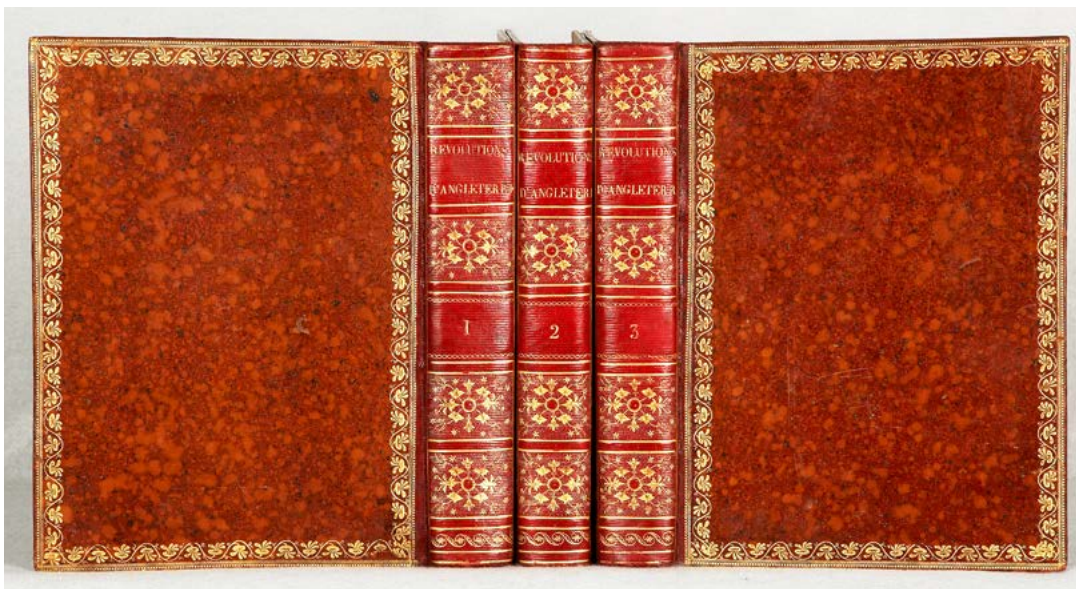
**61** **HARDY, THOMAS.** THE DYNASTS. (London: Macmillan and Co., Limited, 1927) 280 x 190 mm. (11 x 7 1/2"). **Three volumes.** ONE OF 525 COPIES PRINTED ON LARGE PAPER, SIGNED BY HARDY. Original vellum-backed patterned boards, flat spine, gilt titling, edges untrimmed. Engraved frontispiece portrait, signed in pencil by Francis Dodd. Printed in red and black. ♦ A couple of corners slightly bumped and rubbed, otherwise a very fine copy inside and out, the spines unusually clean and bright. **\$550**

*This is an attractive edition of a work that, according to Day, "ranks with Milton's "Samson Agonistes" and Shelley's "Prometheus Unbound" as one of the monumental closet dramas in English.* As the subtitle indicates, this work, first published from 1903-08, is "an epic-drama of the War with Napoleon, in three parts, 19 acts, and 130 scenes, the time covered by the action being about 10 years." The career of Thomas Hardy (1840-1928) is divided

almost neatly into halves, as, roughly speaking, he published novels during the final quarter of the 19th century and poetry during the first quarter of the 20th. While Hardy is best remembered for his sweeping, tragic novels "Tess of the D'Urbervilles," "Jude the Obscure," and "Return of the Native," Day says that modern critics rate his "verse as equal in importance with his novels." Hardy himself testified that he considered himself first and foremost to be a poet and someone who wrote fiction largely to make money. Though this title appears in the marketplace with some frequency it is becoming increasingly difficult to find this set in fine condition. (ST13165a)

## Morocco-Backed Marbled Calf

**62** (HISTORY - ENGLISH). ORLÉANS, PÈRE [PIERRE JOSEPH] DE. HISTOIRE DES REVOLUTIONS D'ANGLETERRE DEPUIS LE COMMENCEMENT DE LA MONARCHIE. (Paris: Chez Claude Barbin, 1693-94) 248 x 191 mm. (9 3/4 x 7 1/2"). **Three volumes.** FIRST EDITION. SPLENDID AND UNUSUAL EARLY 19TH CENTURY MARBLED CALF, SUMPTUOUSLY GILT, WITH RED MOROCCO SPINES, covers with gilt borders of two decorative rules and an elegant undulating floral vine, flat straight-grain morocco spines very handsomely gilt in compartments with pointillé ground and central circling from which radiate four lilies and four leaves on twining stems, turn-ins gilt with plain and decorative rolls, marbled endpapers, all edges gilt. With engraved head- and tailpieces and



eight engraved portraits. Verso of front free endpaper with armorial bookplate of Baron de Mackau (see below); title page with ink ownership inscription (of Alexander Paul Ludwig Goupy?) in a contemporary hand. Brunet II, 822; Graesse II, 428; Lowndes I, 1374. ♦ Isolated gatherings with variable browning (a small handful rather browned), one leaf in first volume with inexpert early repair of four-inch tear (letters of four words partly obscured

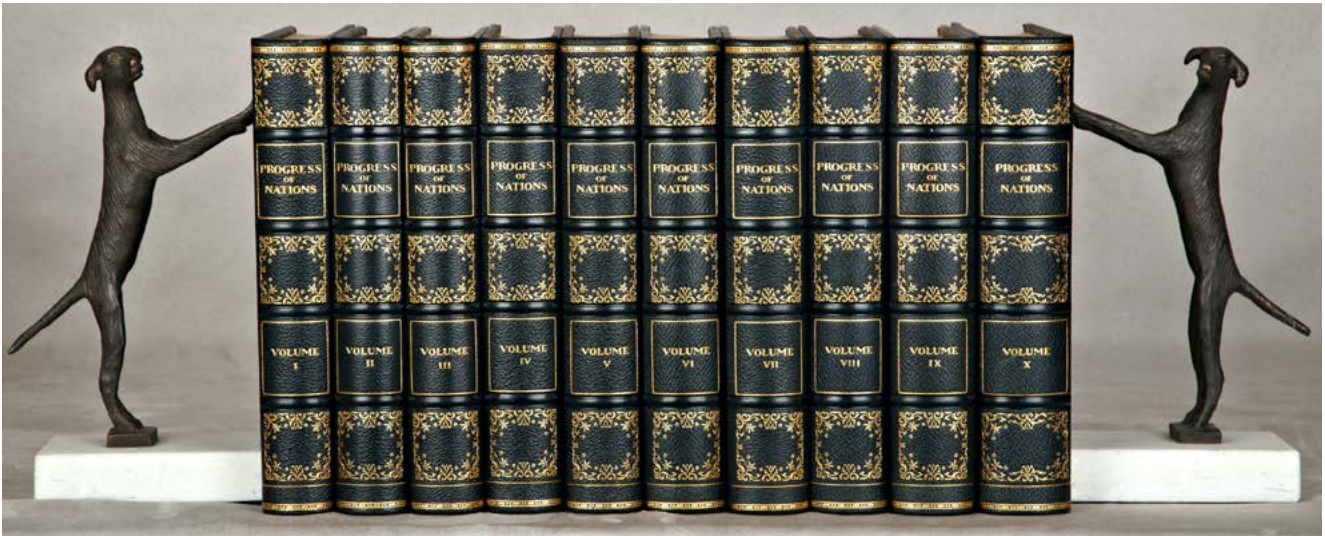
or displaced, and the text and facing page somewhat discolored), a few additional trivial imperfections internally, but the text generally quite fresh and clean. One joint with five small wormholes, a few (hardly noticeable) shallow scratches to covers, a hint of wear to extremities, but THE LOVELY BINDINGS IN FINE CONDITION, with lustrous leather and gilt, with only minor wear, and with their very considerable original visual appeal entirely intact. \$1,900

*This history of "England's Revolutions" begins with the invasion of the Saxons and covers the struggles for the throne of England through the Plantagenets, Tudors, and Stuarts up to the Restoration and the reign of James II. The learned Jesuit historian Pierre Joseph d'Orléans (1641-98) was described by Voltaire as the first historian to specialize in revolutions—he was also the author of a history of revolutions in Spain, an account of the Tartar conquerors of China, and a subsequent study of the English Civil War, covering the years 1603-90 in depth. The present work was favorably received on both sides of the Channel: the Earl of Chatham commended it in his letters, and du Fresnoy described it as a "history written with eloquence and judgment" and praised its equal treatment of Catholics and Protestants. When the present set appeared in a George Bayntun catalogue, the bindings were described as "very handsome" and "almost identical to the set of Bertrand De Moleville's 'Histoire de la Révolution de France,' 1801-1803 bound by Bozerian" and also from the library of Baron de Mackau, (1832-1918), a member of the Chamber of Deputies for 42 years and a Chevalier of the Legion of Honor. The volumes are unusual in their combination of calf boards with contrasting morocco spines, and their gilt decoration is particularly lovely. François Bozerian, generally called "Bozerian le jeune," was active in Paris from the turn of the 19th century until 1818, and for much of that time, he worked with his elder brother Jean-Claude. The Bozerian binderies produced many fine books, praised today especially for their technical achievement and elegance of design. The first edition of this work is surprisingly rare: a dozen copies appear in OCLC, while RBH and ABPC record only one copy sold at auction since at least 1975. (ST11540)*

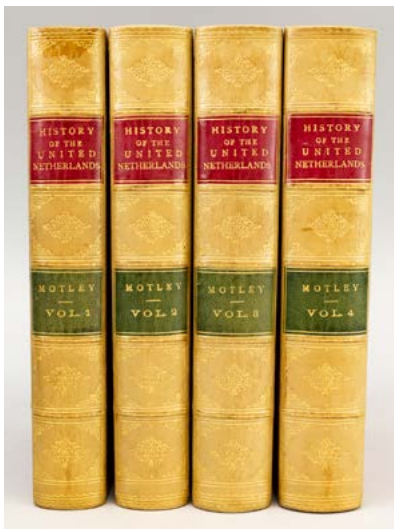


In Unsurpassably Fine Ornately Gilt Morocco

**63** (HISTORY - EUROPEAN). (BINDINGS - FINELY BOUND SETS). (DISABLED AMERICAN VETERANS). JERNEGAN, MARCUS WILSON, F. LEE BENNS, [and] AVERY ODELLE CRAVEN. *PROGRESS OF NATIONS. THE STORY OF THE WORLD AND OF ITS PEOPLES FROM THE DAWN OF HISTORY TO THE PRESENT DAY.* (Chicago: Department of Rehabilitation, Disabled American Veterans of the World War, 1930-31) 229 x 156 mm. (9 x 6 1/8"). **10 volumes.** "The Unknown Soldier Edition," prepared for "National Patrons of Honor." (This is copy #604, "especially prepared for Mrs. Eli K. Robinson.") REMARKABLY FINE PUBLISHER'S DELUXE BLACK PEBBLE-GRAIN MOROCCO, ORNATELY GILT, front covers with decorative gilt-rule border enclosing elaborate floral rococo-style frame, the frame around a central medallion featuring a knight's plumed helmet; raised bands, gilt compartments elegantly decorated with volutes and small floral tools, gilt titling, gilt turn-ins with curling floral rolls, sky blue pictorial endpapers, all edges gilt. With more than 2,000 illustrations, including more than 200 maps and charts; 53 images in color. ♦Perhaps a trivial imperfection somewhere, but essentially IN AS-NEW CONDITION, AN AMAZINGLY WELL-PRESERVED SET, virtually as it was delivered to its original owner. **\$1,800**



*These profusely illustrated volumes give a thorough account of (primarily Western) world history from the ancient civilizations of Greece and Egypt through the end of World War I and were, the title page tells us, "chronicled with the assistance of eminent historians from leading universities and colleges and published in the interests of the Disabled American veterans of the World War and of a patriotic and intelligent Americanism." Our set is part of a limited edition "especially prepared for those who have lent their support to the program of Disabled American Veterans of the World War," signed by the national commander of that organization. It is in as close to original condition as one could ever hope to find. (ST11462a-235)*

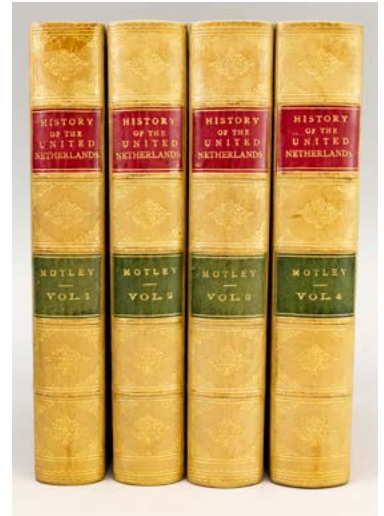


**64** (HISTORY - EUROPEAN). MOTLEY, JOHN LOTHROP. *THE RISE OF THE DUTCH REPUBLIC, A HISTORY.* (New York: Harper & Brothers, 1870) 235 x 152 mm. (9 1/4 x 6"). **Three volumes.** VERY PRETTY DECORATIVE CONTEMPORARY HALF CALF, raised bands, spines handsomely gilt in double-ruled compartments with bands of tangent concentric circles at top and bottom, delicate inner frame with curling and dotted borders and looping cornerpieces, the whole enclosing a central wheel design formed by fleurs-de-lys, marbled boards, edges, and endpapers. With frontispiece portraits. ♦Boards a little chafed, small area of discoloration at head of one spine, neat repair to fore edge of one leaf, occasional minor foxing, otherwise a fine set, with clean, fresh text and scarcely worn bindings that make a very pleasing appearance on the shelf. **\$450**

*An immediate bestseller upon its publication in 1856, this first major work by Motley (about whom, see below) examines what the author described as "one of the leading events of modern times": Holland's successful challenge to the "ecclesiastical*

*tyranny” of the Holy Roman Empire.* It was acclaimed by critics and was quickly translated into Dutch, German, and Russian. This work is not difficult to locate in one edition or another, but it will not be found in bindings that are a great deal more pleasing than the ones covering our set. (ST11462a-100)

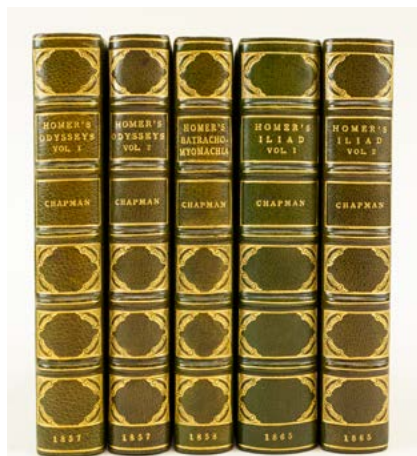
**65** (HISTORY - EUROPEAN). **MOTLEY, JOHN LOTHROP.** HISTORY OF THE UNITED NETHERLANDS: FROM THE DEATH OF WILLIAM THE SILENT TO THE TWELVE YEARS’ TRUCE. (New York: Harper & Brothers, 1874) 238 x 152 mm. (9 3/8 x 6”). **Four volumes.** VERY PRETTY DECORATIVE CONTEMPORARY HALF CALF, raised bands, spines handsomely gilt in double-ruled compartments with scrolling cornerpieces and intricate central lozenge, one red and one green morocco label on each spine, marbled boards, edges, and endpapers. With frontispiece portraits and one folding map. ♦Very small area of slight discoloration at head of one spine, a vague hint of chafing to paper sides, otherwise A FINE SET with only very minor imperfections, the decorative bindings showing little wear, and the text remarkably smooth, fresh, and clean. \$450



*This is the second work on the Netherlands by American diplomat and historian John Lothrop Motley (1814-77), following the considerable success of his “Rise of the Dutch Republic.”* In his “United Netherlands,” Motley examines the struggle pitting England and the Netherlands against Spain, including a look at the rise and fall of the Spanish Armada. This work, which ANB notes is “memorable for the vivid portraits of Elizabeth I of England and Philip II,” garnered Motley praise “for his archival research and use of unpublished manuscripts, and for the labor and art that he invested in his descriptions that put the reader in the scenes described.” Explaining the attributes that made our author so popular, ANB says that “Motley was a romantic historian who combined the literary qualities of the epic novel–drama, spectacle, heroic characterization, and unified themes—with careful research from original sources.” Although he spent much of his life abroad, Motley was a member of the Boston literary circle that included Hawthorne, Lowell, Longfellow, and Motley’s future biographer, Oliver Wendell Holmes. (ST11462a-094)

**66** **HOMER.** [WORKS]. (London: John Russell Smith, 1865-57-58) 175 x 140 mm. (6 7/8 x 5 1/2”). **Five volumes.** Translated by George Chapman. Introduction and notes by Richard Hooper. Attractive early 20th century moss green three-quarter morocco, raised bands, spines gilt in compartments with drawer handle cornerpieces, marbled endpapers, top edges gilt. With engraved frontispiece portrait of Chapman and three extra engraved title pages reproducing those in early editions of Chapman’s translations. Front pastedowns with book label of Abel E. Berland. With occasional pencilled marginalia. ♦A couple of short scratches to leather, a few tiny nicks to boards, the spines a little sunned, two raised bands a bit abraded, three leaves with tears into text (no loss), other trivial imperfections, but quite a pretty set in excellent condition, the bindings bright and showing no significant wear, and the text fresh and clean. \$750

*This is a pleasing Victorian edition of Chapman’s Homer, an undertaking that Day calls “the greatest verse translation of the Renaissance” and perhaps “the greatest English translation of Homer.”* George Chapman (1559/60-1634) made his name as a poet and playwright before turning to translating classical literature. His was the first English translation to be done directly from the Greek, appearing between 1598, when the first seven books of the “Iliad” were published, and 1624, the date “Batrachomyomachia” (“War of the Frogs and Mice”) was issued. His remained the standard translation until Pope’s 18th century version.



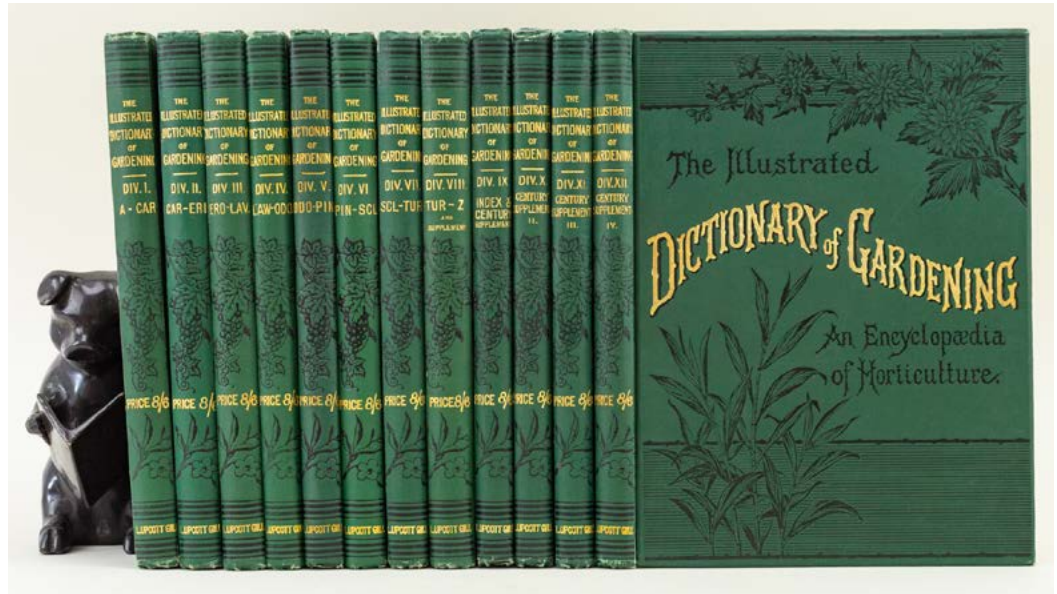
Chapman enjoyed a renewed popularity among 19th century poets: Keats composed a much-quoted sonnet, “On First Looking into Chapman’s Homer,” which begins “Much have I travell’d in the realms of gold,” and Swinburne said, “No praise can be too warm or high for the power, the freshness, the indefatigable strength and inextinguishable fire which animate this exalted work.” As DNB points out, “Chapman was no straightforward translator. Although he taught himself Greek, . . . He did not provide literal English versions of his originals; rather, he personalized the epic, appropriating his source and making Homer a writer of the early modern moment. Chapman also digressed from the Greek to stress his own interpretations of the central players.” In addition to Homer’s works, our set contains Chapman’s translations of Hesiod, Musaeus’ “Hero and Leander,” and Juvenal’s fifth satire. Finally, the unsigned bindings make an agreeable appearance



on the shelf. The present item was once in the distinguished collection of Chicago bibliophile Abel E. Berland (1915-2010), a long-time member of the Caxton Club, which published this description of his library in their May 1996 newsletter: "The range of the Abel Berland library is extensive; the quality, remarkable; the collection, awesome. More than 500 uncommon titles brought together by the passion and genius of one person through an absolute devotion to books, ideas, and learning is an achievement worthy of reflection in an age enthralled by the chimeras of contemporaneity." (ST15557-5)

## The Rarely Encountered Complete Set, and in Nearly Immaculate Condition

**67 (HORTICULTURE). NICHOLSON, GEORGE, Editor.** *THE ILLUSTRATED DICTIONARY OF GARDENING.* (London: L. Upcott Gill, ca. 1901) 263 x 195 mm. (10 1/4 x 7 5/8"). **12 volumes.** Publisher's illustrated green cloth, gilt titling on upper covers and smooth spines, patterned endpapers, all edges gilt. Extravagantly illustrated with numerous wood engravings or black & white photographs in the text, some full-page, two black & white plates and 35 COLOR PLATES OF FLOWERS. Note to subscribers laid in at front of volume I. ♦ Just a touch of rubbing to extremities, volume IV with a leaf of text stuck to one plate, volume V with short, closed tear to head edge of a plate, other trivial imperfections, but AN EXCEPTIONALLY FINE SET with few signs of use, the interiors clean and fresh, the colors vibrant, and the bindings bright and remarkably well preserved. **\$1,250**



*This is an especially fine copy of a "practical and scientific encyclopædia of horticulture for gardeners and botanists," originally issued in parts in the 1880s, with a supplement added in 1900; our attractively bound set, published in the early 1900s, collects the complete series, which is very rarely seen.* Alphabetically arranged entries, written by experts in horticultural subjects, address everything from names and characteristics of plants, with advice on how to grow them, to the pests and weeds gardeners must battle, identification of wild plants and fungi, descriptions of various tools and their uses, and guidance on garden design. It is the "magnum opus" of respected horticulturist George Nicholson (1847-1908), and DNB notes, "This standard work of reference, most of which was not only edited but also written by Nicholson, became the forerunner of the Royal Horticultural Society's Dictionary of Gardening." Entries are frequently accompanied by line illustrations in the text, some nearly full-page, to assist readers in identifying plants or visualizing a garden plan. Pretty color plates depict especially appealing floral specimens. Despite the wealth of information it contains, and the attractive illustrations, our set has seen surprisingly little use, and the bindings are virtually unworn, with especially bright gilt. (ST15538)

## A Rarely Seen Copy in Opulent Contemporary Color

**68 (JUDAICA). CUNAEUS, PETRUS.** *DE REPUBLYK DER HEBREEN OF GEMEENEBEST DER JODEN.* (Amsterdam: W. Goeree, 1682-83) 162 x 100 mm. (6 3/8 x 4"). **Three volumes.** Inoffensive 18th century brown speckled calf, raised bands, brown morocco labels, compartments with gilt tooling and lettering, all edges gilt

(first volume expertly rebacked, preserving the original backstrip, heads and tails of spines also repaired). With three frontispieces and 45 ENGRAVED PLATES, ALL BUT ONE HAND-COLORED AND MOST HEIGHTENED WITH GOLD, QUITE POSSIBLY BY VAN SANTEN, more than half the plates folding and/or double page, and one plate with a moveable flap. See: Truusje Goedings, "Master Colourist' Dirk Jansz van Santen" (Amsterdam, 1992). ♦ Joints of second and third volumes a touch tender but quite secure, corners and extremities a little rubbed, tail of one spine with a bit of loss, general mild wear externally, but INTERNALLY FINE with just the occasional small, light stain or kiss of foxing, the coloring extremely bright and well-preserved. **\$8,500**



*This is an extraordinarily fine copy of a popular account of "The Hebrew Republic," complete, extensively illustrated, and with splendid contemporary hand coloring, probably executed by the renowned "master colourist" Dirk Jansz Van Santen.*

Originally published in 1617 in Latin by Dutch historian of Christianity Petrus Cunaeus (i.e., Peter van der Kun, 1586-1638), the work forms a vision of a highly organized society with an idealized infrastructure and political system. Though Cunaeus' idea of the Hebrew state was in part embellished and imagined, it nonetheless described an important model of republican governance for the federation of provinces that formed the Dutch Republic of the 17th century. The present Dutch edition contains numerous maps of ancient Hebrew lands, as well as plates depicting rituals, architecture, military organization, and religious dress, all of which are brought to life with hand coloring of the highest quality. Though the plates are unsigned by the colorist (as was almost always the case during this period), the style and technique conform very closely to the work of Van Santen (1637/38-1708), one of the most famous and sought-after colorists of the Dutch Golden Age. Although he was especially known for his extensive and delicate use of gold, Van Santen's work can also be recognized by his bold use of saturated color alongside lighter washes (adding depth and variety to the image), his use of patterning on buildings and garments, and the

characteristic multi-colored lines used to illuminate borderlines in maps. Furthermore, scholars have noted a connection between Van Santen and Willem Goeree (the publisher of the present work), with whom the colorist seems to have had an ongoing working relationship. The exquisite coloring present in this copy is an especially nice feature rarely found in any edition of this book, and as such must have been executed for an owner who both deeply valued this work and could afford such luxury. Although this book is not uncommon on the market in its various editions and translations, it is almost always found with plates lacking and in unpleasant condition. The present copy is a rare exception, being clean, bright, and with all plates present, not to mention in opulent contemporary color. (ST14407)

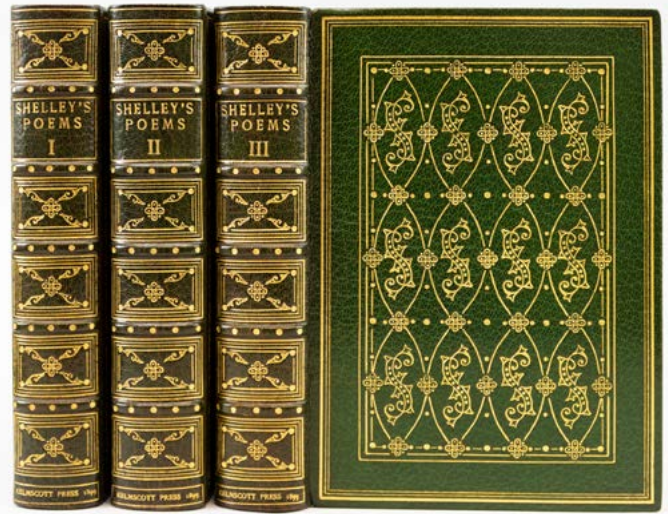


### The Sought-After Three-Volume Kelmscott Shelley, Mostly Unopened, and in Gorgeous Bindings

**69** (KELMSCOTT PRESS). (BINDINGS - KNICKERBOCKER PRESS BINDERY). **SHELLEY, PERCY BYSSHE.** THE POETICAL WORKS OF PERCY BYSSHE SHELLEY. (Hammersmith: Kelmscott Press, 1894-95) 210 x 145 mm. (8 1/4 x 5 3/4"). **Three volumes.** Edited by F. S. Ellis. ONE OF 250 COPIES on paper (and six on vellum). EXTRAORDINARILY HANDSOME DARK GREEN CRUSHED MOROCCO, GILT (stamp-signed "G. P. Putnam's Sons" on front doublure, "The Knickerbocker Press" on rear doublure), covers with French fillet border and central panel diapered in elongated ogival compartments containing a stylized "S," raised bands, spine compartments framed by multiple rules with a quatrefoil at center, gilt titling, LIGHT BROWN MOROCCO DOUBLURES AND



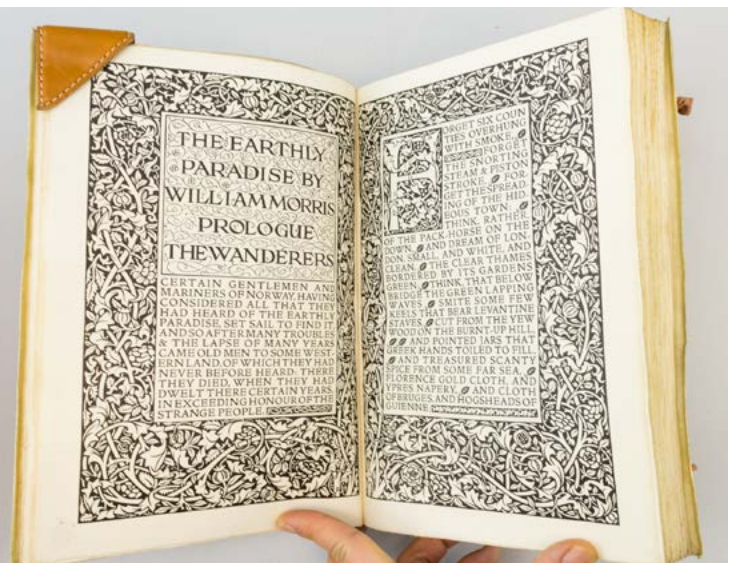
ENDLEAVES, top edges gilt, other edges untrimmed and MOSTLY UNOPENED. In the (slightly worn) original(?) chamois-lined green cloth dust jackets and matching slipcase. Ornate wood-engraved double-page opening in volume I and initials and borders throughout by William Morris. Front pastedown with engraved bookplate (by Joseph Winfred Spenceley) of Veryl Preston. Printed in red and black in Golden type. Peterson A-29; Sparling 29; Rollison, "The Kelmscott Shelley and Material Poetics," in *The Journal of William Morris Studies* (Summer 2004). ♦Spines just slightly (and uniformly) darker, a couple of minor marginal stains in volume II, but AN ESPECIALLY FINE COPY, the bindings lustrous and virtually unworn, the text clean, bright, and mostly unread. \$15,000



*This is a beautifully bound bibliophile's copy of the much sought-after Kelmscott edition of Shelley's works. Day describes Shelley (1792-1822), one of the giants of the Romantic Era, as "a radical reformer suffused with poetic lyricism and philosophic idealism"-words that could also describe the socialist William Morris, who expressed his own political ideals through his writings, his designs, and his printing press. The passionate, evocative poetry of Shelley found its perfect embodiment in the Kelmscott edition, the press adding a visual complement to the beauty of the language. The text here is set in Golden Type, a 14-point roman, the first of three types designed by Morris for his press. In the 1880s—around the time the Grolier Club was founded—the Putnam brothers established the Knickerbocker Press (and bindery) to produce fine bindings and fine printing for this new market of American bibliophiles. The company, founded by G. P.*

*Putnam in 1841, continued under management of the Putnam family until 1930. The former owner here, steel executive Veryl Preston, was just the sort of distinguished collector whose trade the Putnams sought. (ST15224)*

**70** (KELMSCOTT PRESS). MORRIS, WILLIAM. THE EARTHLY PARADISE. (Hammersmith: Kelmscott Press, 1896-97) 235 x 165 mm. (9 1/4 x 6 1/2"). **Eight volumes.** ONE OF 225 COPIES on paper (and six on vellum.) Original flexible vellum, flat spine with gilt titling, silk ties. Woodcut initials, 14 DIFFERENT ELABORATE WOODCUT BORDERS USED ON 60 PAGES (50 of these pages with full borders), printer's device on final page.





Printed in red and black in Golden type. Peterson A-41; Sparling 41. ♦ A BEAUTIFUL, BRIGHT COPY, with virtually no signs of use. **\$18,000**

*This is the ambitious Kelmscott version of Morris' long Chaucerian poem, first published in 1868-70. Like the "Canterbury Tales," this work, in Chaucerian meters, consists of a prologue and two dozen tales told around a table (Chaucer's characters actually narrated 23). The storytellers here are Norse wanderers and elders of the nebulous city to which the Norsemen have retired. The tales (which alternate with Morris' lyrics on the English landscape) are either on classical subjects or from Norse and other Medieval sources. One of the more elaborately decorated Kelmscott titles, this is the only book in which any of the 14 "Paradise" borders appears. Our copy of this item—which is now less and less often to be found in appealing condition—is especially fine, with the silk ties entirely intact, without any signs of previous ownership, and with very clean, fresh bindings and leaves. This is clearly one of the most sought after of Kelmscott items: the last copy we can trace at auction, described as having "occasional light soiling but still a very good set," sold in 2017 (in a sale that would not have artificially ignited bidding) for £20,000 (in excess of \$25,000). (ST14419)*



**71** **LE SAGE, ALAIN RENÉ.** *THE ADVENTURES OF GIL BLAS OF SANTILLANA.* (Edinburgh: William Paterson, 1886) 248 x 165 mm. (9 3/4 x 6 1/2"). **Three volumes.** Translated by Henri Van Laun, with an introduction, notes, and a life of the author. Quite pleasing three-quarter vellum over sturdy textured cloth boards by Tout (stamp-signed on verso of front free endpaper), flat spines heavily gilt in compartments in antique style featuring large and intricate central fleuron, three brown morocco labels on each spine, marbled end papers, top edges gilt. Title vignettes and 21 fine etched plates (including frontispiece portrait in first volume) by Adolphe Lalauze. Large, attractive engraved bookplate of Hilda Leyel signed "A M H 1940" in each volume. ♦ Top corners of volume I slightly bumped, turn-ins a little spotted (trivial spots and superficial marks elsewhere to covers and spines, particularly to the labels), otherwise an excellent set, with no significant wear, and with the gilt still bright and attractive. Slight offsetting from plates, but very fine internally. **\$550**

*This is a finely bound, well printed, and attractively illustrated edition of Le Sage's great satirical picaresque romance, which appeared originally in 1715-35. The very appealing plates here are characterized by rich and charming details of personal adornment, household furnishings, and objects from everyday life, and the interiors especially have a design, depth, and realism that are impressive. Lalauze (1838-1906) was a major figure in what Ray describes as a revival of etching as an art form in France. This revival was partly stimulated by the founding of an etcher's society, and the renewed interest in etching was carried into book illustration by a number of publishers who specialized in luxury editions. Executed by a first-rate binder, our set in elaborately gilt vellum with morocco labels is unusual in design and at the same time unusually pleasing. Previous owner Hilda Leyel (1880-1957) was a noted herbalist and devoted student of Nicholas Culpeper's 17th century work on medicinal plants, which she used as a source for her book, "The Magic of Herbs," published in 1926. (ST11462a-132)*

**72** **LINCOLN, ABRAHAM.** *COMPLETE WORKS.* (New York: Francis D. Tandy Company, 1905) 221 x 140 mm. (8 3/4 x 5 1/2"). **12 volumes.** Edited by John G. Nicolay and John Hay. "Biographical Edition, being the Second Printing from the plates of the celebrated Gettysburg Edition." Attractive (publisher's?) crimson grained roan, covers with central lozenge and cornerpieces (these done in gilt on the front cover and in blind on the back), slightly raised bands, compartments with gilt lettering and tooling, top edges gilt, others uncut, UNOPENED. With numerous plates and facsimile documents. ♦ A hint of shelfwear at corners and head and tail of spine (head also with three very small chips), otherwise a fine set, clearly unread, and rarely removed from the shelf. **\$500**

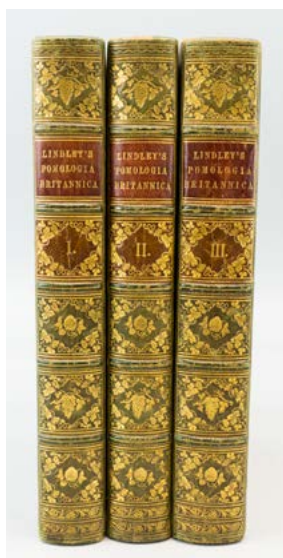
*This is a set with significant shelf appeal, containing a collection of Lincoln's speeches, letters, pamphlets, and other writings, supplemented with articles and reminiscences of his associates. The editors, John Hay (1838-1905) and John Nicolay (1832-1901), met while working on Lincoln's presidential campaign in 1860, and according to ANB, joined the White House staff in 1861, where they "had an exceptionally close relationship with Lincoln, though they stood somewhat in awe of the president. . . . Nicolay was solemn and meticulous, and Hay cheerful and witty. They served Lincoln for four years,*





performing a wide variety of political and personal duties and remaining close friends throughout, a working friendship that became the foundation for an important literary collaboration in later years." In 1890, they published a 10-volume biography of the president that became an immediate bestseller. Robert Lincoln granted the editors access to his father's papers, a privilege that permitted them to produce an expanded work in 12 volumes. According to the preface, the present set, a "New and Enlarged" edition, was undertaken so that more recently discovered material might also be included, "and so to make a complete and definitive edition." (ST12801b)

### With More than 150 Fine Hand-Colored Plates of Fruit



**73** **LINDLEY, JOHN.** POMOLOGIA BRITANNICA; OR, FIGURES AND DESCRIPTIONS OF THE MOST IMPORTANT VARIETIES OF FRUIT CULTIVATED IN GREAT BRITAIN. (London: Henry G. Bohn, 1841) 245 x 150 mm. (9 3/4 x 6"). **Three volumes.** FIRST EDITION. Contemporary green half morocco with marbled boards, spine gilt with fruit motifs, raised bands, red and brown morocco labels, gilt edges. WITH 152 BEAUTIFUL HAND-COLORED PLATES (five folding) by C. M. Curtis and Mrs. Augusta Withers, engraved by W. Clark and S. Watts; volume I with a few plates containing supporting elements (foliage, twigs, etc.) left (purposely?) uncolored. Bookplate of Josephi Greene and that of Sir Thomas Neame on the pastedown and front free endpaper of each volume. Janson, "Pomona's Harvest," p. 385; Sitwell & Blunt, "Great Flower Books," p. 114; Nissen 1203; Benezit XIV, 1003. ♦Edges and joints a bit rubbed, covers a little scuffed, a couple of minor marginal stains and occasional foxing (mostly on the paper guards and very rarely affecting leaves with text), otherwise all plates in fine condition, with particularly bright colors. **\$13,000**

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





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

**74 (MARY, QUEEN OF SCOTS). (EXTRA-ILLUSTRATED SETS). (BINDINGS - BAYNTUN). CHALMERS, GEORGE. THE LIFE OF MARY, QUEEN**

**OF SCOTS.** (London: John Murray, 1822) 225 x 140 mm. (8 7/8 x 5 1/2"). **Three volumes.** Second Edition, "corrected and enlarged." **FIRST PRINTING** of the third part. **VERY PRETTY PURPLE LEVANT BY BAYNTUN** (stamp-signed on front turn-in, along with stamp signature of C. E. Lauriat of Boston), covers framed in gilt, with crown ornaments at corners, raised bands, compartments with gilt crown centerpieces, gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Housed in a fleece-lined brown cloth slipcase with large paper label covering the back. With five plates and eight illustrations as called for, **EXTRA-ILLUSTRATED WITH 34 PLATES** of scenery and portraits, many hand-colored and several folding. ♦ Spines uniformly faded to brown, a handful of trivial blemishes internally, but **A FINE SET**, the bindings with few signs of wear and the contents in nearly perfect condition. **\$2,500**

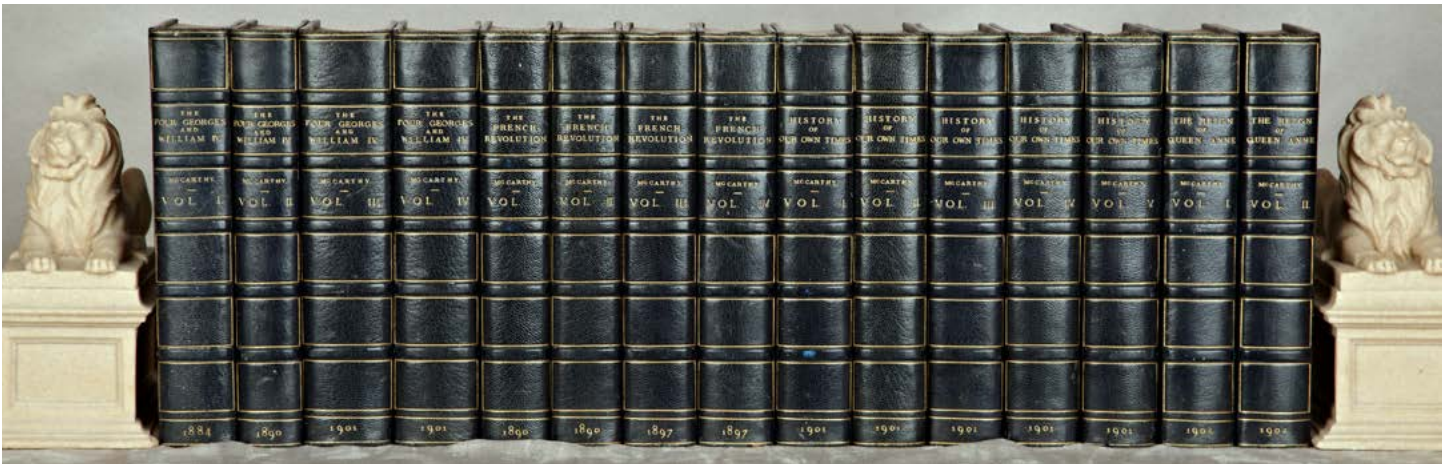


*Lavishly extra-illustrated with depictions of the key people and places discussed in the text, this is a sympathetic biography of the tumultuous life of Mary Stuart (1542-87), heir to the crown of Scotland and rival to Elizabeth I for the English throne.* Because of her tragic life and her execution, Mary has always been one of the best-known European queens, and accounts of her life vary greatly in their emphasis and impartiality. First published in 1818, the present biography by Scottish antiquarian George Chalmers (1742-1825) provides useful context as the most extreme defender of the queen. DNB says that "Chalmers . . . saw Mary as the helpless and innocent victim of conspirators, and all her opponents as corrupt and evil. Any historian who took a different view of Mary was mercilessly attacked." The third volume, published for the first time with this edition, is devoted to memoirs of Mary's husband Bothwell and of the regents of the Scottish throne following her fall. The regal purple bindings are characteristic of the fine work produced by the Bayntun bindery, founded in Bath in 1894 and now the last of the great Victorian trade binderies still in family ownership. (ST15192a)

**75 MCCARTHY, JUSTIN and JUSTIN HUNTLY MCCARTHY. FOUR WORKS: HISTORY OF OUR OWN**

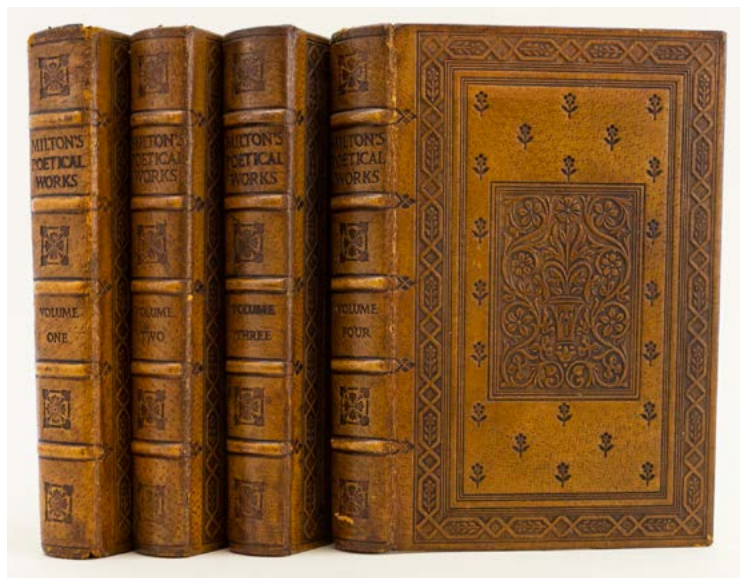
**TIMES. THE FOUR GEORGES & WILLIAM IV. THE FRENCH REVOLUTION. THE REIGN OF QUEEN ANNE.** (London: Chatto & Windus, 1884-1901) 222 x 143 mm. (8 3/4 x 5 5/8"). **15 volumes.** **FIRST EDITIONS** of the last three works. Pleasing contemporary dark blue three-quarter morocco by Bickers & Son (stamp-signed on verso of front free endpaper), raised bands, spine gilt in single-ruled compartments, marbled endpapers, top edges gilt. ♦ Tiny chip to top of one spine, three joints with short cracks at head, minor dulling from leather preservative, first volume with hinge open at rear (but the volume quite sound), one leaf with older tissue paper repair to head-edge tear (into text, but legibility not lost), other trivial defects, but still quite an attractive set in excellent condition, clean and fresh internally, and in bright, solid bindings showing little wear. **\$600**





*This is an appealing group of four scarce works, three of them first editions, by a father and son who also wrote novels, and brought the same engaging, readable style to their non-fiction. Justin McCarthy (1830-1912) was a journalist and novelist whose major work "History of Our Own Times" (1878) was an enormously popular account of Britain during the reign of Queen Victoria, written from a Liberal point of view. It went to a number of editions, and our 1901 edition of his major work covers the accession of Queen Victoria to the General Election of 1880 in four volumes, with a fifth volume supplement updating the history to the queen's Diamond Jubilee in 1897. McCarthy began publishing "History of the Four Georges and William IV" in 1884, but failing eyesight and ill health forced him to hand the work over to his son for completion; volume II appeared in 1890, and volumes III and IV in 1901. Justin Huntly McCarthy (1859-1936) penned two histories of his own, included here: "The French Revolution" (1890, 1897; four volumes) and "Queen Anne" (1902; two volumes). (ST11462a-374)*

**76 (MERRYMOUNT PRESS). MILTON, JOHN. THE POETICAL WORKS OF JOHN MILTON.** (Boston: R. H. Hinkley Company, [1908]) 250 x 165 mm. (10 x 6 1/2"). **Four volumes.** No. 345 OF 555 COPIES on hand-made paper. Publisher's elaborately blind-pressed brown pigskin, decorative paneling on covers, raised bands, titling and floral stamps on spines, top edges gilt, others untrimmed. With title pages and head- and tailpieces designed by W. A. Dwiggins, and with 16 illustrations adapted from John Flaxman. Smith 319. ♦Top of the spine of first volume rubbed, with small chip missing, paper at hinge of same volume separated at front, but the volume sound;



edges, corners, and joints of other volumes with minor wear, but the bindings still pleasing and with nothing approaching a serious condition problem. Internally in very fine condition. **\$450**

*The present book is a fine product of the Arts & Crafts movement in America, with its lovely font, thick handmade paper, and elaborate neo-Gothic bindings. Founded by Daniel Berkeley Updike in 1893, the Merrymount Press produced finely printed books (as well as a range of ephemeral material) until 1949; after Updike's death in 1941, John Bianchi, who had been with the press since its inception, continued work for another eight years. In all, there were 1,037 major Merrymount books, some 1,000 "minor works," and in the neighborhood of 20,000 additional items produced during the 56 years of the long-lived press. (ST12617)*

One of Just 18 Copies on Japon

**77 MONTAIGNE, MICHEL EYQUEM DE. THE ESSAYS.** (London: David Nutt, 1892) 221 x 155 mm. (8 3/4 x 6"). **Three volumes.** Translated by John Florio. Edited by George Saintsbury. No. 7 OF 18 COPIES printed on Japon, 12 of which were for sale. Pleasing quarter red morocco over buff buckram by Sangorski & Sutcliffe (stamp-signed in ink on verso of front free endpaper), raised bands, gilt titling, top edge gilt, others untrimmed. Title pages



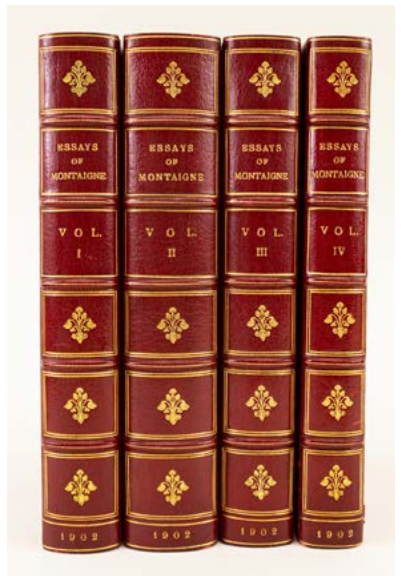
with vignette, numerous decorative initials, printer's device on final leaf of each volume. Titles printed in red and black. ♦ Top corners of volume III a bit bumped, contents with a handful of trivial imperfections, but A VERY FINE SET, clean, fresh, and bright in bindings with few signs of wear. \$950

*This attractive, strictly limited set contains probably the best-known English version of Montaigne's influential "Essays," universally read and praised as one of the great books of the author's time and one of the major explorations from any period of human nature through self-examination.*

*Just as Petrarch's essays and letters set before the eyes of the world a portrait of the 14th century humanist scholar, so Montaigne's "Essays" give us the 16th century paradigm of the humanist, living quietly at his chateau, yet active and interested in public policy, reading and meditating on Plutarch's "Lives," and philosophizing on all and everything. His essays were influential in molding opinion and taste throughout Europe. The topics range from the frivolous (for example, Montaigne's argument, based on reports of the discovery of naked "savages," that dress is superfluous) to the profound, as in his famous defense of Raymond Sebond,*

*which argues for a dispassionate tolerance in religious controversy. Books I and II of the essays were originally published in 1580, while Book III appeared in 1588 and shows the broadening influence of Montaigne's travels in Germany and Italy. Michel de Montaigne (1533-1592) spoke Latin rather than French as his first language, due to the educational theories of his father. He served in the parlement of Bordeaux from 1557-70 and as mayor of the city from 1581-85. The tolerance, moderation, and rationalism that breathe from his essays gave them great appeal for the English in the time of James I and, through Florio's translation, they inspired some of Shakespeare's philosophical digressions. Born in England of an Italian family, John Florio (1553?-1625) taught romance languages to students who included Queen Anne, wife of James I. In addition to his celebrated translation of Montaigne, Florio is well known for his Italian-English dictionary, published in 1598. Florio's Montaigne was first published in 1603; our edition uses the text of the second printing of 1613. Editor George E. B. Saintsbury (1845-1933) was a distinguished literary critic and historian, who wrote several histories and studies of lasting value on English and European Literature. This very appealing set stands apart from other modern editions because of its luxurious untrimmed paper, its strict limitation, and its attractive printing. (ST15603)*

**78 MONTAIGNE, MICHEL EYQUEM DE. ESSAYS.** (London: Reeves & Turner, 1902) 228 x 152 mm. (9 x 6"). **Four volumes.** Translated by Charles Cotton. Edited by William Carew Hazlitt. Quite attractive crimson half morocco by Riviere & Son for the McDevitt-Wilson Bookshop (signed on front flyleaf of each volume), lighter red linen sides, raised bands, spines gilt in compartments with floral centerpiece, marbled endpapers, top edges gilt, other edges rough trimmed. Three illustrations in the text, fold-out facsimile letter, frontispiece in each volume. Title page printed in red and black. ♦ A hint of soiling to leather, a touch of rubbing to joints of volume IV, a couple of negligible nicks to binding, but A FINE SET, the bindings unusually bright, and the text especially clean, bright, and fresh. \$950



*Montaigne's "Essays" have influenced both the content and the writing style of generations of essayists, among them the 17th century British literary figures Walton, Browne, and Burton. All three later writers shared the Frenchman's approach of purportedly illuminating all of humanity by writing about oneself. The present classic and admirable translation is by Charles Cotton (1630-87), whose name will always be linked with that of his great friend Izaak Walton because of their collaboration on "The Compleat Angler." But Cotton was an important Caroline poet in his own right who numbered among his friends Ben Jonson and Donne as well as Walton. The heir to a good estate, Cotton never undertook any profession other than literature, and while he was not really prolific, he left a substantial body of work that has always been appreciated, particularly by the Romantics. In the world of British letters, our editor William Hazlitt (1778-1830) was a memorable figure whose essays and criticism were of the greatest importance, even if his literary pronouncements were sometimes colored by the degree to which a writer's political beliefs were aligned with his own. (ST15557-23)*



## Gay 18th Century Music, Elegant Engravings, and Luxurious Bindings

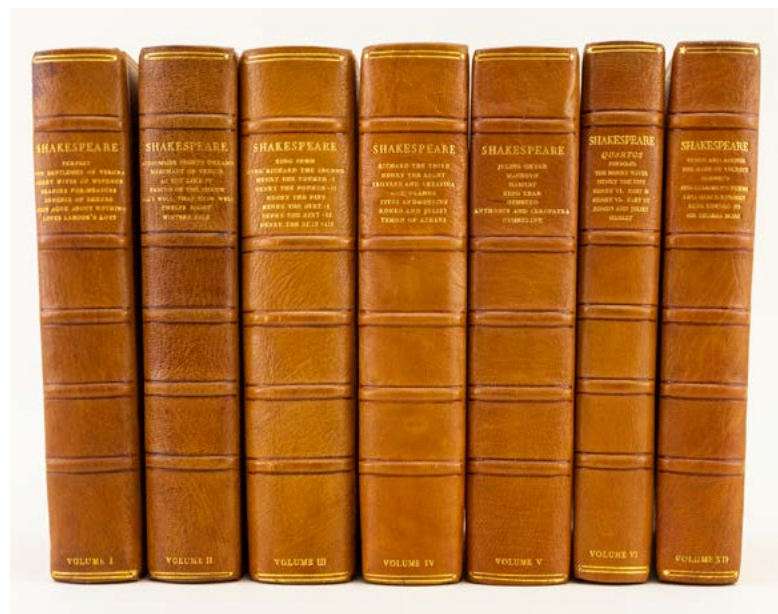
### 79 (MUSIC). (BINDINGS - JOLY FILS). [LAUJON, PIERRE].

LES A PROPOS DE SOCIÉTÉ, OU CHANSONS DE M. L. [and] LES A PROPOS DE LA FOLIE, OU CHANSONS GROTESQUES, GRIVOISES ET ANNONCES DE PARADE. ([Paris: Joseph-Gérard Barbou], 1776) 215 x 135 mm. (8 1/2 x 5 1/4"). **Three volumes.** ELEGANT 19TH CENTURY BROWN MOROCCO, GILT, BY JOLY FILS (stamp-signed on front turn-ins), covers with French fillet border, raised bands, spine compartments densely gilt with complex fleurons, drawer handle tools, and circlets, intricately gilt turn-ins, marbled endpapers, gilt edges. Engraved title pages, three engraved vignettes, and three engraved plates after Moreau le jeune. Cohen-de Ricci, p. 604. ♦

Lightly washed and pressed in keeping with bibliophilic fashion at the time of binding, one title page with small corner tear, otherwise A FINE SET, clean and still crisp internally with ample margins, and the scarcely-worn bindings quite lustrous. \$1,900



*This is a finely bound copy of singer and playwright Pierre Laujon's songs "About Society" and "About Folly," with illustrations of "ravishing grace" that Cohen-de Ricci considers among the best efforts of Jean Michel Moreau. Laujon (1727-1811) wrote and performed in musical reviews and ballets, where his efforts attracted the attention of the Count of Clermont and the Prince de Condé, who hired him to direct their festivals and pageants. The songs here were composed for these "society festivals," gently mocking the frivolous, naughty behavior of the elite. The accompanying illustrations showing beautifully dressed courtiers and bon-vivants are the work of Moreau le jeune (1741-1814), deemed by no less than Gordon Ray to be "the greatest name among French illustrators of the 18th century." The graceful bindings here were 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), who signed his work "Joly fils." According to Duncan & DeBartha, "An excellent gilder like his father, Robert designed and produced a range of classical covers." The trifecta of light-hearted songs, elegant engravings, and luxurious bindings endow this set with a great deal of French charm. (ST12954)*



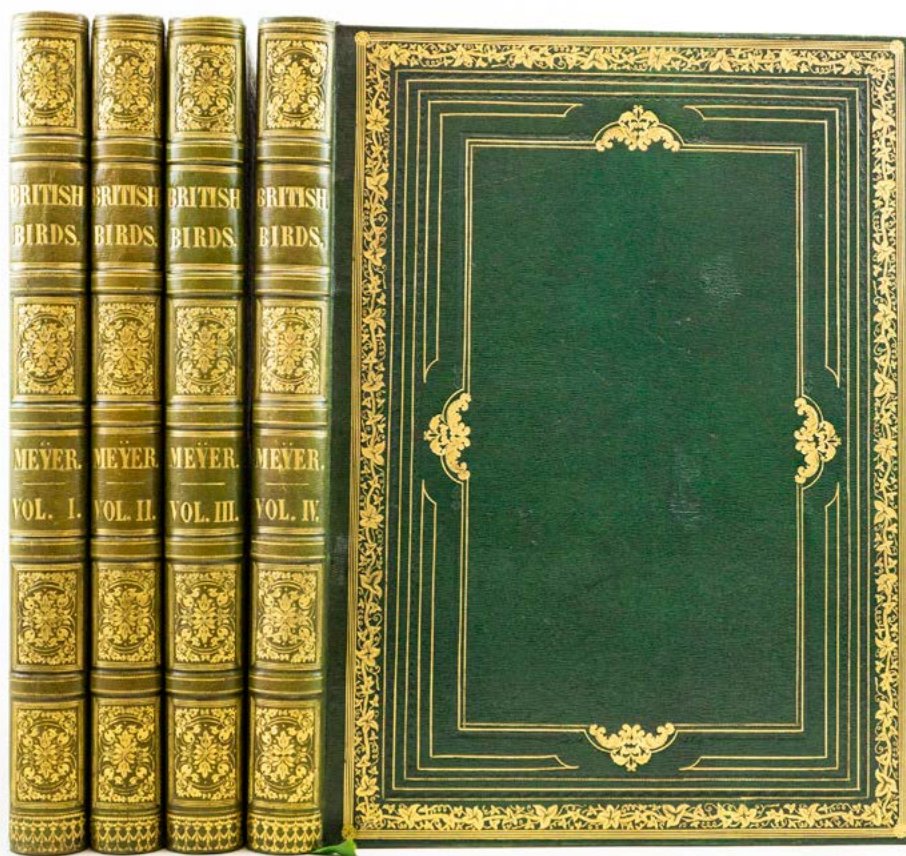
### 80 (NONESUCH PRESS). SHAKESPEARE, WILLIAM. THE WORKS. (New York:

Nonesuch Press, 1929-33) 242 x 155 mm. (9 1/2 x 6 1/4"). **Seven volumes.** Edited by Herbert Farjeon. One of 1,600 copies. Original publisher's russet niger morocco by A. W. Bain, covers with gilt double fillet frame, raised bands, gilt titling on spines, top edges gilt on the rough, other edges untrimmed and PARTIALLY UNOPENED. Dreyfus 58. ♦ Three covers with a total of five (oil?) spots (one the size of a quarter, the others smaller), spines sunned as always (but atypically uniform in color), free endpapers with offset shadow from binder's glue, otherwise a very fine copy—the bindings with virtually no wear, and the interiors essentially undisturbed. \$3,600



*Taken from the text of the First Folio, but "with Quarto variants and a selection of modern readings," this version is one of the foremost editions—and perhaps the single best modern edition—of Shakespeare ever printed. It is also the most outstanding production of the Nonesuch Press. Ransom calls it "editorially and typographically . . . the high spot of the Nonesuch program." Besides the authentic plays and poetry of Shakespeare, the set includes (in the final volume) three plays on which Shakespeare is believed to have collaborated: "The Two Noble Kinsmen," "King Edward the Third," and "Sir Thomas More." Their inclusion was motivated by the publisher's desire to be thorough, to do something a bit different, and to make the seventh volume of the same bulk as the previous ones. The press run limitation here is not so restricted that copies are hard to obtain, but most sets show a pronounced difference in the colors of the spines, and the leather has a tendency to get spotted. As the set appears on the shelf, the present copy is among the most attractive we have seen on the market for quite some time, with spines as uniform as one is ever likely to encounter. And it is clear from how stiffly the volumes open and its partially unopened leaves that this set has seen very little use. (ST12817)*

## An Especially Fine Copy of One of the Most Beautiful English Ornithological Books



**81 (ORNITHOLOGY). (COLOR PLATE BOOKS). MEYER, HENRY LEONARD. ILLUSTRATIONS OF BRITISH BIRDS.** (London: Longman & Co, [1837-44]) 372 x 270 mm. (14 5/8 x 10 5/8"). **Four volumes.** FIRST EDITION. VERY FINE CONTEMPORARY EMERALD GREEN MOROCCO, GILT, covers framed in the Romantic style with multiple plain and decorative gilt rules, and foliate rolls in gilt and in blind, raised bands, spine compartments densely gilt, with fleuron centerpieces surrounded by swirling foliage, gilt titling, gilt-ruled turn-ins, pale yellow embossed endpapers, leather hinges, all edges gilt. WITH 319 HAND-

COLORED PLATES: 313 as called for in the contents lists, plus one additional plate each of the heron and the blackbird, and four (of five) plates depicting eggs, all with original tissue guards. Mullens and Swann, pp. 402-03; Wood, p. 462 ♦ Spines uniformly sunned to a soft olive green, a couple of boards with small spots of mild chafing, extremities a little rubbed, isolated mild foxing, but A LOVELY COPY, the plates clean, fresh, and bright with vivid coloring, and the handsomely decorated bindings with only trivial wear. **\$19,500**

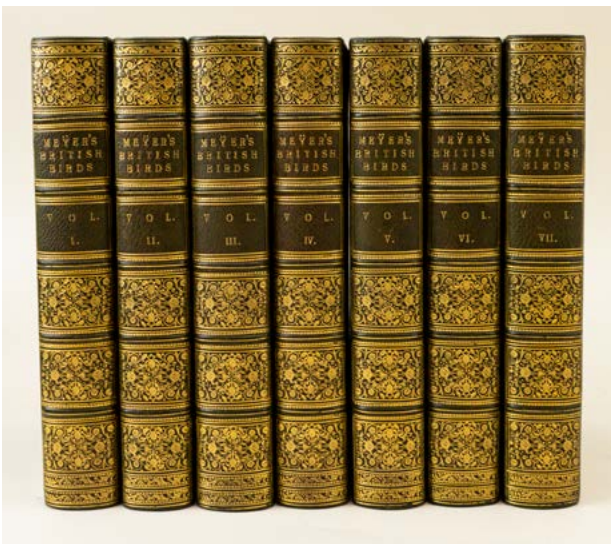
*Published in 78 parts under the special patronage of King William, Queen Adelaide, and the Duchess of Kent, this is a most desirable issue of one of the most valuable illustrated works on British ornithology.* Wood describes it as "the finest and most complete atlas of portraits of British avifauna (with their eggs) ever published." It is also a work with an extremely complicated





*bibliographical history. Ours is the standard first edition, which was planned to have 313 plates of birds and five separate egg plates; the latter were discontinued after only five were published. As a result, a few early copies contain 318 plates, while others have only the 313 bird plates. The present copy has four of the five plates of eggs called for (lacking the Woodcock and Guillemot egg plate), and has two additional plates illustrating the heron and the blackbird, included from the third edition, which was being prepared for publication at the same time the issues of the first edition were being released. Many first editions received these bonus plates by mistake. All plates are lettered with both the common and the contemporary scientific name of the bird, along with a couple of lines about its size, habitat, and diet. The illustrations were drawn from nature by Meijer and his wife—some from living subjects kept by the artist—and were professionally hand colored. Mary Anne Meijer was an accomplished artist who created many of the original drawings, whilst her husband, a professional lithographer, drew the plates on the stones; this accounts for only his signature appearing on the completed plates. Born in Amsterdam, Meijer (d. 1864) came to England in 1806, after Napoleon made his own brother Louis king of Holland. He married Mary Anne Moor in 1830, and they set up house in Surrey, where Meijer pursued his twin passions as an artist and a naturalist. This copy has superb impressions of all the plates (the quality of some deteriorated in the later issues), and outstanding hand coloring. In terms of convincing and beautiful illustrations, the book holds its own with other famous ornithological publications, no matter their language; it is not a rare book, but a copy like the present one—especially well-preserved, with bright, beautiful plates and a handsome binding—is quite difficult to find. We are very grateful to Professor W. G. Hale for his assistance with this description and with the complex bibliographical history. (ST15464)*

### A Handsomely Bound Set with More than 400 Convincing Hand-Colored Ornithological Plates



**82 (ORNITHOLOGY). (COLOR PLATE BOOKS). MEYER, HENRY LEONARD. COLOURED ILLUSTRATIONS OF BRITISH BIRDS, AND THEIR EGGS.** (London: G.W. Nickisson; George Willis; Willis and Southeran, 1842; 1853-57) 222 x 135 mm. (8 3/4 x 5 3/8"). **Seven volumes.** First Octavo Edition of volume I; Second Octavo Edition of volumes II-VII. **VERY ATTRACTIVE CONTEMPORARY GREEN PEBBLE-GRAIN MOROCCO,** covers with double gilt rule and dentelle borders, raised bands, spine panels with elaborate floral gilt tooling and titling, gilt floral turn-ins, all edges gilt. With 322 hand-colored plates of birds, 105 hand-colored plates of eggs, and seven black & white plates (see below) for a total of 434 plates. Front pastedown of each volume with bookplate of Marcus Steinman Kemmis. "Fine Bird Books," p. 123; Anker, p. 58; Zimmer, p. 433; Wood, p. 462. ♦Covers with a few trivial scratches, spines slightly faded, but the bindings in a fine state of preservation; occasional light foxing (more frequent in volumes

V and VI) including some plates, the odd negligible blemish, but on the whole a very pleasing set with great shelf appeal, the vast majority of the contents clean and bright, and the hand coloring extremely fresh. **\$3,900**

*Wood says that Meijer's work is, with "the possible exception of Lord Lilford's Birds, [which was published some fifty years later] . . . the finest and most complete atlas of portraits of British avifauna (with their eggs) ever published." Following the original edition published in imperial quarto format between 1835-41, our handsome octavo edition gave a more affordable access to pages just as profusely illustrated, with hundreds of high-quality hand-painted lithographs. The author promises in his introduction to the present version that it "will, in all respects, resemble the former [edition], except in size, and no pains will be spared to render it as perfect as possible." Both editions were issued in parts and thus have slightly knotty bibliographies, with small, inevitable discrepancies in the numbers of plates from set to set. (The present copy collates as the mixed set described by Zimmer, but with one fewer black & white plate). The illustrations were drawn from nature by Meijer*



(1797-1865) and his wife, and were professionally hand colored with a sensitive and delicate touch. Mary Anne Meijer was an accomplished artist who created many of the original drawings, while her husband, a professional lithographer, drew the plates on the stones. Born in Amsterdam, Meijer came to England in 1806, married Mary Anne Moor in 1830, and set up house in Surrey, where Meijer pursued his twin passions as an artist and a naturalist. Accordingly, the illustrations here are educational and scientific, but Meijer also imbues these ornithological subjects, from delicate to magnificent, with personality and life. Some of the birds are shown in isolation, perhaps perching on a branch, or flying in the clouds; but many are situated in a more detailed natural habitat, giving important context and adding to the artistic sensibility of these images. All of the images are convincingly life-like. This is not a terribly rare book, but a copy like the present one—especially well-preserved, with bright, beautiful plates and handsomely bound—is not so easy to find. (ST15767)

## An Unusually Attractive Unrestored Contemporary Copy Of the First Outstanding American Color Plate Book

**83** (ORNITHOLOGY). (COLOR PLATE BOOKS). WILSON, ALEXANDER [and GEORGE ORD]. AMERICAN ORNITHOLOGY; OR, THE NATURAL HISTORY OF THE BIRDS OF THE UNITED STATES. (Philadelphia: Bradford and Inskeep; Samuel F. Bradford, 1808-14; 1824) 353 x 270 mm. (14 x 10 5/8"). **Nine volumes.** FIRST EDITION of volumes I-VI and IX (with Sabin's First Issue points for volume I); volumes VII-VIII from the reissue of 1824. Pleasing 19th century red straight-grain morocco, gilt and blind-tooled borders, raised bands, compartments tooled and lettered in gilt, gilt dentelles. WITH 76 FINE HAND-COLORED PLATES AFTER ILLUSTRATIONS BY THE AUTHOR. Title page and a few other leaves with small embossed stamp of the Pavlovsk Museum (in Cyrillic); volume I with the bookplate of Herbert McLean Evans on pastedown; some evidence of removed bookplates or labels in a few volumes. "Fine Bird Books," pp. 155-57; Anker 533; Zimmer, pp. 679-81; Bennett, p. 114; Reese 3; Sabin 104596 & 104597. ♦Edges and corners a bit rubbed, spines slightly sunned, some faint scratches and a few minor stains on the boards, but THE ORIGINAL UNRESTORED BINDINGS REMARKABLY WELL PRESERVED AND ALTOGETHER ATTRACTIVE. Some minor offsetting from the plates, a touch of soiling to title page of volume I and plates 23 and 24 in volume III, about half the pages in volume VI noticeably foxed and toned (as in all copies we could trace, because of different paper stock used), but the other volumes IN UNUSUALLY FINE, BRIGHT, CLEAN CONDITION INTERNALLY, AND ALL OF THE PLATES (even those in the sixth volume) CLEAN, SMOOTH, AND PLEASING. **\$22,500**



*This is an unusually attractive contemporary copy of a foundational work in the study of birds, the first scientific work with color plates published in America, and the inspiration for Audubon's epoch-making work on the subject. Although a few books on American ornithology were published in Europe prior to the present work, this set was far superior both in artistry and in the quality of the scientific information it contained. It was also enormously influential to generations of ornithologists that came after Wilson. Serendipitously, as DNB tells us, Wilson (1766-1813) actually met Audubon on a trip in 1810, during which the author gathered sketches of new birds and advertised the volumes he had already published. Although Audubon lacked the funds to purchase a set, "seeing what Wilson was achieving inspired [him] to publish his own illustrations after Wilson's death." We may hardly wonder at the young Audubon's amazement; according to Bennett, this was "the first truly outstanding American color plate book of any type" and is "absolutely basic as a collectors' item, [while being] somewhat unjustly*

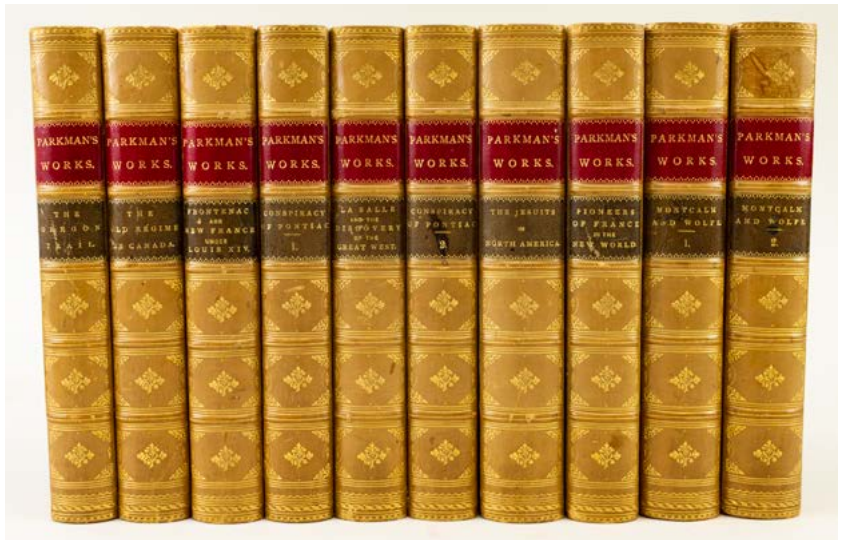




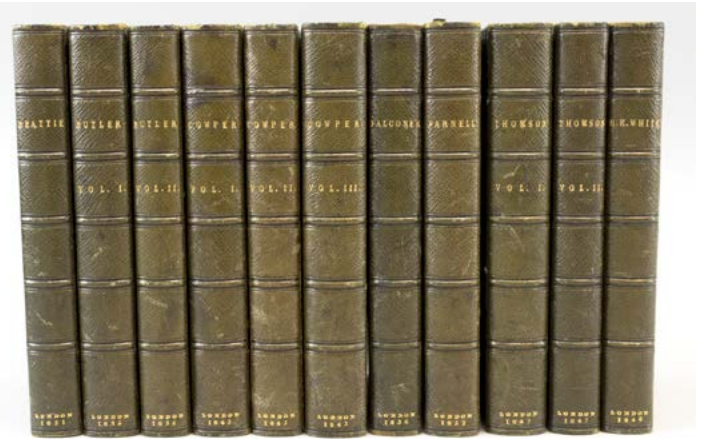
overshadowed by the enormous and more beautiful Audubon giant folios, actually printed in Great Britain." Volumes I-VII were all published during the author's lifetime, while volumes VIII-IX were issued after his death by his friend and editor George Ord (who wrote the text for the final volume, though using Wilson's original plates). Ord (1781-1866) later reissued volumes VII-VIII in 1824 with revised nomenclature and other changes to the text. Our copy contains these two reissued volumes, along with the first editions of the others. (Apparently this make-up is not uncommon-Zimmer notes the same composition in the Newberry's copy.) Our set has a distinguished provenance, containing the stamp of the Pavlovsk Museum, once a great palace constructed by Catherine the Great for her eldest son. The more recent bookplate belongs to the noted embryologist Herbert McLean Evans (1882-1971), whose vast collection of books related to science and medicine went mainly to the Harry Ransom Center. This work is almost always found with significant browning and foxing; in our set, only volume VI contains such condition issues (as is virtually always the case), while the remaining volumes are remarkably well preserved. For another set with fine color ornithological plates, see #89, below. (ST13994)

**84** **PARKMAN, FRANCIS.** *THE WORKS.* (Boston: Little, Brown, and Company, 1885-86) 210 x 140 mm. (8 1/4 x 5 1/2"). **10 volumes.** QUITE PLEASING CONTEMPORARY HALF CALF, ATTRACTIVELY GILT, marbled sides, edges, and endpapers, raised bands, gilt spine compartments with cornerpiece volutes and botanical centerpiece, red and olive morocco labels. With two frontispiece portraits, 14 single-page maps, and six double-page maps. ♦Leather at corners variably (sometimes rather) torn and abraded, joints a bit rubbed (but with nothing approaching a crack), a few scuffs and small stains to spines, but still quite a pretty set, the spines especially bright, and the marbled paper boards and text in mint condition. **\$750**

*This is an appealing set of the works of the important American historian Francis Parkman (1823-93), comprising "La Salle and the Discovery of the Great West," "The Jesuits in North America," "The Oregon Trail," "Count Frontenac," "The Old Régime in Canada," "Pioneers of France in the New World," "Montcalm and Wolfe," and "The Conspiracy of Pontiac."* A person of independent means, Parkman studied at Harvard, but left without a degree. Pursuing a personal interest in Indians and the wilderness, he set off with his cousin in 1846 on a six-month journey on the Oregon Trail. He lived with the Sioux and met a wide range of hunters, trappers, and other frontier types who would figure in his histories. But then his health degenerated, and he had to stop travelling. For much of his adult life, Parkman was afflicted with a nervous disorder that allowed work to be done for only very short periods of time, and, on top of that, he became virtually blind. Although unable to see the research materials he had to use, he persevered, sometimes writing only a few lines a day, and always relying on assistants to read aloud to him. Parkman dictated his first book, "The Oregon Trail," to his cousin, and other works, however laboriously produced, followed. ANB says that "in the conception and execution of his work, Parkman was primarily an artist, with the result that his history has an enduring place in literature." (ST15557-20)



**85 (PICKERING IMPRINTS). (BINDINGS - HAYDAY).** A COLLECTION OF INDIVIDUAL WORKS FROM THE ALDINE EDITION OF THE BRITISH POETS. (London: William Pickering, various dates [see below]) 165 x 102 mm. (6 1/2 x 4"). **11 volumes representing seven different poets.** VERY FINE ORIGINAL DARK GREEN MOROCCO BY HAYDAY (stamp-signed on front pastedowns), covers with triple blind-ruled border, raised bands, gilt spine titling, all edges gilt. Except for the Falconer volume, each work with an engraved frontispiece portrait of the author. Half title present in each volume, anchor device on title in each. Keynes, pp. 37-38. ♦ Trivial wear to some joints and extremities, spines just very slightly faded toward olive green, a few volumes with minor marks to covers or spine, most frontispieces lightly offset onto titles, but **GENERALLY IN SUPERB CONDITION**, the bindings still with their original brightness, and with virtually no signs of use internally. **\$275**



*In 1828 Pickering began to use the familiar anchor and dolphin device employed by the Aldus family of Venetian printers in the 16th century, and he had the same purpose behind his work as did his Aldine predecessors—to provide the public with well printed texts that were nevertheless obtainable even by a person of modest means. In 1830 Pickering began publishing his famous “Aldine Poets” series, a project that, with reissues, covered more than 20 years and involved the production of 53 volumes (not counting reprints), each carefully edited by one of a group of reputable scholars that included Sir Nicholas Harris Nicolas, Alexander Dyce, and John Mitford. Here are the works of seven poets from that series—James Beattie, Samuel Butler (two volumes), William Cowper (three volumes), William Falconer, Thomas Parnell, James Thomson (two volumes), and Henry Kirke White—offered by Pickering as they were published at the time in cloth at 5 shillings or in morocco by Hayday for 10 shillings, 6 pence per volume. (The latter bindings are not often seen now in fine condition). For other works printed by William Pickering, see items #11 and 60. (ST6711)*

**86 (REFERENCE BOOKS - ILLUMINATED MANUSCRIPTS, BRITISH MUSEUM).** SCHOOLS OF ILLUMINATION: REPRODUCTIONS FROM MANUSCRIPTS IN THE BRITISH MUSEUM. (London: Printed by order of the Trustees of the British Museum, 1914-22) 397 x 286 mm. (15 5/8 x 11 1/4"). **Four volumes.** Loose as issued in green linen-backed printed paper portfolios with enveloped enclosure for leaves, green linen ties. With 61 plates on thick paper illustrating early manuscripts, eight of these in color with gold. Front pastedowns with book label of Bernard M. Rosenthal. ♦ Spine a bit faded, faint soiling to boards, but a fine set with few signs of use. **\$250**





*This set of plates with descriptive text illustrates English schools of manuscript illumination from 700-1500 A.D. with examples from the British Museum's unsurpassed collection. Volume I covers Hiberno-Saxon and English manuscripts to 1100, volume II the 12th and 13th centuries, volume III 1300-1350, and volume IV 1350-1500. Our copy comes from the library of the distinguished antiquarian book dealer and former ABAA president Bernard M. Rosenthal. (ST08174)*



**87** [SCOTT, SIR WALTER]. *THE ABBOT*. (Edinburgh: Printed for Longman et al., 1820) 181 x 107 mm. (7 1/8 x 4 1/4"). **Three volumes.** FIRST EDITION. ATTRACTIVE CONTEMPORARY CALF, raised bands flanked by gilt rules, spine panels with gilt centerpiece comprised of small tools, each volume with two green leather labels. Worthington 10. ♦Leather with a little uneven fading, joints very slightly flaked, a hint of wear to extremities; upper corners of the leaves of one quire slightly darkened, otherwise a fine copy, with only the most trivial imperfections. **\$500**

*This is an attractively bound first printing of a work by Scott, who perfected the historical novel (if he did not invent it) and who was as famous and as influential as Shakespeare to his contemporaries. "The Abbot" covers a brief period in the life of Mary Queen of Scots, including her imprisonment in Lochleven Castle, her escape, and her flight to England. (ST13165d)*

Unopened, and in Doves-Like Morocco

**88** (SCOTT, SIR WALTER). LOCKHART, JOHN GIBSON. *MEMOIRS OF THE LIFE OF SIR WALTER SCOTT*. (Boston and New York: Houghton, Mifflin and Company, 1902) 213 x 149 mm. (8 3/8 x 5 7/8"). **Five volumes.** The "Cambridge Edition." LOVELY CONTEMPORARY RED HALF MOROCCO, BEAUTIFULLY GILT IN THE STYLE OF THE DOVES BINDERY, raised bands, spines in fine gilt compartments featuring sprays of tulips, marbled boards and endpapers, top edges gilt, other edges untrimmed and (except for the prefatory material in the first volume) ENTIRELY UNOPENED. With frontispiece portraits. ♦Small portions of two spine bands, corners, and just a few joints with insignificant wear (the rubbing carefully refurbished), one leaf with jagged fore edge from rough opening, but A LOVELY SET IN NEARLY FINE CONDITION, the bindings unusually lustrous, and the text virtually pristine because obviously unread. **\$850**



*In the words of DNB, from the time of its publication, this work "has been regarded, along with Boswell's 'Life of Johnson,' as one of the most important works in the history of biography." Perhaps no one was better situated to write the life of Scott than his friend and son-in-law John Gibson Lockhart (1794-1854), who had access to personal papers and to those persons closest to Scott. From the latter, he "collected personal anecdotes and letters . . . and added to them his own intimate knowledge of the man and his works to portray with the power of a successful novelist a character in vivid scenes of place and time." (DNB) Lockhart's devotion to Scott continued beyond his death: at his own request he was interred in Dryburgh Abbey at the feet of his hero. While our edition is uncommon, Lockhart's Scott is readily available in various printings; such pretty bindings as these are decidedly not so frequently seen. (ST11462a-119)*

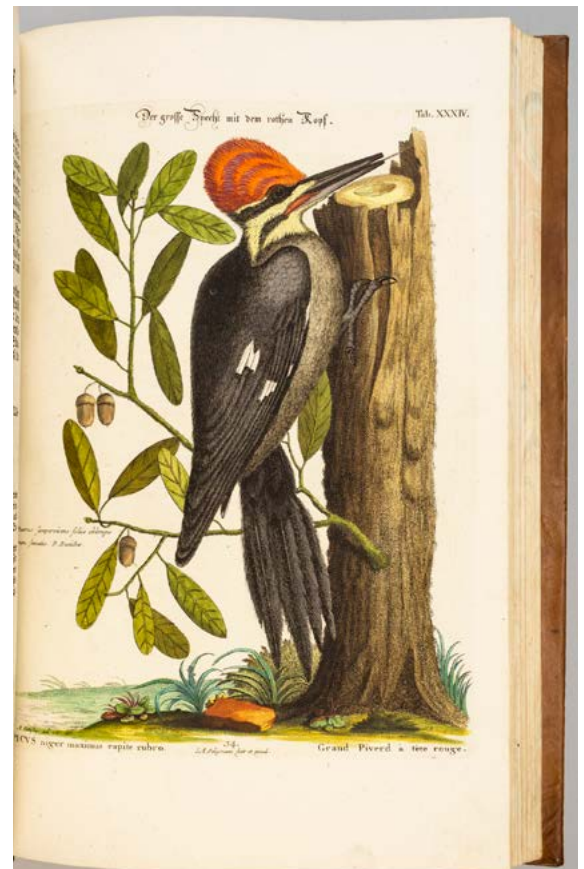
One of the Most Beautiful German Bird Books Ever Published,  
With Some 550 Hand-Colored Plates, Including 65 (Duplicates) Not Called for



**89** SELIGMANN, JOHANN MICHAEL, Engraver.  
EDWARDS, GEORGE, and MARK CATESBY, Artists.  
SAMMLUNG VERSCHIEDENER AUSLANDISCHER UND SELTENER  
VOGEL. (Nuremberg: J. J. Fleischmann, 1747-76) 395 x 250 mm. (15  
1/2 x 10"). With an additional copy of the plates and text of volume IV.  
**Nine parts bound in four volumes.** Translated from the English and  
edited by Georg Leonhard Huth. First Edition in German of Edwards'  
"Natural History of Birds" and "Gleanings of Natural History" and  
Catesby's "Natural History of Carolina, Florida, and the Bahamas."  
First two volumes (parts I-IV) in full contemporary calf, raised bands,  
spines gilt in compartments with floral sprig centerpiece and leafy  
corner ornaments, one red and one green morocco label, printed  
floral endpapers (joints expertly repaired); second two volumes  
(parts IV-IX) in contemporary half calf over patterned boards, spine  
panels with gilt centerpiece formed by urn, patera, and swag tools,  
one tan and one green morocco label, patterned endpapers. With  
nine engraved vignettes on title pages, three (of four) engraved  
allegorical frontispieces, one engraved folding map, and 474  
ENGRAVED PLATES, 473 OF THESE HAND COLORED, PLUS AN  
ADDITIONAL 65 PLATES (64 HAND COLORED) in the extra copy  
of volume IV. Front pastedowns of first two volumes with armorial  
bookplate of Gustav Adolf von Steenbock. Anker 462; Sitwell, "Fine  
Bird Books," p. 93; Zimmer, pp. 200-1. ♦Calf volumes with a dozen  
or so scratches or minor abrasions to boards, those in half calf with  
short crack to three joints, minor bumps to corners, and a little soiling  
to paper boards, but

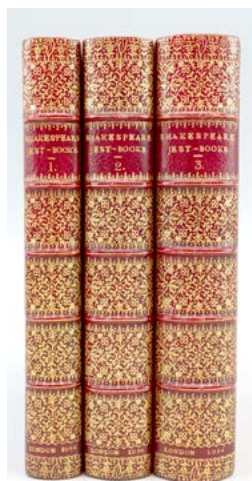
all the bindings solid and attractive on the shelf. Front free endleaf of  
volume III torn in a couple of spots along hinge, text at end of volume  
II and intermittently in volumes III and IV a bit browned, perhaps  
a quarter of the plates in volumes III and IV with mild yellowing, a  
dozen plates in volume IV with noticeable offsetting from text, but  
still an extremely attractive set, with THE PLATES IN THE FIRST  
TWO VOLUMES UNUSUALLY FRESH, CLEAN, AND BRIGHT, and  
all four volumes with quite pleasing hand coloring. \$70,000

*Published over a period of 30 years and rarely found complete, this is one of the most beautiful German bird books, and it is offered here with the bonus of a bound-in duplicate copy of the fourth part (of the nine parts), providing an uncommon opportunity to compare two different colorists at work on copies of the same plates. Save for one of Seligmann's added allegorical frontispieces, our attractive set contains all of the plates called for, which—with this work—is uncommon enough, let alone being enhanced by the duplicates of the 64 plates found here in the fourth part. According to Sitwell, George Edwards' "Natural History of Birds" (1743-51) and "Gleanings" (1758-64) together constitute "one of the most important of all Bird Books, both as a Fine Bird Book and a work of Ornithology." Edwards (1694-1773) revised the second edition of Mark Catesby's "Natural History of Carolina, Florida, and the Bahamas" (1748-1754) and wrote the introduction for the present work, for which engraver Johann Michael Seligmann (1720-62) re-engraved the plates from Edwards and Catesby, sometimes adding plants not present in the originals. While*





the vast majority of the plates depict species of birds, there are also a few showing mammals and one (not listed in Anker) depicting Native Americans from southeastern North America, and a re-engraving of Catesby's map of that area, where he spent several years studying the flora and fauna. This is Seligmann's best-known work, though the Nuremberg-trained engraver also provided illustrations for Conrad Gesner's "Opera Botanica" (1754). Just one other complete copy of this work has appeared at auction in the past 20 years; most copies that appear for sale are missing plates, volumes, or both. Our set gives the pleasure of completeness and the bonus of the possibility of aesthetic comparison. (ST14863)

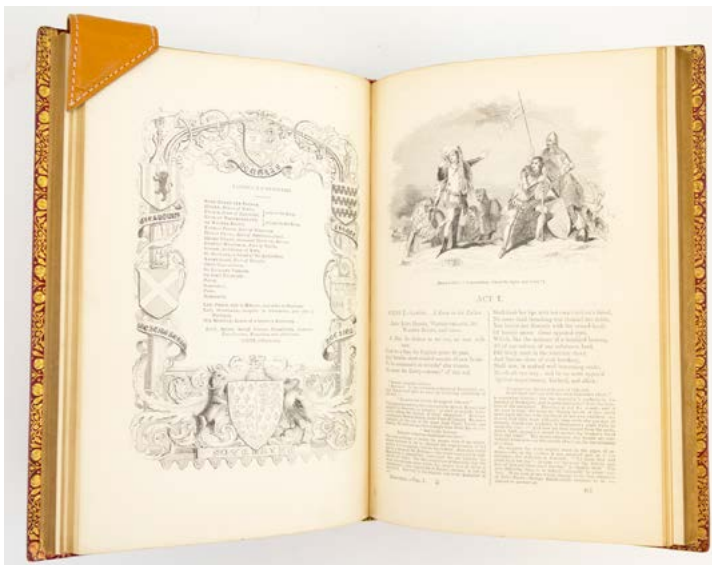


**90** (SHAKESPEARE, WILLIAM). HAZLITT, W. CAREW, Editor. SHAKESPEARE JEST BOOKS. (London: Willis & Sotheran, 1864) 179 x 117 mm. (7 x 4 1/2"). **Three volumes.** Edited by W. Carew Hazlitt. FIRST EDITION. Attractive 19th century red half morocco over marbled boards, raised bands, spines densely gilt. ♦A touch of wear to edges, marbled boards just slightly rubbed, occasional spot or bit of soiling internally, but a fine set with only trivial wear. \$750

*This is a very pleasing set of the "reprints of the early and very rare jest-books supposed to have been used by Shakespeare," collected and edited by renowned bibliographer William Hazlitt. This is an invaluable resource to anyone interested in Shakespeare and early modern English literature, with the added bonus of looking quite handsome on the shelf. (ST13599-30)*

## Shakespeare's Plays, and a Great Deal More, in Contemporary Morocco

**91** SHAKESPEARE, WILLIAM. THE PICTORIAL EDITION OF THE WORKS OF SHAK[E]SPEARE. (London: Charles Knight and Co., [1839?]-1843) 254 x 171 mm. (10 x 6 3/4"). **Eight volumes.** Attractive contemporary rose-colored pebble-grain morocco, covers with blind-ruled border and central gilt armorial crest featuring three stags on an azured escutcheon, the whole surrounded by plumes, ribbons, and foliage, raised bands, elaborate floral gilt turn-ins, marbled endpapers, all edges gilt. With approximately 900 steel engravings and woodcuts, many of them full-page, consisting of views, characters in costume, stage settings, etc. Jaggard, p. 185. ♦Slight soiling to leather, some joints and extremities just a bit rubbed (one joint with short crack just beginning), occasional minor foxing and other trivial

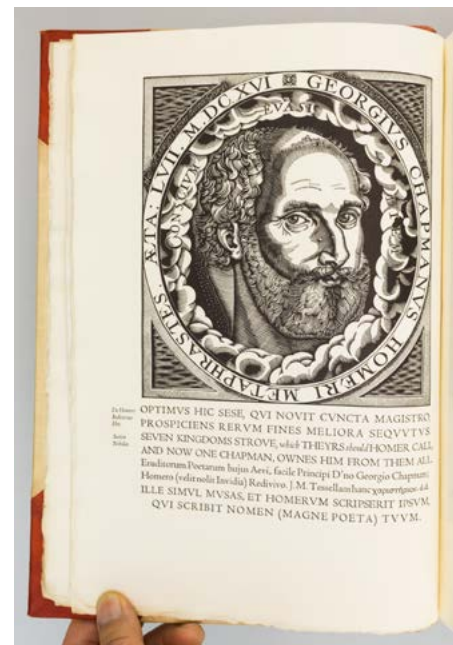
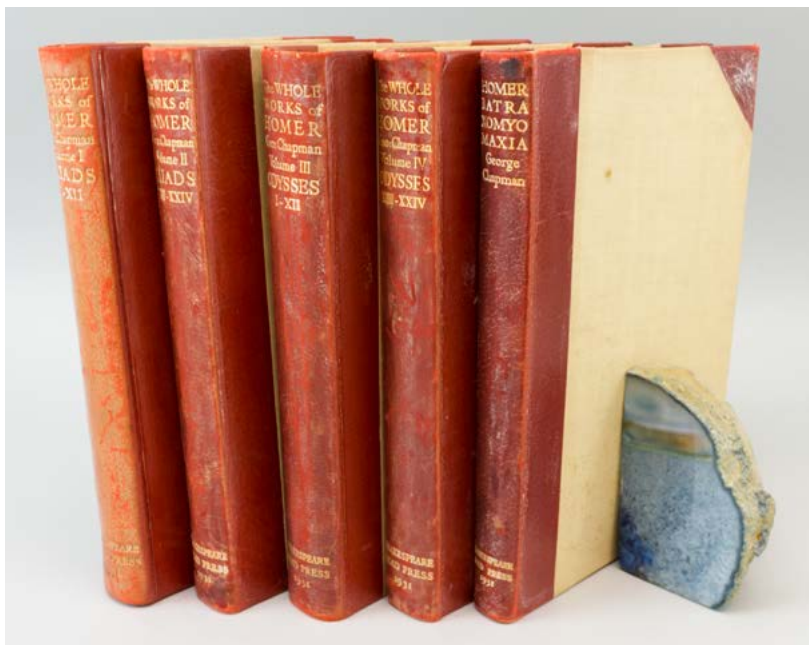


imperfections, but an excellent set, with clean, fresh text, in solid and appealing bindings showing little wear. **\$1,900**

*There is a great deal in addition to Shakespeare contained in this, the first issued work by editor and publisher Charles Knight (1791-1873), later to gain fame for his "Half Hours" series, which made English history and literature more widely available to the common reader. DNB tells us that this son of a bookseller was already a bibliophile at 17. He obtained "an imperfect first folio edition of Shakespeare, which he made complete by printing the missing pages from a facsimile edition," and*

his love of Shakespeare never left him. According to DNB, "his first major project as an author took shape in 1837, when he resolved to produce [the present] pictorial edition of Shakespeare's works. . . . His background reading led to a deep interest in Shakespeare's life and the edition . . . was prefaced with a one-volume biography [the biography was actually printed in 1843, and appears as the last volume in our set]. Knight succeeded in contextualizing Shakespeare's life as no biographer except Nathan Drake had done." Our copy, in very appealing contemporary morocco, is an early printing of the complete plays (divided into "Histories," "Comedies," and "Tragedies," each section comprising two volumes) and a first edition of the biography. There is also a supplemental volume here that contains "doubtful" plays; a "History of Opinion," covering the Shakespeare studies and criticism of Pope, Johnson, Steevens, and others; and an account of the enthusiasm for the plays in Germany. The biography ends with notes on Shakespeare's will, facsimiles of his signature, and an overview of portraits depicting the playwright. (ST15557-8)

**92 (SHAKESPEARE HEAD PRESS). HOMER. THE WORKS.** (Oxford: Shakespeare Head Press, 1930-31) 292 x 203 mm. (11 1/2 x 8"). **Five volumes.** Translated by George Chapman. No. 302 OF 450 COPIES on paper (and 10 on vellum). Publisher's original burnt-orange half morocco over cream-colored buckram, edges untrimmed. In a later paper-covered slipcase. With 52 wood engravings by John Farleigh, comprised of two frontispieces, woodcut-framed title pages to volumes I and V, and 48 full-page cuts. With ink ownership inscription of Daisy Patterson Hall on limitations pages. Ransom, p. 17; Franklin, p. 236; Horne, p. 185. ♦ Overall fading and significant chafing to spines, minor dressing residue to leather, faint dampstain covering about a third of the back cover of volume V (a few tiny stray stains on the spine of the same volume), but the bindings showing little wear, and the sides of the other volumes (often found foxed) virtually spotless and very pleasing. Internally a beautiful copy, as fresh and clean as one could hope for. **\$950**



*This is the major modern fine press edition of Homer, with illustrations by one of the most popular woodcut artists of the period.* The text here is Chapman's Homer, described in item #67, above. Wood engraver, painter, illustrator, writer, and teacher John Farleigh (1900-65) had a style perfectly suited to an edition of Homer. In "A History of British Wood Engraving," Albert Garrett writes that "in terms of modern engraving, John Farleigh understood the purity of Greek engraving and largely formed his style upon the few known examples. Like the Greek engraver, he also understood the human form and could express it." He was one of the major engravers of the new British School, which focused on broadening the medium's range of expression and techniques. (ST12683-011b)

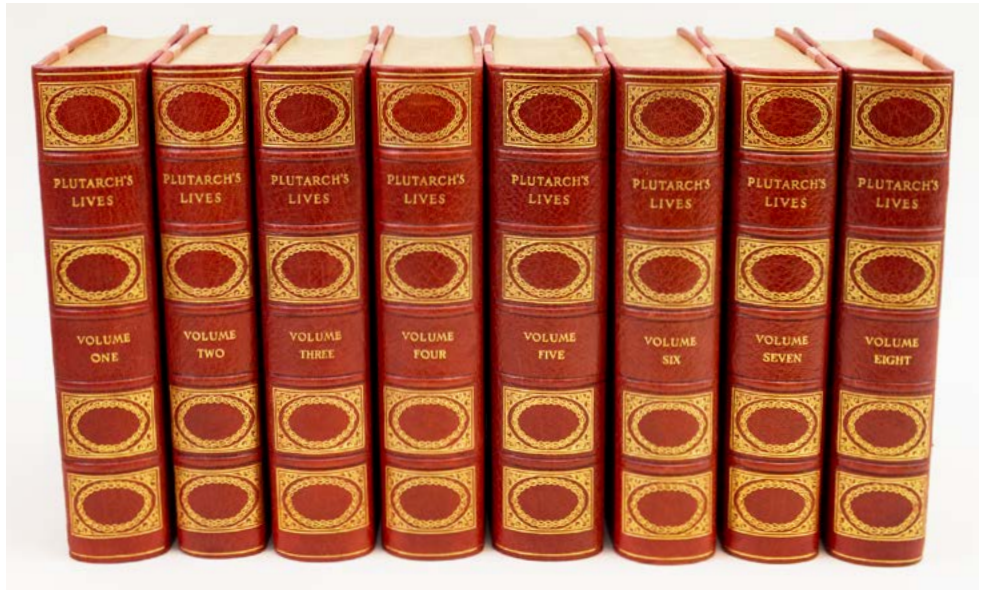
Eight Volumes in Handsome Riverside Press Morocco, and Almost Entirely Unopened

**93 (SHAKESPEARE HEAD PRESS). PLUTARCH. THE LIVES OF THE NOBLE GRECIANS AND ROMANES, COMPARED TOGETHER BY THAT GRAVE LEARNED PHILOSOPHER & HISTORIOGRAPHER, PLUTARKE OF CHÆRONEA.** (Boston & New York: Shakespeare Head Press, 1928) 235 x 159 mm. (9 1/4 x 6 1/4"). **Eight volumes.**



Translated by James Amyot and Thomas North. No. 152 OF 500 COPIES. Quite attractive reddish-orange three-quarter morocco over buckram (signed "Bound at the Riverside Press" on verso of front endpaper), raised bands, spines ornately gilt in compartments featuring double fillet border, scrolling cornerpieces, and oval wreath, top edge gilt, other edges untrimmed. SIX VOLUMES UNOPENED (and a seventh mostly unopened). Illustrated headpieces and 16 plates (including frontispieces). Title pages with embossed library stamp of Robert Rutherford. Franklin, p. 235; Ransom, p. 15. ♦Perhaps some slight evidence (after great scrutiny) of wear to the leather, one leaf with small skillful paper repair in fore margin (perhaps done before printing), but A VERY NEARLY PRISTINE COPY INSIDE AND OUT. \$2,800

*This handsome private press edition aims to be faithful to the original 1579 translation of Thomas North, with its quaint spelling and punctuation and its inconsistent use of capitalization and italics—but also with what DNB praises as his "admirably vivid and robust prose." North's edition had woodcut portrait busts of those profiled; these have been reproduced here for about half of Plutarch's subjects, but when more authentic portraits have been available from ancient coins or medals, they have been substituted as the headpieces. One of the West's most influential authors, Plutarch conceived of his biographies as studies in character, chronicles of how his famous Greeks and Romans respond to the vicissitudes of fortune. The lives are paired so that, for example, Demosthenes is compared to his fellow orator and defender of lost causes Cicero, and Caesar is coupled with Alexander the Great. In this way, Plutarch produces biographies that are not only important sources of Greek and Roman history, but also examples of the right and wrong paths in life. The handsome bindings and the almost entirely unopened state of the text give the present set two distinctive merits.* (ST15557-27)



### In Remarkable Condition

**94 STEVENSON, ROBERT LOUIS.** *THE WORKS.* (New York: Charles Scribner's Sons, 1921-23) 214 x 146 mm. (8 1/2 x 5 3/4"). **26 volumes.** Edited by Charles Curtis Bigelow and Temple Scott. Vailima Edition, No. 206 of 1,030 copies for the United States (from a total edition of 2,090). Publisher's blue cloth, smooth spines with paper labels, 21 OF 26 VOLUMES ENTIRELY UNOPENED (and three volumes mostly unopened), an extra spine label tipped in at rear of each volume, 23 volumes with original glassine wrappers (the majority in very good condition with occasional small tears and nicks, a couple with large tears or pieces missing), all housed in original (slightly sunned and with occasional small bumps or blemishes) blue cardboard slipcases with paper labels on spines. Each volume with photogravure frontispiece, some volumes with a facsimile plate of an original manuscript. Title pages printed in black and blue. ♦Head of a couple spines slightly bumped, one label a bit toned, perhaps a few additional hints of insignificant shelf wear, otherwise IN OUTSTANDING CONDITION inside and out, well protected by their slipcases, and obviously unread. \$2,250

*Offered here in excellent original condition, this comprehensive set shows the full range of Stevenson's impressive corpus, including his classic novels "Treasure Island," "The Strange Case of Dr Jekyll and Mr Hyde," and "Kidnapped," and an accomplished array of short stories, essays, poetry, plays, travel writing, and correspondence—some of which is published here for the first time. Despite his struggles with ill health, and a premature death from a brain hemorrhage at the age of 44, Stevenson (1850-94) left a remarkable body of work that remained popular for decades after his passing. No fewer than six collected editions of his complete works were published between 1894 and 1924, and he remains one of the most*



translated authors of all time. The present edition takes its name from the island of Vailima in Samoa, where Stevenson lived the last four years of his life with his American wife, Fanny (who wrote the prefatory material here). Complete sets of this work do appear on the market, but rarely with the original slipcases, which have assured that our books have remained in exemplary condition for the past century. (ST15816-15)

### Mid-18th Century Sheep-Backed Boards of an Unusual Design

**95** **SULLY, MAXIMILIEN DE BÉTHUNE, DUC DE.** MEMOIRS OF MAXIMILIAN DE BÉTHUNE, DUKE OF SULLY. (London: A. Millar; J. Dodsley; and W. Shropshire, 1757) 222 x 140 mm. (8 3/4 x 5 1/2). **Five volumes.** Second edition. Contemporary gray paper boards backed in sheep (with unusual wavy edges), raised bands, black morocco labels with gilt titling. Front pastedowns with armorial bookplate of Francis Eyre of Warkworth, Northamptonshire. ♦Corners slightly bumped and edges a little tattered, one spine with minor loss to leather in one compartment, boards a bit rubbed, but overall the contemporary bindings very sound and in excellent condition; the occasional small blemish, a few marginal open tears, one closed tear minimally affecting text, but internally very well preserved in general. **\$950**

*This is the first English translation of the memoirs of French statesman Maximilien de Béthune, Duke of Sully, undertaken either by Samuel Johnson or by best-selling female novelist Charlotte Lennox, and offered here in the original, unsophisticated bindings.* A Huguenot of noble family, Sully (1560-1641) was presented to the Protestant King Henri of Navarre when he was 11 years old and became permanently attached to that monarch until the king's assassination in 1610. Sully, although a lifelong Protestant himself, encouraged Henri to convert to Catholicism in order to become King Henri IV of France, arranged for the marriage of Henri to Marie de Medici, and served as a lifelong advisor and confidante to the king. His insider's views of this crucial period of French history make his "Memoirs" of continuing interest to scholars. Originally published in French in 1638,





*the first edition in English appeared well over 100 years later, in 1756 (a year before our second edition). The ESTC notes that the translator may have been Samuel Johnson, but the book itself (as well as later editions) credits Charlotte Lennox (ca. 1729-1804), author of popular women's adventure novels, including "The Female Quixote." She was born in the American colonies, but spent her working life in England, where literary friends and supporters included the aforementioned Johnson. The bindings here are not extraordinarily attractive, but they are interesting as specimens of an unusual, slightly rustic, design: the wavy edges where the leather and paper meet are clearly purposeful and add a playful element not usually seen in modest bindings such as these. (ST14844)*

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

**96** (TECHNOLOGY AND ENGINEERING). LEUPOLD, JACOB. *THEATRUM MACHINARUM*. (Leipzig: Zufinden bey dem Autore und J. F. Gleditschens, 1724-27) 375 x 242 mm. (14 1/2 x 9 1/2"). **Eight volumes (of 10) bound in four.** FIRST EDITION. Contemporary sprinkled calf, covers with gilt-ruled border and gilt supralibros of Franz Ferdinand, Graf und Herr zu Sprinzenstein, raised bands, spines gilt in compartments with intricate lozenge centerpiece and filigree cornerpieces, two ivory morocco labels. WITH 447 FINELY ENGRAVED TECHNOLOGICAL PLATES. Ferguson, "Bibliography of the History of Technology," pp. 45-46; Berlin Catalogue 1786, 1787, 1788. ♦ Small chips to head or tail of a couple of spines, joints and extremities a little rubbed, boards with a handful of small wormholes and half a dozen short abrasions, but still IN VERY FINE CONDITION: the bindings entirely sound, scarcely worn, and quite lustrous; the text entirely clean, fresh, and bright, with only insignificant imperfections; and THE PLATES REMARKABLY CRISP AND RICHLY IMPRESSED. **\$25,000**



*This is an especially attractive copy of an important series that is considered the most comprehensive illustrated survey of engineering and technology published up to the date of its issue, surpassing all predecessors in scope and scale. And considered apart from their scientific content, these volumes represent, as large format 18th century technological books, a visually impressive group of publications of very considerable interest. The present set contains the "Theatrum Machinarum Generale" (1724) with 71 plates illustrating a range of devices from weights and measures to water wheels; "Theatrum Machinarum Hydrotechnarum" (1724) with 51 plates of water-powered technology; "Theatrum Machinarum*



*Hydraulicarum*" volumes I (1724) and II (1725), with 107 plates illustrating very imaginative inventions, including one that looks like a "tilt-a-whirl" for cows; *Theatrum Machinarium [sic]*" (1725) illustrating ways of lifting and hauling objects—from simple baskets to very complicated hoists—in 56 plates; *Theatrum Staticum Universale*," parts I-IV (1726), with 57 plates that range from balancing poles for acrobats to scales and intricate mechanical toys; *Theatrum Pontificiale*" (1726) with 60 plates demonstrating ways of crossing rivers, from rafts and stilts to sophisticated arched bridges; and *Theatrum Arithmetico-Geometricum*" (1727) with 45 plates—including one with a volvelle—showing methods of calculating and measuring, from finger-counting and Napier rods to calculating machines and compasses. (Our set lacks the 1735 *Theatrum Machinarum Molarium*" and the 1739 *Theatri Machinarum Supplementum*," printed by a different publisher.) Norman remarks that each of the volumes is complete in itself and that "the volumes are more often found separately than together"; Ferguson notes that he has never seen a complete set. As a young man, Jacob Leupold (1674-1727) practiced his father's trade of carpentry. He then studied mathematics and theology at the University of Wittenberg, and began to manufacture various machines and instruments used by scientists, doctors, and miners. He became a commissary of mines for the state of Prussia in 1725. These volumes were bound for Count Franz-Ferdinand von Sprinzenstein (1671-1728), and remained in the family (where they were obviously treated very well) until sold as lot 138 in the auction of the Graf Sprinzenstein Library, held by Gilhofer and Ranschburg in Lucerne in 1937. (ST12783)

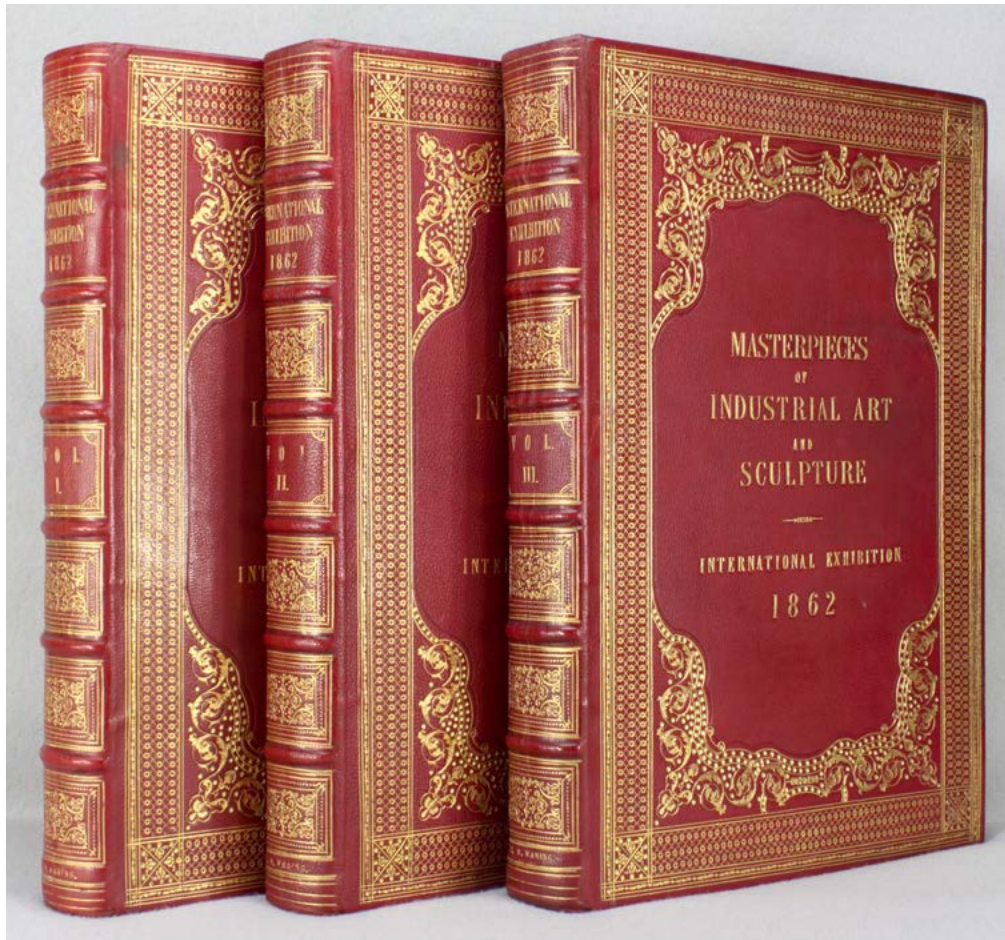
With More than 300 Giant Folio Plates of Fine, Decorative, and Industrial Arts

**97 (TECHNOLOGY AND ENGINEERING). WARING, JOHN BURLEY.** MASTERPIECES OF INDUSTRIAL ART & SCULPTURE AT THE INTERNATIONAL EXHIBITION, 1862. (London: Day & Son, 1863) 438 x 305 mm. (17 1/4 x 12"). **Three volumes.** FIRST EDITION. IMPRESSIVE CONTEMPORARY RED MOROCCO, LAVISHLY GILT, covers with wide filigree frame, central panel with very prominent scrolling cornerpieces, upper covers with gilt titling, raised bands, spines gilt in compartments filled with a riot of gilt flourishes and small tools, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt and intricately gauffered. With 304 SOMETIMES STRIKING CHROMOLITHOGRAPH PLATES (comprising the 300 plates called for, plus an additional illustrated title page to each volume and plate "300A"). Facing text in English and French. Front pastedowns with "Carpe Diem" bookplate of James Hall. ♦ Corners with slight wear, morocco with one small abrasion, one small spot, and one small dent, the imposing bindings otherwise unusually bright, clean, and well preserved. Top corner of perhaps half the leaves in volume III with small (usually very small) dampstain, one leaf with repaired tear at inner margin, otherwise the text and plates (and even the tissue guards) as clean and smooth as the day the books were published. **\$5,900**

*This is an illustrated collection of more than 1,000 fine objects presented at the 1862 International Exhibition, pictured here in large-format chromolithography and offered in imposing bindings almost enveloped with gold.* Among the many works of fine, decorative, and industrial arts are fabrics, rugs, jewelry, ceramics, glassware, sculptures, furniture, plates, silver, wallpaper designs, and many other (sometimes magnificent) works. The plates were chromolithographed by and under the direction of W. R. Tymms, A. Warren, and G. MacCulloch from photographs supplied by the London Photographic and Stereoscopic Company, taken exclusively for this work by Stephen Thompson. Architect and painter John Burley Waring (1825-75) selected the items for inclusion and has described each (in English and French) as well as provided details about the







artists and artisans. Waring was superintendent of the works of ornamental art and sculpture in the Manchester exhibition of 1857, and edited "Art Treasures of the United Kingdom" (1858). The present book is not uncommon, but it is infrequently found so handsomely bound and is almost never encountered in such fine condition. (ST12509)

An Impeccable Set, with Most of the 24 Volumes Unopened

**98 TOLSTOY, LEO.** *THE WORKS OF LEO TOLSTOY.* (New York: Charles Scribner's Sons, 1904) 215 x 140 mm. (8 1/2 x 5 1/2"). **24 volumes.** Translated by Nathan Haskell Dole. Publisher's royal blue cloth, covers with gilt rule and central fleur-de-lys stamp, flat spines with elaborate gilt stamping and gilt titling, MOST OF THE



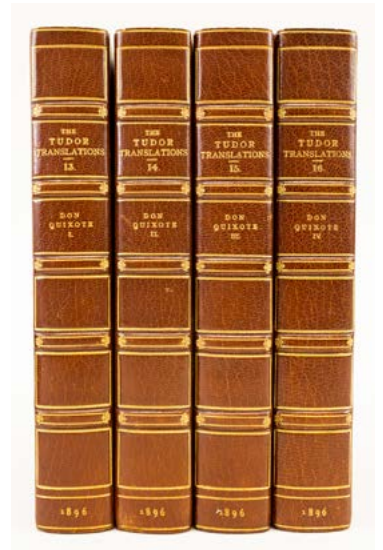


VOLUMES UNOPENED. Each volume with added series title page printed in red and green and with frontispiece illustration with titled tissue guard. ♦ Just a hint of shelf wear here and there, but a virtually impeccable set, obviously never read. \$1,900

*This is a pristine set of the works of a man universally acknowledged as one of the giant figures in European literature, Leo Nikolayevich Tolstoy (1828-1910). Because he was a major thinker as well as a great writer, his philosophical questionings inform his writings as much as his gift for plot and character. He wrote to a friend, "The aim of an artist is not to resolve a question irrefutably, but to compel one to love life in all its manifestations." There are many manifestations of life here, from the happy and unhappy families of "Anna Karenina" to the clash of empires in "War and Peace" to the ardent pacifism and deep faith expressed in the author's later non-fiction writings. In addition to his novels, our set contains Tolstoy's shorter fiction, including the much-praised "Death of Ivan Ilyich"; his dramas; his essays; and his religious writings, including "The Kingdom of God is within You." This last piece was cited by Gandhi—who became a correspondent of Tolstoy's—as a source of inspiration. (ST15816-14)*

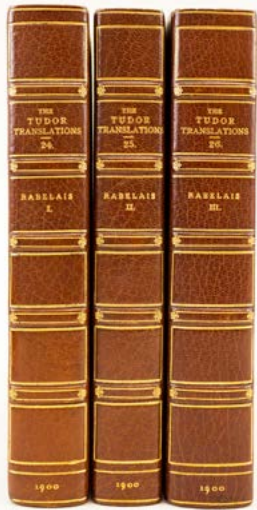
**99 (TUDOR TRANSLATIONS). CERVANTES SAAVEDRA, MIGUEL DE. THE HISTORY OF DON QUIXOTE OF THE MANCHA.** (London: Published by David Nutt, 1896) 210 x 152 mm. (8 1/4 x 6"). **Four volumes.** Translated by Thomas Shelton. Introduction by James Fitzmaurice-Kelly. VERY ATTRACTIVE BROWN CRUSHED HALF MOROCCO BY BICKERS & SON (stamp-signed on verso of front endpaper), smooth russet linen sides, spines gilt in ruled compartments, raised bands decorated with double rules and small tool at either end, top edge gilt, other edges untrimmed. Publisher's original buckram covers bound in at rear. Decorated title pages, initials, printer's devices. Title pages printed in red and black; front pastedowns with bookplate from the library of Sir James Dunn. Ford and Lansing, p. 55; Ackerman, "Linn Collection," 59. ♦ A touch of rubbing to lower edges and a few corners, one corner just slightly bumped, a tiny nick on one board, but the bindings in excellent condition, and the contents pristine—obviously never read. \$950

*This is a pleasing set containing the 17th-century first English translation of the story of the famed knight-errant. The original "Don Quixote" (i.e., the first of its two parts) was published in 1605, and it has been one of the world's great books ever since. It was translated quickly into several languages, including English, Thomas Shelton translating Part I in 1612 and Part II in 1620. His versions are used in this "Tudor Translations" edition (which bases the text of Part I on the rare 1612 version instead of the more commonly reprinted 1620 edition). Almost nothing is known of Shelton, who boasted that he translated Part I in a space of 40 days. Hasty or not, his translation conveyed the charm of the original and has deeply influenced subsequent English versions. Our re-publication has separate introductions to Part I and Part II, each about 40 pages long, describing the life of Cervantes and analyzing his work, the commentary written by James Fitzmaurice-Kelly (1857-1923). This Scotch-Irish scholar learned the rudiments of Spanish from a schoolmate and continued to study the language through reading "Don Quixote," which ever remained his favorite book. As a young man, he served as a tutor in Spain, and he later became a professor of Spanish literature, holding, appropriately, the Cervantes chair at King's College, London. In his day, he was the leading English authority in his field. (ST15557-16)*



**100 (TUDOR TRANSLATIONS). RABELAIS, FRANÇOIS. GARGANTUA AND PANTAGRUEL.** (London: Published by David Nutt, 1900) 210 x 152 mm. (8 1/4 x 6"). **Three volumes.** Translated by Sir Thomas Urquhart and Peter Le Motteux. Introduction by Charles Whibley. VERY ATTRACTIVE BROWN CRUSHED HALF MOROCCO BY BICKERS & SON (stamp-signed on verso of front endpaper), smooth russet linen boards, spines gilt in ruled compartments, raised bands decorated with double rules and small tool at either end, top edge gilt, other edges untrimmed. Publisher's original buckram covers bound in at rear. Decorated title page, initials, printer's device on verso of last leaf. Title pages printed in red and black; pastedowns with bookplate of Sir James Dunn. ♦ A couple of tiny scratches to leather on lower cover of volume I, a hint of soiling to lower board of volume II, just a touch of rubbing to bottom edges and corners, a couple of tiny blemishes internally, but these faults all very minor, and the set in excellent condition overall. \$650

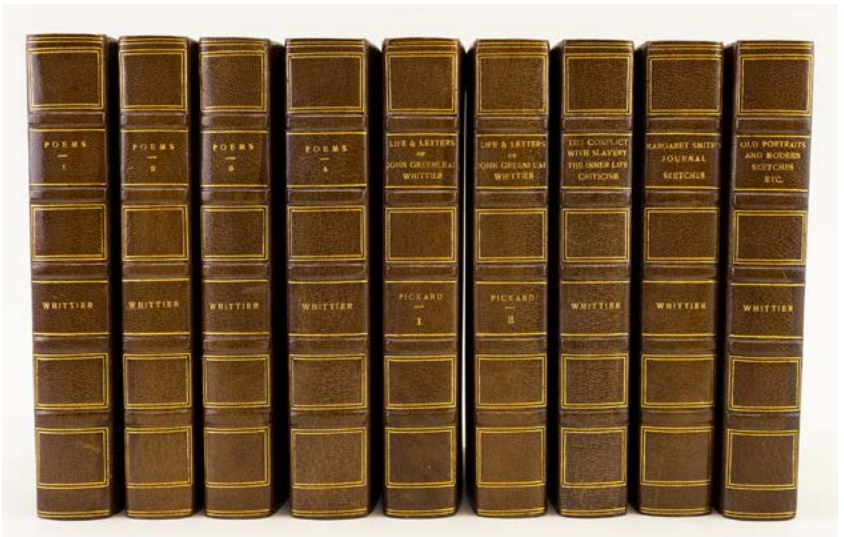




*This is a pleasing edition of the first English translations of Rabelais' masterpiece, originally published in two parts by two different translators, nearly 40 years apart.* Britain had to wait a century from the time of Rabelais' death until Sir Thomas Urquhart (or Urchard, 1611-60) published in 1653 a translation of the first two books of Rabelais' oeuvre, comprising "Gargantua" and the first episodes of "Pantagruel." Four decades more passed until, in 1693, Urquhart's version of the third book, continuing the adventures of Pantagruel and Panurge, appeared in print (although the translation itself had been completed much earlier). The English Rabelais was at last completed in 1694 with publication by Peter Le Motteux of the final two books, containing further escapades of Pantagruel and Panurge, as well as the "Pantagruelian Prognostication" and 16 letters of Rabelais. Urquhart, an eccentric Scotsman whose home was the castle of Cromarty, possessed the requisite passionate and saucy temperament to translate Rabelais, and this translation is considered his best work. Our editor Whibley says that "to turn from Urquhart to Motteux is to travel at a page from the old world to the new, to exchange the fastness of Cromarty for the tobacco and the spilt wine of the tavern." Peter Le Motteux (1660-1718) was born in Rouen but migrated in 1685 to England because of the persecution of French Protestants. Although best known today for his translations of Rabelais and Cervantes, Motteux was a person with manifold interests and occupations, importing

goods from India and China, composing plays and operas, and holding a position in the post office. His racy translation of Rabelais is equal in verve to that of Urquhart, if less quaint. (ST15557-18)

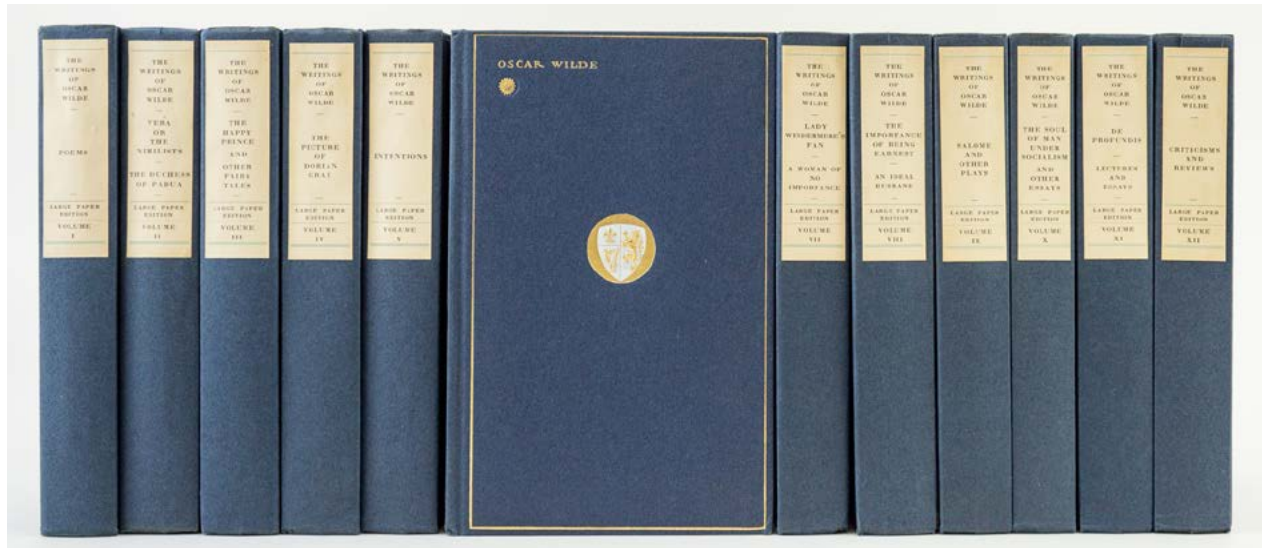
**101** WHITTIER, JOHN GREENLEAF. THE WRITINGS. [and] PICKARD, SAMUEL. LIFE AND LETTERS OF JOHN GREENLEAF WHITTIER. (Boston and New York: Houghton, Mifflin and Company, 1898; 1895) 203 x 130 mm. (8 x 5 1/8"). **Nine volumes.** "Riverside Edition." Excellent contemporary brown three-quarter morocco by the Knickerbocker Bindery (stamp-signed on recto of rear free endpaper), raised bands, spines gilt in double-ruled compartments, gilt titling, marbled sides and endpapers, top edges gilt, other edges untrimmed and MOSTLY UNOPENED. With 13 plates (mostly portraits), as called for. ♦Spines just slightly but uniformly sunned, but A VERY FINE SET, especially clean, bright, and fresh inside and out. \$750



*This appealing set contains seven volumes of Whittier's poems, essays, and criticism and the two-volume "Life and Letters" by Samuel Pickard.* A Quaker who edited a number of newspapers and spent time as a Massachusetts legislator, John Greenleaf Whittier (1807-92) invested as much passion in his abolitionist campaigning as he did in his poetry. In Day's words, "Whittier won his place in New England literary circles by his genuine poetic talent and his felicity in detailing the homey aspects of New England life. Along with Thoreau, he favored life in the country, and celebrated his rural environment in much of his poetry. . . . The topical poetry that established his fame has lost much of its pertinency, but the wholesome simplicity and convincing vitality of his rural lyrics still attract 20th century readers. . . . For an America ravaged by civil war and, especially in New England, changing from an agricultural to an industrial society," his classic long poem "Snowbound" (1866) is "the definitive picture of a lost world." Samuel Thomas Pickard (1828-1915) wrote and edited a number of works on Whittier, of which the present item was the most popular, going through at least 13 editions. Pickard, a newspaper editor from Maine, married Whittier's niece, and thus had the advantage as a biographer of knowing his subject quite well. He also served as Whittier's literary executor. (ST11462a-382)

## An Outstanding, Mostly Unopened Large Paper Copy, with Jackets

**102** **WILDE, OSCAR.** *THE WRITINGS OF OSCAR WILDE.* (New York: Gabriel Wells, 1925) 230 x 148 mm. (9 x 5 3/4"). **12 volumes.** With prefaces to the various volumes by Richard Le Gallienne, Sir Johnston Forbes-Robinson, W. B. Yeats, Coulson Kernahan, Walter Pater, Edgar Saltus, Richard Butler Glaenger, Dr. Clifford Smyth, A. B. Walkley, John Drinkwater, Arthur Symons, Robert Ross, John Cowper Powys, Michael Monahan, W. F. Morse, and Padraic Colum. No. 441 OF 575 COPIES OF THE LARGE PAPER EDITION, 25 of which were not for sale. Publisher's original royal blue paper boards, upper cover stamped with gilt escutcheon and gilt lettering, flat spines with paper labels, six volumes entirely UNOPENED, four partly so. In the original matching dust jackets. ♦Spines of jackets lightly browned, one jacket with faint red smudge to front cover, head edge of one board and a small portion of adjacent text block with minor dent (no doubt from a falling object), a couple of short marginal tears from rough opening, otherwise AN OUTSTANDING SET, MOSTLY UNOPENED, the text entirely clean, fresh, and bright with very spacious margins, and the bindings very well preserved beneath the protecting jackets. **\$2,500**



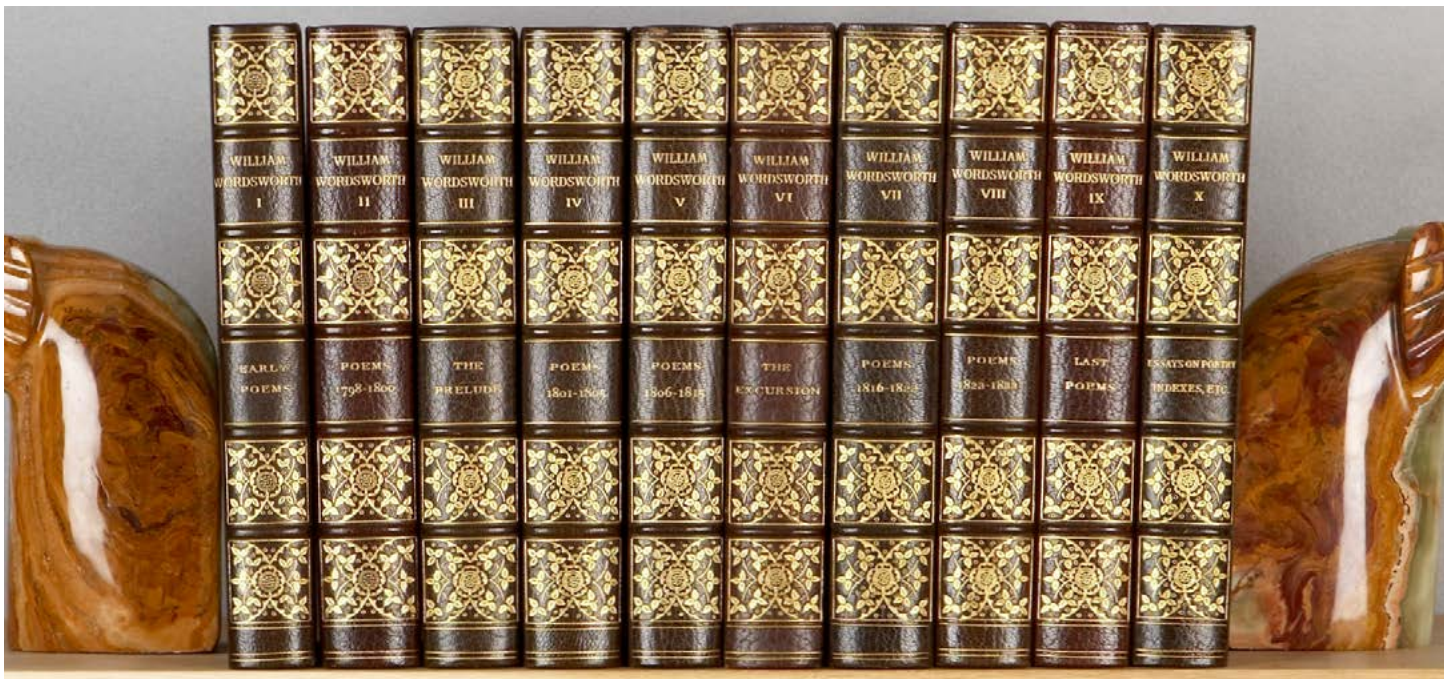
*In as close to original condition as one could reasonably hope to find, this beautifully produced Large Paper Edition of Wilde's works features introductory material by several noted literary figures and critics, including W. B. Yeats, Padraic Colum, Walter Pater, and Arthur Symons; also contributing are Wilde's great friend and literary executor Robert Ross, and his one-time lover Richard Le Gallienne. Our set was issued by the distinguished New York bookseller Gabriel Wells, who in the 1920s competed with the great A. S. W. Rosenbach for the business of bibliophiles. Oscar Fingal O'Flahertie Wills Wilde (1856-1900) is so well known for his flamboyance, witticisms, and personal tragedies that his considerable literary talents are sometimes overshadowed. Wilde initially displayed his brilliance as an undergraduate at*



Trinity College, Dublin and at Magdalen College, Oxford, where he received a first in classics and the Newdigate prize for poetry. After starting his career with poems, Wilde moved on to drama, where he excelled. Day calls Wilde "the master of the comedy of manners for the last century and a half." And he proclaims that Wilde's one novel, "The Picture of Dorian Gray," is "a masterpiece of its kind," while noting that some critics consider Wilde's short fiction, as represented in "The Happy Prince" and "A House of Pomegranates," to be his best work. Our set, which includes all the memorable plays, fiction, essays, and poems, is largely unread and little changed from the day it left the bindery. (ST15779)

## Beautifully Bound, and this Set Never Read

**103 WORDSWORTH, WILLIAM.** *THE COMPLETE POETICAL WORKS.* (Boston and New York: Houghton Mifflin Company, 1910-11) 279 x 159 mm. (11 x 6 1/4"). **10 volumes.** "Large Paper Edition." ONE OF 500 COPIES. Lovely dark olive brown three-quarter crushed morocco, handsomely gilt, marbled sides and endpapers, raised bands, spine compartments densely gilt with floral and foliate tools emanating from a large central rose, top edges gilt, other edges untrimmed, THE SET ENTIRELY UNOPENED. Vignette title pages, a map of the Lake District, and 75 PHOTOGRAVURE PLATES (with letterpress tissue guards), including one hand-colored plate at the beginning that duplicates a black & white plate elsewhere in the volume. Title page in red and black. Each volume with full-page tipped-in bookplate of Fannie May Howard. ♦IN REMARKABLY FINE CONDITION, essentially without any wear, virtually pristine internally, and obviously used so little that the volumes open unwillingly. **\$2,750**



*This is a really beautiful and almost untouched set of the works of William Wordsworth (1770-1850), who changed English poetry forever.* When he (and Samuel Taylor Coleridge) published "Lyrical Ballads" in 1798-1800, he undertook the revolutionary modification of the entrenched traditional artificial verse styles in order to capture forceful sincerity and elemental human emotions. His radical purpose was nothing short of the reformation of poetry by deposing an artificial literary tradition and substituting a new poetics, more in keeping with normal contemporary speech patterns. Folk ballads, as "natural" poetry, formed his models for pieces that reveal a sense of lasting joy in nature and in experiences common to all humans. And there was considerably more to his poetic output afterwards, as he lived and wrote for another half century beyond the appearance of this landmark publication. Among other things, Wordsworth established himself as the first great English writer since Milton to produce a substantial number of notable poems in the sonnet form. Our edition of his complete poetry includes an index to titles and to first lines as well as an essay entitled "William Wordsworth" by Hamilton Wright Mabie. The publisher's note at the front says that the illustrations here are "intended to reproduce the atmosphere of Wordsworth's poetry through the medium of a remarkable series of photographs taken by Walmsley Brothers of Ambleside, England. These artists have lived all their lives in the Wordsworth country, and are enthusiastic admirers of the great poet, and it is hoped that their photographs, the product of a genuine love of Wordsworth, a wide and intimate knowledge of the Wordsworth country, and a keen artistic sense, will add materially to the reader's pleasure [as well as] afford a fitting accompaniment to the text." (ST11377)