

# PHILLIP J. PIRAGES

Fine Books and Manuscripts

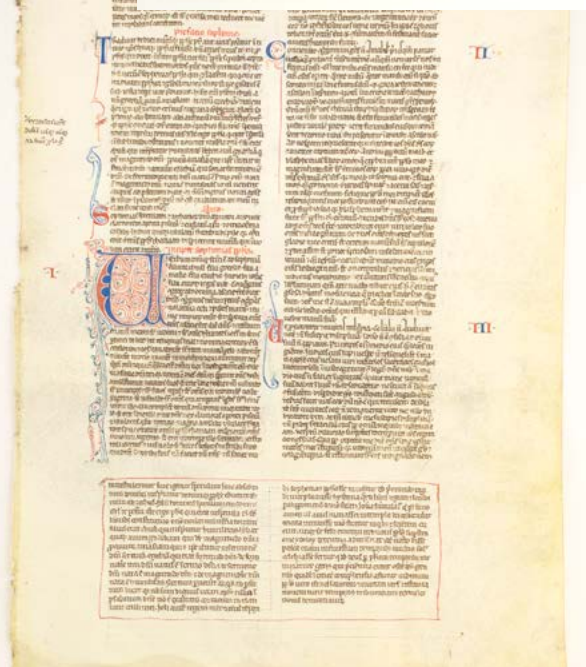
## 54th California International Antiquarian Book Fair

February 11-13, 2022

Oakland Marriott City Center, Booth #715

**1** A WIDE RANGE OF MEDIEVAL AND RENAISSANCE MANUSCRIPT MATERIAL, including a great many single leaves from the 12th to the 16th centuries, MANY OF THESE WITH FINE MINIATURES. Prices start at \$125 for leaves without miniatures, and at \$950 for leaves with historiation or miniature.

Our selection will consist of individual leaves from across Western Europe, comprised of a variety of texts and displaying a range of scripts, decorative motifs, and illumination.





## *A Beautifully Preserved, Complete, Vernacular Book of Hours*



### **2 A BEAUTIFUL ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN DUTCH, WITH FIVE ATTRACTIVE MINIATURES.**

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

large gilt fleur-de-lys with flowers emanating from it, raised bands, apparently rebacked (and if so, very expertly), preserving most of original backstrip, compartments each with central gilt flower stamp flanked with gilt leaves, all edges gilt (corners neatly restored, lacking clasps and catch plates). Rubrics in red, many one- and two-line initials in red or blue, 25 FOUR-LINE INITIALS painted either pink or blue with white tracery, some inhabited with a flower, on burnished gold ground, or the initials in burnished

gold on pink and blue ground, each initial accompanied by a painted and gilt bar along inner or outer edge of text and running the length of the text block, terminating in floral sprays, WITH FIVE FULL-PAGE MINIATURES framed in gold (four of these miniatures also with burnished gold background), EACH MINIATURE AND THE FACING PAGE WITH FULL BORDERS incorporating gilt and painted leaves, trefoils, and/or ivy connected with intricate hairline vines, the subjects of the miniatures being the Annunciation (f. 15v), Trinity Enthroned (f. 62v), Crucifixion (f. 85v), Last Judgment (f. 94v), and a Funeral Mass (f. 119v). Sewing guards visible on first and last quires made from a 13th century manuscript; faint offsetting between folios 88 and 89, possibly from a Medieval pilgrim's badge(?). See: Defoer, et. al, "The Golden Age of Dutch Manuscript Illumination," pp. 75-86. ♦ Joints cracked about an inch at head and tail, leather with minor dings and abrasions, gutter open at first and last quires, but the early binding very secure, unusually lustrous, and in excellent condition overall. Occasional light soiling to vellum, margins trimmed a little close in some places (slightly cutting into the marginal decoration on a couple pages), burnished gold on facing miniatures and initials showing slight wear, green walls of Office of the Dead miniature either flaked or faded (due to type of pigment used), other trivial imperfections, but all these faults quite minor, and the contents by and large IN LOVELY CONDITION, WITH THE MINIATURES VERY WELL PRESERVED. **\$110,000**

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





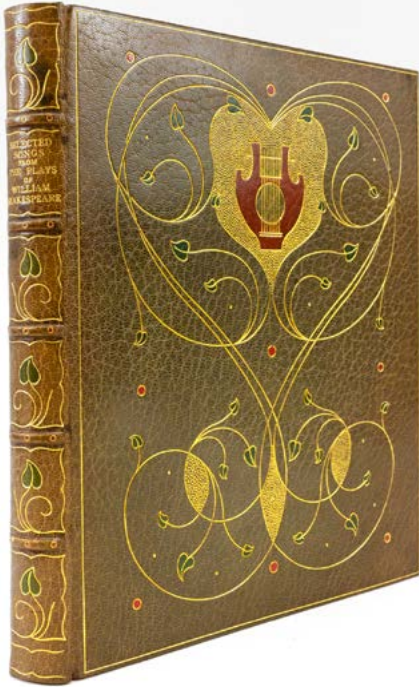
connection to the divine, achieved through inner devotion, prayer, and meditation. In addition to Groote's text, this manuscript also contains seven other prayers in Dutch, including those recited for Communion. Although this manuscript has, in the past, been advertised as a product of the Masters of Zweder van Culembourg (including when it was first offered at auction by Sotheby's in 1995), we can now definitively say that it has nothing to do with that circle of illuminators. Stylistically, the present work has more in common with the so-called Masters of Otto van Moerdrecht, the name given to a variety of Dutch artists active in the 1430s and '40s, all working in a similar mode (rather than to a specific master or workshop). According to Defoer et. al, the work of these miniaturists "exhibit varied compositional formulas and bright, highly contrasting colors. . . . The small,

somewhat doll-like figures appear rather wooden, but their expressive gestures give the scenes a varied and vivid character." There are also a number of stylistic and compositional elements in this manuscript that suggest a possible association with an artist formerly referred to as the Master of the Boston City of God, and now known to be Antonis uten Broec, a miniaturist active in the 1450s and '60s. Though this attribution remains speculative and further research would be needed to confirm this hypothesis, if correct, our manuscript would be a very early example of his work—probably executed before he had developed a mature, firmly recognizable style. Whoever the artist(s) responsible for the miniatures, they all show a consistent use of bright colors—mostly blue, green, and a particularly vivid orange—coupled with softer pinks and browns, and the dazzling use of heavily raised burnished gold. Thickly applied and mirror-like, the gold shines and sparkles in the light, enhancing the spiritual experience. Although the subject matter of these miniatures is fairly standard for a Book of Hours, there are two in particular that stand out for their iconography. The first is the miniature of the Crucifixion (f. 85v), with a swooning Virgin supported by John the Evangelist on the left of the composition, and a kneeling female donor figure on the right (apparently dressed in the guise of a widow). Interestingly, she is pictured alone and without the presence of a patron saint or other figure—a highly unusual composition for a Dutch manuscript of the first half of the 15th century. Other unusual features include the drape of her cloak over the frame and into the inner margin (thus bridging the spiritual and temporal realms), and the fact that, in an otherwise vernacular manuscript, she holds a scroll in Latin, which reads "O bone ihesu miserere" ("O good Jesus, have mercy"). The other miniature of note is the Last Judgement (f. 94v), showing Christ sitting in judgement on a rainbow over the Valley of Death, his feet resting on a golden orb, with the Virgin and John the Baptist in the foreground, gazing up at him in adoration. Immediately below Christ, flames emanate from a fissure in the earth—another very peculiar detail—while in the distance we see the dead rising from their graves. The Last Judgement also has the touch of a more refined artistic hand—particularly in the molding of the faces and garments, and the sculpting of the rock formations—than the other miniatures present here, suggesting that it may have been executed by a second artist. The faces of John the Baptist and Christ are especially well defined and beautifully shaded. It goes without saying that prayer books as handsomely painted and well preserved as the present example are highly desirable, and finding one in a very pleasing early binding, in a vernacular language, and complete is quite uncommon. This is also a manuscript deserving of more study, and with significant potential for further discoveries. We are indebted to Dr. James K. Marrow for his keen observations and assistance in researching this manuscript. (ST16819)





## Shakespeare Depicted by Sangorski with Arresting Illumination of Unusual Extravagance



**3 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN).** SHAKESPEARE, WILLIAM. ALBERTO SANGORSKI, Illuminator and Calligrapher. *SELECTED SONGS FROM THE PLAYS OF WILLIAM SHAKESPEARE*. ([London]: "[D]esigned, written out, and illuminated by Alberto Sangorski" [Colophon], 1920) 255 x 212 mm. (10 1/8 x 8 1/2"). 25, [3] pp. ELEGANT LIGHT OLIVE GREEN CRUSHED MOROCCO, GILT AND INLAID [by Riviere] for London bookseller Charles J. Sawyer (stamp-signed "Chas. J. Sawyer, Ltd., London" on front turn-in), upper cover with inlaid mahogany-brown morocco lyre at head, "strung" with gilt fillets and surrounded by dense gilt stippling, six gilt fillets emanating from the top of this ornament and curling extravagantly below it, with inlaid green morocco leaves at the tips of its extensions, and inlaid red dots accenting the perimeter, raised bands, spine compartments with gilt and inlaid leaf sprig, gilt titling, turn-ins framed with five gilt fillets, stippled and inlaid cornerpieces, ivory moiré silk doublures and endleaves. In a fine full morocco plush-lined box with raised bands and gilt titling. ILLUSTRATED THROUGHOUT, WITH EIGHT LARGE MINIATURES within extraordinarily elaborate illuminated borders, FIVE FINE ROUNDELS, FOUR LARGE HISTORIATED INITIALS (a portrait of a young woman, a leaping stag, a skull, and a landscape with a castle tower), AND 25 ILLUMINATED INITIALS, all with burnished gold. New, expertly matched silk guards. SIGNED by Sangorski in the colophon, following the statement: "This manuscript will not be duplicated." With an

early typescript list of the contents laid in at front. Ratcliffe, "Alberto Sangorski" SJR 338 (attributing the binding to Riviere). ♦ Spine slightly sunned to olive brown (just a hint of sunning to head and fore edges of boards), spine with half a dozen barely perceptible tiny dark spots, but A VERY FINE COPY OF AN EXTRAORDINARILY BEAUTIFUL MANUSCRIPT, the binding unworn and lustrous, and the interior pristine, with vellum clean and bright and the paintings perfectly preserved. **\$70,000**

*Written out, decorated, and painted by one of the most accomplished illuminators of the modern era, this attractively bound work celebrates some of Shakespeare's best-known plays with sumptuous miniatures that are in a perfect state of preservation.* Songs from "The Tempest," "As You Like It,"

"Hamlet," "A Midsummer Night's Dream," and other works provide the inspiration for the many delightful miniatures seen here, which display an impressive variety of portraits, outdoor views, and figural scenes—everything from reclining nudes to a particularly lush scene in which a group of spirited hunters return from the woods. The illustrations are all painted with exquisite attention to detail and demonstrate the artist's innate understanding of color, rendering each composition delicate, yet vigorous and vibrantly hued. All Sangorski manuscripts with miniatures are painted with great skill, but this one is particularly arresting. Alberto Sangorski (1862-1932) started his professional life as secretary to a goldsmith's firm, became attracted to the book arts at the age of 43, and began doing illuminated manuscripts that were then bound by his brother Francis' firm, Sangorski & Sutcliffe. Sometime around 1910, Alberto and Francis had a falling out, and the artist went to work for Riviere, the chief competitor to his brother's firm. The gracefully tooled binding here was commissioned by London bookseller Charles J. Sawyer (1876-1931), who opened his shop in 1894. According to Brown and Brett's "The London Bookshop," Sawyer provided "anything suitable for a gentleman's library" with specialties in "rare items, early English literature, fine bindings and sporting and colour-plate books." While the binder fulfilling the commission did not sign this work, Sangorski bibliographer Stephen





Ratcliffe attributes it to Riviere & Son, and there are examples of Riviere bindings decorated in this Art Nouveau style. But the design here, with its delicate, curving lines creating uncommon shapes, also resembles the work done by members of the Guild of Women Binders. Whoever the artisans involved, the binding is attractively designed and executed using premium materials, and it provides a pleasing cover for the glorious illuminations within. (ST16608)





## *Beautifully Painted Vellum Pages, and Inlaid Sangorski Covers Riotously Gilt*

**4 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). SANGORSKI & SUTCLIFFE, Binders & Illuminators. ANTONINUS, MARCUS AURELIUS. THOUGHTS.** (London: ca. 1910) 195 x 140 mm. (7 5/8 x 5 1/2"). 11 leaves of manuscript (plus three blank vellum leaves at the front and four at the back). Single column, varying number of lines per page, in a very pretty calligraphic hand. LOVELY RED MOROCCO, SUMPTUOUSLY GILT AND ELABORATELY INLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed in gilt on rear turn-in), covers framed with gilt-lettered quotation from the work bordered by gilt fillets, inlaid quatrefoils of green morocco on gilt ground at corners, upper cover densely gilt with swirling sprays of leafy branches bearing inlaid citron morocco daisies, all on a stippled ground, a large wreath of gilt leaves with inlaid black morocco berries at center enclosing a scroll with gilt titling, beneath the wreath a circle with the monogrammed initials "M A," lower cover also with a central medallion surrounded by gilt leaves, and inlaid flowers on a stippled ground, raised bands, one compartment with gilt lettering, the others with a central inlaid flower surrounded by gilt dots and leaves, turn-ins with multiple

gilt rules and dots, each corner with an inlaid green morocco flower and gilt leaves, blue silk pastedowns and endleaves, all edges gilt (recently rejointed with great skill). In a custom red morocco-backed chemise lined with suede and in matching morocco-backed and morocco-lipped slipcase. Every page of text with one or (more often) two large and beautifully painted initials, FIVE PAGES WITH FULL BORDERS featuring brightly colored acanthus and stylized flowers, with much gold. Verso of pastedown with ex-libris of Fanny Jalkoff, with contemporary manuscript notation "Paris, January, 1922." ♦The front board slightly darker than the back, but IN EXTREMELY FINE CONDITION, the vellum clean, the paint very bright, and in a very well-preserved binding resplendent with gilt. **\$15,000 SOLD**

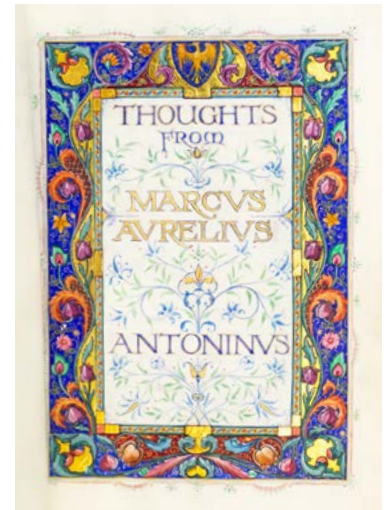


*This is a flamboyantly bound and handsomely illuminated vellum manuscript containing excerpts from the 12 books of "Meditations" of the second century A.D. Roman emperor and Stoic philosopher Marcus Aurelius Antoninus (121-80). Composed by Aurelius for personal edification, the meditations instruct the reader to obey the divine law that our reason leads us to understand, to forgive injuries, to treat all humans as equals, and to wait for death without fear. The work originally appeared in print in 1550, and the first edition in English was issued in a translation by Casaubon in 1634. The excerpts in the present work consist of short, pithy statements—one to two per page—each preceded by a handsomely decorated initial inspired by those found in Medieval manuscripts. The exuberant and brightly colored borders are especially reminiscent of Italian humanist manuscripts of the 15th century, incorporating a bright and highly saturated color palette that favors deep blue grounds coupled with vibrant shades of yellow, red, violet, and teal, and heightened with burnished gold. The decorations are all painted with exquisite attention to detail and demonstrate the artist's innate understanding of color, resulting in a decorative program that is as delicate as it is vital and robust. Though the colophon notes that it was "written out and*

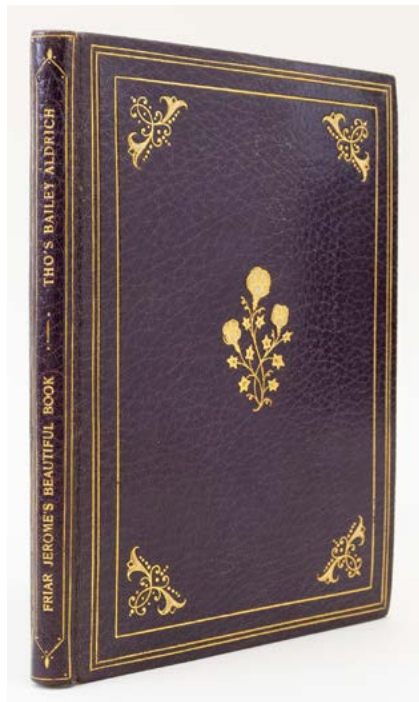




illuminated by Sangorski & Sutcliffe," the work was presumably done by Alberto Sangorski (1862-1932) alone. A Polish émigré, Alberto started his professional life as secretary to a goldsmith's firm, became attracted to the book arts at the age of 43, and began doing illuminated manuscripts that were then bound by his brother Francis' firm, Sangorski & Sutcliffe. Sometime around 1910, Alberto and Francis had a falling out, perhaps over attribution of the manuscript work; the artist then went to work for Riviere—the chief competitor to his brother's firm—where he was allowed to sign his manuscripts with his own name. Binders Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943) met as boys attending Douglas Cockerell's bookbinding classes at the L. C. C. Central School. Cockerell was so impressed by their skill that he hired Sutcliffe as a finisher and Sangorski as a forwarder. In 1901, Francis and George went into business for themselves, and before long, they had become two of the most renowned English binders of the 20th century. The multiple techniques and impressive gilding displayed on our binding are testaments to their talents, and represent many hours of delicate work. (ST17129-015)



### Phoebe Boyle's Copy



**5 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). (BINDINGS - THE RENAISSANCE SOCIETY). NA-HUAB, SIUOL, Scribe and Illuminator. ALDRICH, THOMAS BAILEY. FRIAR JEROME'S BEAUTIFUL BOOK.** ([Chicago]: Written and Illuminated for The Renaissance Society, ca. 1915) 216 x 153 mm. (8 1/2 x 6"). [ii], 28 pp., [1] leaf (colophon). Single column, 18 lines in an attractive calligraphic hand. VERY PRETTY VIOLET CRUSHED MOROCCO, GILT AND INLAID for The Renaissance Society (stamp-signed in gilt on front doublure), smooth spine with gilt titling, FULL MOROCCO DOUBLURES consisting of a green morocco panel framed by purple morocco with gilt dots and scrolling floral motifs at each corner, each with an inlaid white morocco flower, cream-colored watered silk endleaves. In a lavender buckram chemise and matching purple morocco-backed slipcase with raised bands and gilt lettering. With many one-line initials in pink, each leaf with a different two- to four-line initial in a different style (with both painted and gilt elements, and exuberantly decorated), most leaves with a panel or "L"-shaped border ranging from simple lines to elaborate decorative bars, a few borders with small landscapes and a total of FOUR FIGURAL SCENES, decorative title page with colorful initials,

lettering, and decorative flourishes, text beginning with A HALF-PAGE MINIATURE OF ST. JEROME AT HIS DESK, surrounded by A FULL BORDER of flowers, gilt detailing, and stylized heads of putti. Front free endpaper with bookplate of Phoebe Boyle. ♦Leather with a slight chalky appearance, silk endleaves starting to fray at fore edge, a few leaves with a hint of waviness, but THE MANUSCRIPT IN BEAUTIFUL CONDITION, the vellum entirely clean, and the paint especially bright and fresh. \$7,500

*Exuberantly decorated by a mysterious artist, this manuscript was commissioned and bound for The Renaissance Society of Chicago before making its way into the superb collection of American bibliophile Phoebe Boyle. The text here comes from a poem by "Atlantic Monthly" writer and editor Thomas Bailey Aldrich (1836-1907), imagining the agony and the ecstasy of St. Jerome as he sat down to write his translation*



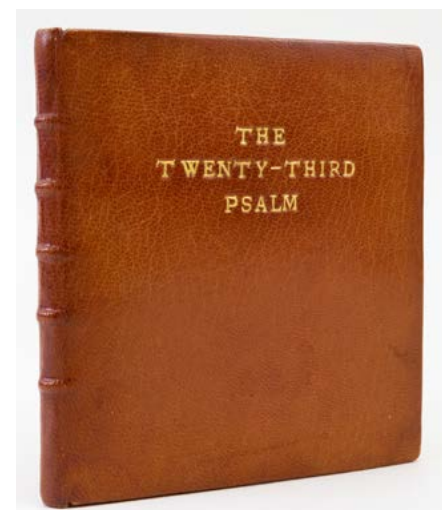
of the Bible. The illumination, though certainly inspired by the decorative programs of Medieval manuscripts, is decidedly modern in appearance, drawing on the Art Nouveau movement and utilizing bold color combinations and whimsical design motifs. Although we were unable to find any information about its scribe and illuminator, Siuol Na-Huab, the artist must have been highly regarded in contemporary circles. The colophon states that the manuscript was written and illuminated for The Renaissance Society—an artistic group associated with the University of Chicago whose mission was to cultivate and promote modern art—and it was given an appropriately luxurious binding by the



same organization. The manuscript was obviously valued highly enough to join the collection of Phoebe A. D. Boyle, a client George Sutcliffe described as “rivalling the Medici in her patronage of the production of beautiful books.” (Shepherd, “The Cinderella of the Arts,” p. 63) Stephen Ratcliffe describes the Boyle collection as “unrivalled” for its jewelled bindings and modern illuminated manuscripts, and any book from the Boyle collection, which was put together with the greatest taste and discrimination, is recognized as desirable beyond its intrinsic literary merit. (ST17129-042)

**6 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). LANE, MARIAN U. M., Scribe and Illuminator. THE TWENTY-THIRD PSALM.** (Washington, D.C. : 1949) 110 x 98 mm. (4 3/8 x 3 7/8"). [8] leaves. Single column, up to nine lines per page, in a lovely calligraphic hand. Original tan crushed morocco by Marian Lane (stamp-signed on rear turn-in), gilt lettering on upper cover, raised bands, turn-ins with gilt rule, marbled endpapers. Versal initials in blue or red, five two-line initials in red, blue, or green with floral embellishment on a brushed gold ground, text enclosed in animated full borders with swirling floral designs on delicate penwork grounds highlighted with bright gold, LARGE HISTORIATED OPENING INITIAL (measuring approximately 35 mm. square) OF CHRIST THE GOOD SHEPHERD with two lambs. ♦A hint of darkening to spine and edges of boards, otherwise A PRISTINE COPY, with bright, creamy vellum, brilliant colors, and an unworn binding. \$3,500

*This charming little manuscript by illuminator and bookbinder Marian U. M. Lane reflects the influence of her teacher, Alberto Sangorski. A practitioner and teacher of book arts, including preservation, calligraphy, illumination, and hand bookbinding, the British-born Lane (1874-1963) studied binding with Francis Sangorski, and the art of making manuscripts with his brother Alberto before bringing her talents to America. She collaborated with Alberto on an illuminated manuscript*



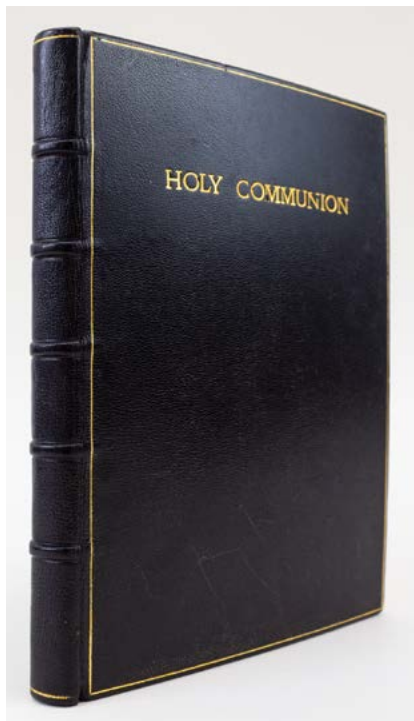




of Lincoln's Gettysburg Address for Lincoln Memorial University, writing out the text for him to illuminate. Her script and her style of illumination are very similar to his, although her palette contains more cheerful colors than he favored. Lane was a popular teacher of book arts in Washington, D.C., where her pupils included society matrons as well as future stars of American craftsmanship, among them conservator William James Barrow and binder Daniel Knowlton. She is known more generally for the illuminated manuscripts she created for Washington National Cathedral, which were reproduced as Christmas cards. (ST17129-002)

### *A Violet Wilson Vellum Manuscript Notable for its Reverence, Restraint, and Regularity*

**7 (CALLIGRAPHIC MANUSCRIPT ON VELLUM - MODERN). WILSON, VIOLET, Scribe. CHURCH OF ENGLAND. THE ORDER OF THE ADMINISTRATION OF THE LORD'S SUPPER, OR HOLY COMMUNION.** (Wimbledon, Surrey: 25 July 1951) 224 x 162 mm. (8 7/8 x 6 1/2"). [38] leaves. Single column, 17 lines in a fine and very neat calligraphic hand. Somber black morocco, covers with single gilt rule, upper cover with gilt titling, raised bands. Lettering in red and black. ♦ Boards with a hint of bowing (as typical of bindings for vellum books), but AN IMMACULATE MANUSCRIPT. \$5,500

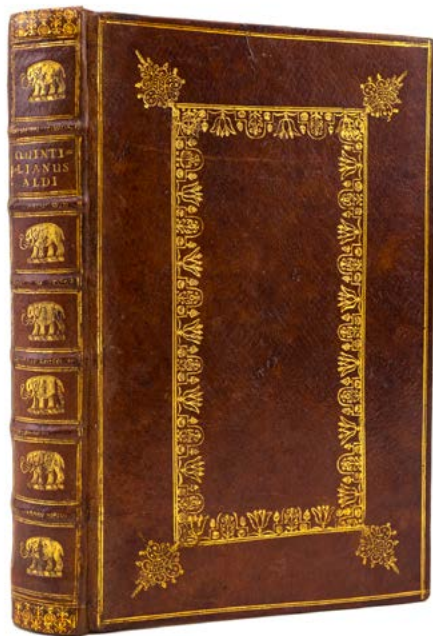


*Containing the most important text of the Anglican liturgy, this is a manuscript of reverence and understated elegance, with a binding, layout, and script appropriate for the sacred contents. It also is spotless. Eschewing any decorative*



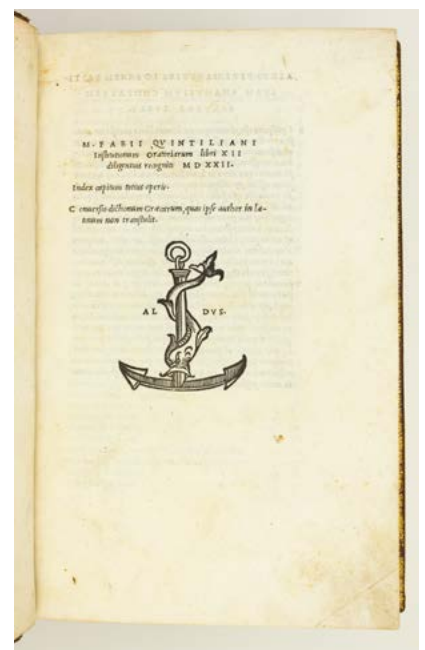
elements that could distract from the text itself, the manuscript is written entirely in black and red ink, shifting between upright and italic scripts, all done in an extremely pleasing and regular hand. Illuminator and calligrapher Violet Wilson was born in Wimbledon in 1902. She studied calligraphy under Claire G. M. Evans, who had been a pupil of Graily Hewitt, known for his work with the Ashendene Press and one of the principal British calligraphers and teachers of lettering in the first half of the 20th century. Wilson became a member of the Society of Scribes and Illuminators in the U.K. in the 1930s. The San Francisco Public Library has examples of her work in its Harrison Collection of Calligraphy, and her illuminated manuscript of the Sermon on the Mount was included in the Baltimore Art Museum's 1965 "Two Thousand Years of Calligraphy" exhibition and catalogue. This catalogue notes (in entry 213) that Wilson preferred to work on books and decorative maps and exhibited her work in many countries. (ST17129-016)

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



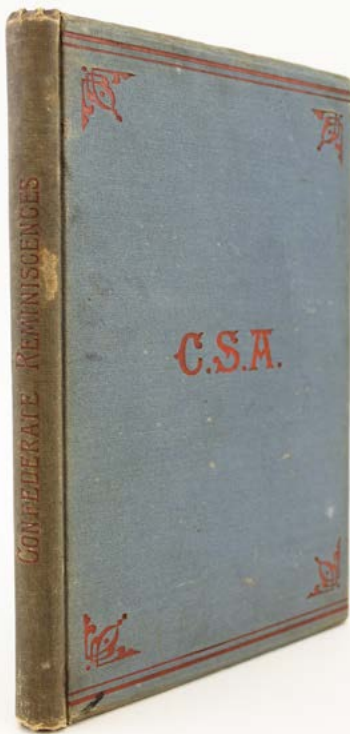
**8 (ALDINE IMPRINTS). QUINTILIAN. INSTITUTIONUM ORATORIARUM LIBRI XII DILIGENTIUS RECOGNITI MDXXII. INDEX CAPITUM TOTIUS OPERIS.** (Venetiis [Venice]: In aedibus Aldi, et Andreae Soceri, 1522 [1521]) 222 x 136 mm. (8 3/4 x 5 1/2"). 4 p.l., 230 leaves. Second Aldine Edition. HANDSOME 18TH CENTURY BROWN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

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





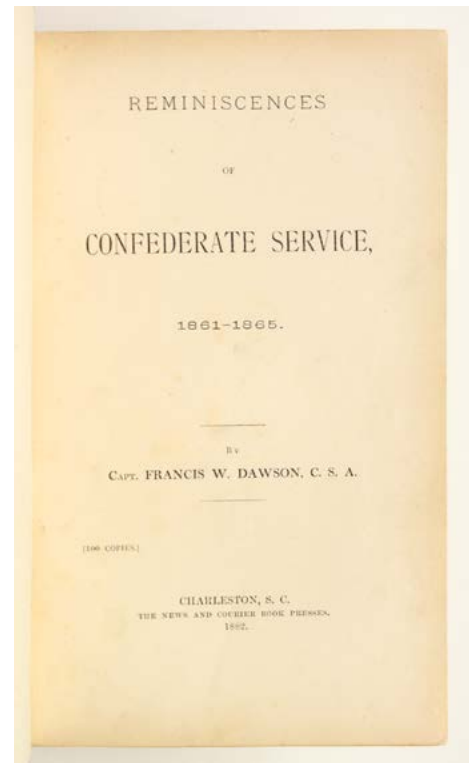
*The Memoirs of a Romantic and Gallant Englishman who Joined the Rebs,  
Just 100 Copies Printed, and Consequently One of the Rarest Books on the Confederacy*



**9 (AMERICANA - CIVIL WAR, CONFEDERACY). DAWSON, CAPTAIN FRANCIS.** REMINISCENCES OF CONFEDERATE SERVICE, 1861-1865. (Charleston, S.C.: The News and Courier Book Press, 1882) 240 x 150 mm. (9 3/8 x 5 7/8"). 180 pp. ONE OF 100 COPIES printed for Private Circulation. Publisher's blue-gray cloth, covers stamped in red with thick and thin rules at head and foot, floral ornaments at corners, and the letters "C. S. A." at center, smooth spine lettered in red, endpapers renewed. Howes D-151. ♦Spine darkened and with a small rubbed patch, covers a little soiled and discolored, minor rubbing to extremities, but the binding solid, and quite an excellent, clean copy internally, with only the most trivial imperfections. **\$9,500**

*This is quite a scarce account of an Englishman's service in the Confederate Army during the Civil War.* Captain Francis Dawson (1840-89) was born in London as Austin John Reeks. After attending college, he embarked on a Grand Tour of the Continent before the Southern cause for secession captured his romantic imagination. He determined in 1861 to travel to the American South to be part of the fight. In Southampton, England, he signed aboard the blockade-running Confederate ship "Nashville," sailing to Beaufort, N.C. From there, he travelled to the Southern capital of Richmond, Va., where he joined Gen.

Longstreet's corps of the Army of Northern Virginia, taking "Francis Dawson" as his nom de guerre. His account of his service blends somber (but never gory) accounts of battle (he witnessed the disaster of Pickett's charge at Gettysburg) with lighthearted anecdotes of interactions with civilians met on the march, kindnesses of ladies on both sides of the conflict, and officers feasting on "possum" that was in fact stolen (or rather, "captured") pig. After the war, he settled in Charleston, S.C., where he married and joined the staff of the local paper. He became heavily involved in local and state politics, sometimes taking unpopular stands, such as supporting African American candidates, denouncing lynching, and crusading against dueling. Gallant to the end, he was shot and killed by a man he confronted for making "dishonorable advances" to the Dawson family's governess. Published at the urging of his wife, diarist Sarah Morgan Dawson, and intended only for distribution to friends and former comrades, this is one of the rarest memoirs of the Civil War; we find just two other copies at auction, the most recent selling in 1996 for \$4,370 all in. (ST16805)



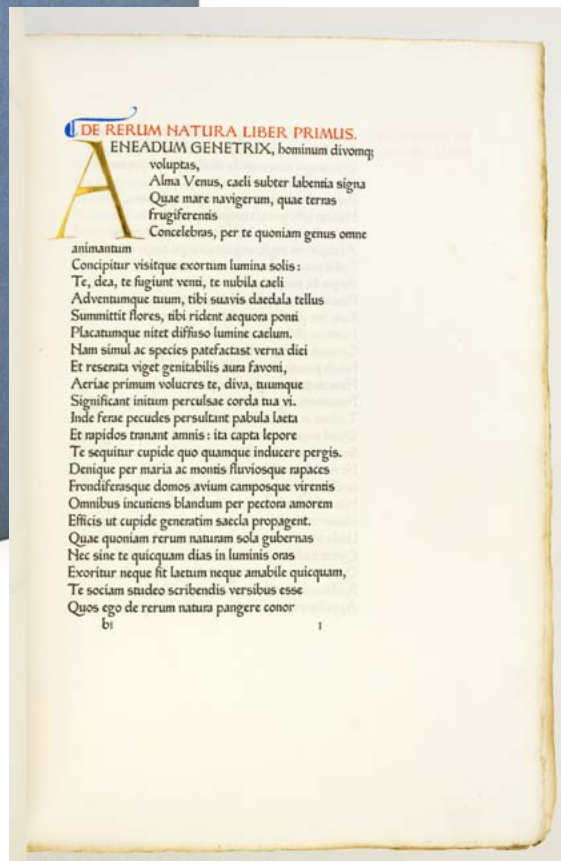
**10 (AMERICANA - VIRGINIA, COLONIAL HISTORY OF). KEITH, WILLIAM.** THE HISTORY OF THE BRITISH PLANTATIONS IN AMERICA. . . . CONTAINING THE HISTORY OF VIRGINIA; WITH REMARKS ON THE TRADE AND COMMERCE OF THAT COLONY. (London: [Printed for] the Society for the Encouragement of Learning by S. Richardson, 1738) 240 x 186 mm. (9 1/2 x 7 1/4"). 4 p.l., 187, [1] pp. FIRST EDITION. Contemporary sprinkled calf, raised bands, red morocco label. With engraved device of the Society on title page and final page, engraved tailpiece, and TWO FOLDING MAPS. Church 930; Howes K-36; Sabin 37240; ESTC T115083. ♦Front joint cracked (but the cover still firmly attached), thin half-inch chip to spine at tail of front joint, other minor signs of wear to the leather, but the original unsophisticated binding sound and pleasing. Light scattered foxing (mostly confined to margins), one leaf with a tiny hole affecting a couple of words, other trivial imperfections, but A FINE COPY INTERNALLY, the paper fresh and clean, the maps (remarkably) free from any tears. **\$15,000**





well into the 1760s." Knowledge gleaned in producing these reports is shared in the present work, which features two fine maps: "A New and Correct Map of America" (measuring 560 x 475 mm.), showing North and South America, with California as an island, with inset views of Port Royal, Boston, Georgia, North Pole and a Newfoundland cod fishery, as well as "A New Map of Virginia" (measuring 340 x 235 mm.) by Thomas Fairfax, dated 1738, showing the Tidewater region of the Mid-Atlantic states, centering on Virginia, with Maryland and [New] Jersey to the north and North Carolina to the south. Thomas Jefferson was familiar with this work, remarking in "Notes on Virginia" that it is "agreeable enough in style, and passes over events of little importance." Keith intended this to be the first in a series on the British colonies in North America—thus the "End of Vol. I" notation on the final page—but the project was abandoned for lack of funds. This work is rare in the marketplace: just two copies complete with maps (one of these in a modern binding) have appeared at auction since 1991. (ST16322)

## An Especially Pleasing Copy of One of the Scarcest Ashendene Titles



**11 (ASHENDENE PRESS). LUCRETIUS. DE RERUM NATURA LIBRI SEX.** (Chelsea: In aedibus St J. Hornby [Ashendene Press], 1913) 290 x 200 mm. (11 1/2 x 8"). 4 p.l. (including 3 blanks), 256 pp. ONE OF 65 PAPER COPIES offered for sale, of 85 printed (and five copies on vellum for sale). Original vellum-backed blue paper boards, gilt lettering on spine, edges untrimmed. Six hand-painted initials by Graily Hewitt

(the first in gold, the others in blue), hand-painted flourishes at the beginning of each book. Printed in red and black in Subiaco type. Hornby 27; Franklin, p. 239. ♦ Faint soiling to vellum spine and blue boards, a few light spots of foxing to endpapers, otherwise a very fine copy, quite clean, fresh, and bright internally, in a binding with few signs of wear. **\$17,500**

*This is a very appealing but sometimes underappreciated Ashendene gem, a book Hornby modestly says "depends for any beauty it may possess on the proportion of its page." And among the regular Ashendene books printed for sale to the public, it is among the scarcer titles on account of its very limited press run. Written in the first century B.C., the text here is considered one of the best expositions on the philosophy of Epicurus. Popular in the Roman Empire, it fell into obscurity, before being rediscovered by Italian humanist Poggio Bracciolini in the 15th century. It became one of the most influential humanist texts of the Renaissance and the Enlightenment, inspiring writers and thinkers from Montaigne to Thomas Jefferson, a self-professed Epicurean who owned*

*multiple editions. Colin Franklin calls this Ashendene edition a "masterpiece" and points out the influence it exerted as a model for German private press printing, especially the Bremer Presse. In addition to its typographic beauty, the book is sought after because of its rarity, particularly in the attractive condition seen here. Founded by Charles Harry St John Hornby (1867-1946), the Ashendene Press issued 40 books, plus additional ephemeral pieces, from 1895-1935. Less elaborate in appearance and design than William Morris' Kelmscott volumes, but more ornamental than the products of Cobden-Sanderson's Doves Press, the Ashendene books have long been considered the most satisfying of English private press books. (ST16977)*



## *A Very Rare, Textually Complete Copy of Erasmus' "Paraphrases" in English*

**12 BIBLE IN ENGLISH. ERASMUS, DESIDERIUS.** *THE PARAPHRASES OF THE NEW TESTAMENT.* (London: By Edwarde Whitchurche, 1551-52) Volume I: 330 x 210 mm. (13 x 8 1/4"); Volume II: 302 x 195 mm. (11 7/8 x 8"). **Lacking 12-leaf index at end of volume II**, otherwise complete. **Two volumes.** Second Edition of the first volume; FIRST EDITION, later printing(?) of the second volume. Newly and skillfully restored and rebound (the first volume with original blind panelled covers and new matching spine, the second volume newly covered using sympathetic roll tooling), unadorned spines with thick raised bands. Housed together in an attractive new substantial morocco-backed, gilt-titled folding cloth box. Elaborate woodcut title frames, large and small historiated and decorative woodcut initials. Text in roman type, commentary in black letter. Bottom margin of second title page inscribed "Thomas Willoughby me jure tenet Divi Johannis alumnus. 1668"; a few marginal pen trials and flourishes to first couple of leaves of text. Berkowitz 202; Cf. Darlow & Moule 46 (note); STC 2866; ESTC S123046. ♦Original boards slightly rubbed and marked, but the bindings now skillfully restored and generally quite pleasing. Title pages backed and rather soiled, early leaves in both volumes slightly frayed and soiled, table at back of first volume with minor marginal dampstaining (growing slightly darker at very end), second volume with browned edges, with a few quires at the back noticeably soiled, and with headlines in perhaps half the gatherings partly trimmed. Notwithstanding these obvious (and expected) flaws, the texts of both volumes generally agreeable, and the text of the first volume surprisingly fresh and clean. **\$75,000**

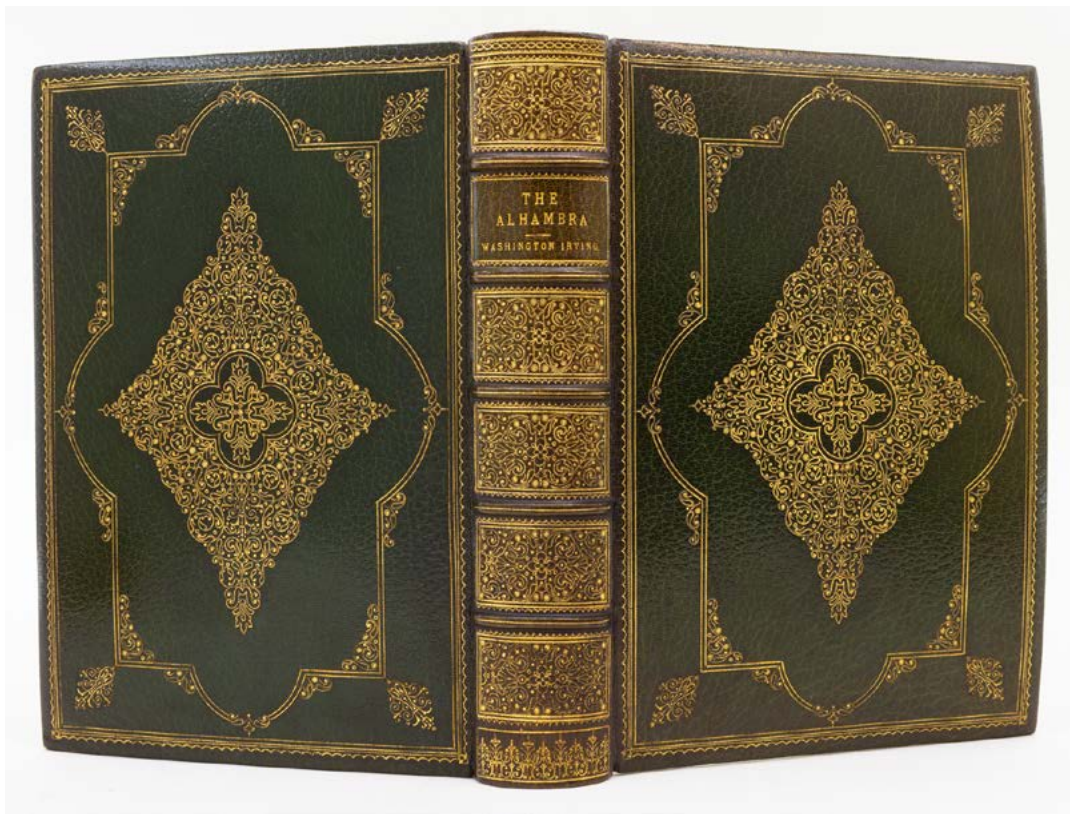


*This is a rarely seen, surprisingly well-preserved copy of an early English printing of Erasmus' paraphrases to the New Testament.* After translating and editing the Testament, Erasmus wrote paraphrases in Latin between 1517 and 1524 for all books except the Apocalypse. The work was universally applauded, and in England a translation of them was ordered during the reign of Edward VI, with funds supplied by Catherine Parr, the sixth, last, and surviving wife of Henry VIII. Among the translators were Miles Coverdale, Leonard Coxe, Thomas Key, John Olde, Nicholas Udall, and the young Princess Mary (later to be queen), who translated most of the paraphrase on the Gospel of John. (A paraphrase of Revelation was added in Edmund Alen's translation from the work of Leo Juda.) An injunction was issued in Edward's name ordering that the English "Paraphrases" be placed beside the Bible in all churches. According to Berkowitz, "The Edwardian reformation was still in a moderate phase, and its doctrinal stance as well as literary judgment is reflected in [this] order, which functionally placed Erasmus' 'Paraphrases' on a par with the Great Bible." Our second volume seems to be a variant of the versions of Erasmus' "Paraphrases" described in Darlow & Moule; it is dated 1552, which matches the second printing, but it has its own foliation, as did the first printing of 1549 (in the second printing, the foliation is continuous between volumes). Given their difference

in size, the two volumes offered here obviously comprise a married set, but finding any copy of Erasmus' "Paraphrases" in English that is even substantially complete is very difficult, let alone finding a set in decent condition. Just one complete copy is listed in ABPC since 1975, and that was sold "with all faults." RBH finds two complete or near-complete copies of the second volume by itself in the past 25 years, one of these moldy and also lacking the 12-leaf index wanting here, and one in wretched condition, sold "as is." (Lhi21085)

### *A Patented "Sutherland" Binding by Bagguley, with an Appropriately Moorish Design*

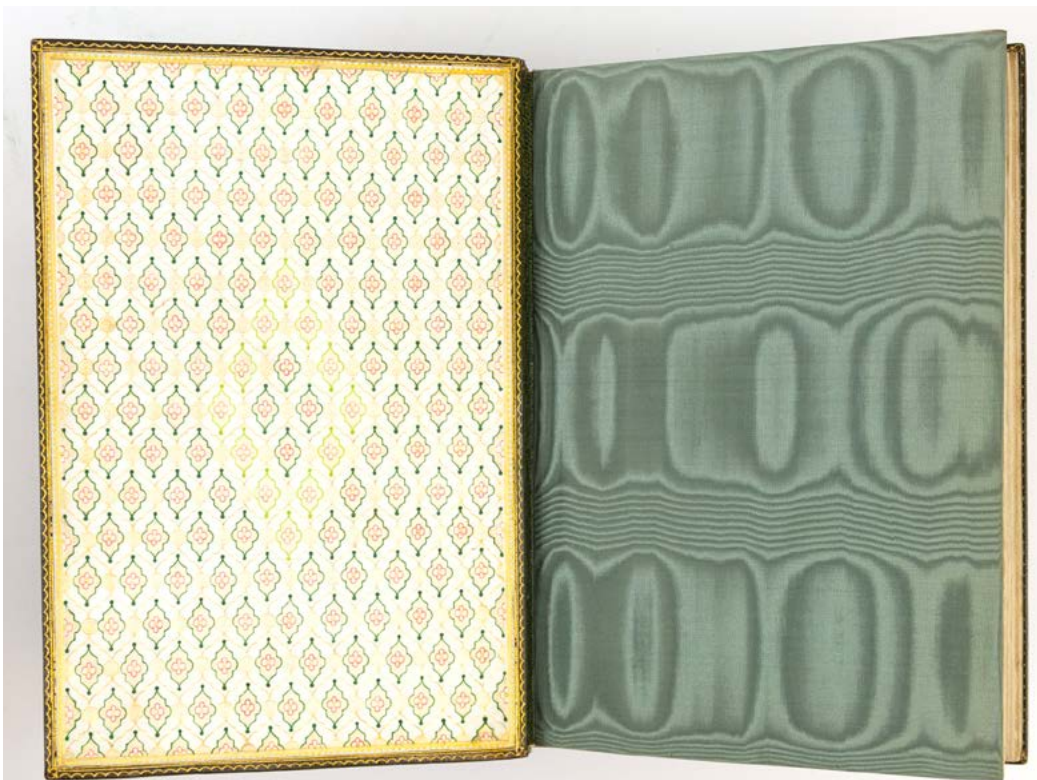
**13** (BINDINGS - BAGGULEY). IRVING, WASHINGTON. *THE ALHAMBRA*. (London and New York: MacMillan and Co., 1896) 264 x 194 mm. (10 3/8 x 7 5/8"). xx, 436 pp. Introduction by Elizabeth Pennell. ONE OF 500 EXTRA-ILLUSTRATED COPIES. MAGNIFICENT CONTEMPORARY DARK GREEN CRUSHED MOROCCO, EXTRAVAGANTLY GILT, BY BAGGULEY (signed with the firm's ink "Sutherland" patent stamp on verso of front endleaf), covers with borders of multiple plain and decorative gilt rules, lobed inner frame with fleuron



cornerpieces, the whole enclosing a large and extremely intricate gilt lozenge, raised bands, spine lavishly gilt in double-ruled compartments, gilt titling and turn-ins, BEAUTIFUL VELLUM DOUBLURES ELABORATELY TOOLED IN A DIAPERED GILT, RED, AND GREEN MOORISH PATTERN, green watered silk endleaves, top edge gilt, other edges rough trimmed. In a (somewhat worn) green cloth clamshell box. With numerous illustrations in the text and 12 inserted lithographs by Joseph Pennell. Front free endpaper with the bookplate of Harold Douthit. ♦Front board with a just a hint of bowing (much less pronounced than often seen with vellum doublures), otherwise IN IMPECCABLE CONDITION INSIDE AND OUT, the lovely binding with lustrous morocco, vellum, and gilt, and the text virtually pristine. \$8,000

*This is a particularly handsome example of the uncommonly seen "Sutherland" style of binding and a volume with flamboyant design elements appropriate for its contents—Irving's 41 mostly romanticized sketches relating to the Alhambra, the famous Moorish palace located in Granada. Written during Irving's residence in Spain in 1829, "The Alhambra" contains a series of pieces centering around this architectural marvel—once graceful and elegant, but now in decay—the palace providing the author with a vehicle for a romantic consideration of departed grandeur, a theme not readily available to him in America. Although he was born to struggling immigrant parents in New York City, Irving (1783-1859) became a*

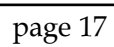




sophisticated citizen of the world, first as a traveller and later as a political appointee, and he was a major figure in the field of American literature during the first half of the 19th century. Patented by the Staffordshire binder George Thomas Bagguley (b. 1860), the wonderfully inventive "Sutherland" bindings (named after the Duchess of Sutherland) are characterized by vellum doublures that are elaborately decorated with gilt and colored tooling. All of these bindings sparkle with interest, but the present one is distinctive in at least two ways: it is a good deal larger than the typical Bagguley binding, and the decoration on the covers is far more ornate than usual. Established in 1890, the Bagguley firm employed a number of outsiders to design bindings (including Leon V. Solon, Dorothy Talbot, and Charles Connor), and although the bindery operated for only a few years, its output was distinguished. Bagguley himself did not do any binding, but his eminent staff of binders included Louis Genth (chief finisher at Zaehnsdorf from 1859-84) and Thomas E. Caley, who had been apprenticed to Fazakerly of Liverpool and who later worked for the Hampstead Bindery. Joseph Pennell (1857-1926) was a noted American illustrator who produced a number of books in collaboration with his wife, the writer Elizabeth Robins Pennell. (ST17640aa)

***A Most Appealing Combination of Work  
By Stuart Brockman, David Jones, and Will Carter***

**14** (BINDINGS - STUART BROCKMAN). COLERIDGE, SAMUEL TAYLOR. THE RIME OF THE ANCIENT MARINER. [with] JONES, DAVID. AN INTRODUCTION TO THE RIME OF THE ANCIENT MARINER. (Bristol: [Printed at the Fanfare Press for] Douglas Cleverdon, 1929; Cambridge: Rampant Lions Press, 1972) "Mariner": 323 x 258 mm. (12 3/4 x 10"); "Introduction": 307 x 245 mm. (12 x 9 1/2"). 4 p.l., 37. [1] pp.; 4 p.l., 40 pp., [1] leaf. **Two separately published but related volumes.** No. 76 OF 400 COPIES (from an overall edition of 460); No. XLIX OF 115 COPIES SIGNED AND DATED BY JONES. "Mariner" in EXUBERANT ROYAL BLUE CRUSHED MOROCCO, GILT





AND ONLAID TO AN ABSTRACT DESIGN, BY STUART BROCKMAN (his ticket on verso of front free endpaper), covers with blind-tooled geometric shapes, circles highlighted with gilt tools, onlays of black, gray, red, yellow, green, and multicolor ombré, concave spine with gilt vertical titling, yellow and black pastedowns with geometric designs, multicolor handmade paper endleaves and flyleaves, top edge gilt and silver in three stripes, other edges gilt on the rough. "Introduction" in multicolored stiff vellum (matching endpapers of "Mariner"), four vellum thongs passing through joints, flat spine with gilt lettering. Housed together in a custom black morocco-backed clamshell box. "Mariner" with 10 copper-engraved plates by David Jones. ♦ In nearly mint condition, the bindings as new. \$7,500

*The striking visual imagery of Coleridge's great poem inspired some of artist and poet David Jones' most memorable book illustrations for this elegant private press edition, offered here in a dramatic binding by a modern master that reflects the volume's contents.*

The son of renowned bookbinder James Brockman, Stuart Brockman (b. 1972) received an Honours Degree in Mechanical Engineering from Imperial College, London before joining the family bindery in 1995. He was elected a Licentiate of Designer Bookbinders in 1999 and a Fellow in 2004. His bindings nearly always reflect, even in an abstract way, the contents of the books they cover, and the present work is no exception. The deep blue and inlaid wavy lines evoke the sea, the ombré black-gray-white onlays recall seabirds, including the doomed albatross, and the geometric blind tooling is reminiscent of the strong straight and curving lines that bring such a sense of movement—sometimes chaotic—to the engravings here. Brockman's work is represented in The British Library and The National Library of Scotland, as well as in private collections around the world. He has exhibited his bindings at Flow Gallery, London, the Bodleian Library at Oxford, the Chicago Public Library, Boston Library, and the Grolier Club, New York. Bookseller and publisher Douglas Cleverdon (1903-87) commissioned the engravings and introduction for this edition of "Ancient Mariner" from his close friend David Jones (1895-1974), then working for noted engraver Eric Gill. Jones had been profoundly affected by his service in the Great War, and like Gill, had recently converted to Catholicism. Perhaps as a result of this spiritual experience, his use of Christian

imagery is pronounced here, especially in the crucifixion-like image of the slain albatross, but in its online "Collection Items" commentary on this work, the British Library notes that "a strong Celtic influence is also apparent in the beautiful, simple elegance of his figures." Jones was at that time engaged to Gill's daughter Petra, and according to the BL, "her long neck and high forehead became standard features in his illustrations of women." DNB says, "The delicacy and freshness of Jones's colours, and the purity and power of his forms as a painter, let alone the strength and grace of his engraving work and his occasional wooden sculpture, would be enough to win him a high place among the artists of his generation and in a tradition that goes back to William Blake, whose nature and genius . . . Jones recalls." Jones' introduction was not included in the 1929 production, but is provided here in a 1972 printing from the Rampant Lions Press. Founded in 1924 by Will Carter, Rampant Lions was, in the words of Carter's son and successor Sebastian, "not strictly a private press, but rather a small publisher of fine editions and a printer for other publishers," and one that was "known worldwide for its craftsmanship and design skills." The press was operated by the Carters until its closing in 2008. (ST17614)



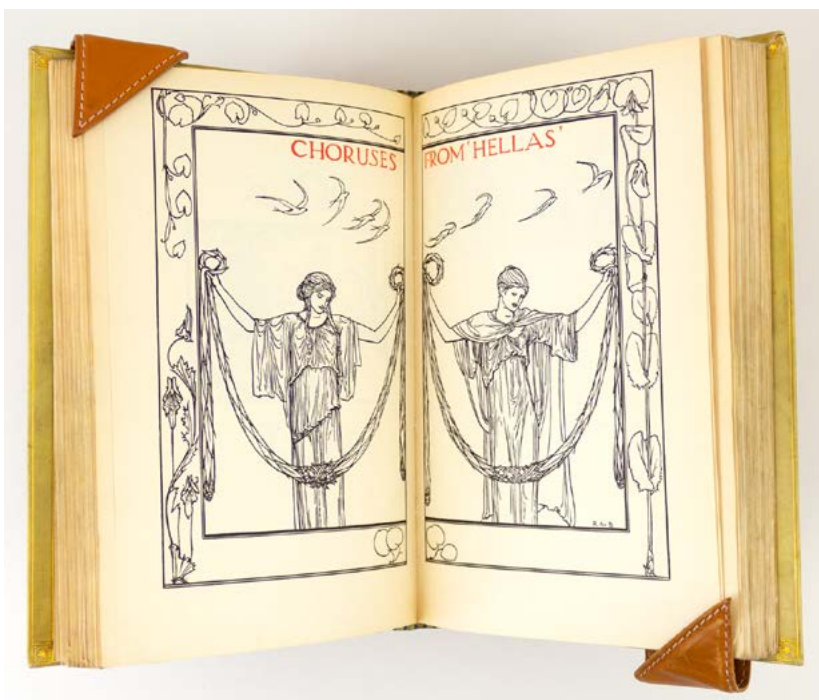
*An Especially Colorful and Emotional Chivers Binding,  
Apparently a Grand Prize Winner at the St. Louis World's Fair*

**15 (BINDINGS - CHIVERS). SHELLEY, PERCY BYSSHE. POEMS.** (London: [Printed at the Chiswick Press for] George Bell and Sons, 1902) 222 x 143 mm. (8 3/4 x 5 1/2"). 2 p.l., xxii, [ii], 333, [1] pp., [1] leaf. No. 24 OF 125 COPIES on Japanese vellum. IN A DRAMATIC VELLUCENT BINDING BY CEDRIC CHIVERS (signed on rear turn-in), DESIGNED BY HERBERT GRANVILLE FELL (initialed and dated "[19]02" at foot of upper board), transparent vellum over bevelled boards, front cover with large gilt-framed panel featuring a red-caped and bare-breasted angel holding a trumpet, the feathers of her magnificent mother-of-pearl wings outlined in gilt, a forest in the background

and swirling blue sea or clouds on the sides, above the angel a panel with the author's name between two mother-of-pearl circles, a sphinx perched atop either end of this panel; rear cover with marbled and gilt keyhole design through which we glimpse a conch shell and swirling sea, a lettered panel (with mother-of-pearl circles and the name "Shelley" repeated) above this and surmounted by an arched compartment in which a nude youth reclines beneath a leafy branch, clutching a scroll of paper; flat spine with lettered panel topped by a sphinx, a gilt-framed keyhole revealing swirling blue smoke or water, a small mother-of-pearl kylix at the foot of the design, gilt-ruled turn-ins, yellow marbled endpapers, top edge gilt and gauffered. Original illustrated paper wrappers bound in. With numerous head- and tailpiece vignettes and 27 full-page illustrations (including frontispiece), all by Robert Anning Bell. Front pastedown with ink ownership inscription of N. Egerton Leigh, dated 1902 and with handwritten note of later owner recording purchase at Blackwell's, Oxford, in 1930; front free endpaper with tipped-on color illustration labelled "The Sensitive Plant, p. 57"; verso of front free endpaper with bookplate of Charles Walker Andrews; front flyleaf with tipped-on bookseller's description on recto and portrait of Shelley on verso; laid in at front A SIGNED TYPEWRITTEN 1904 LETTER FROM CHIVERS TO LEIGH asking to borrow this volume for the St. Louis Exhibition, with pencilled notation, "He gained first prize." ♦ A touch of soiling to joints and edges, otherwise A VERY FINE COPY, clean, fresh, and bright internally, the binding very well preserved and without the splaying that afflicts so many vellucent bindings. \$8,500



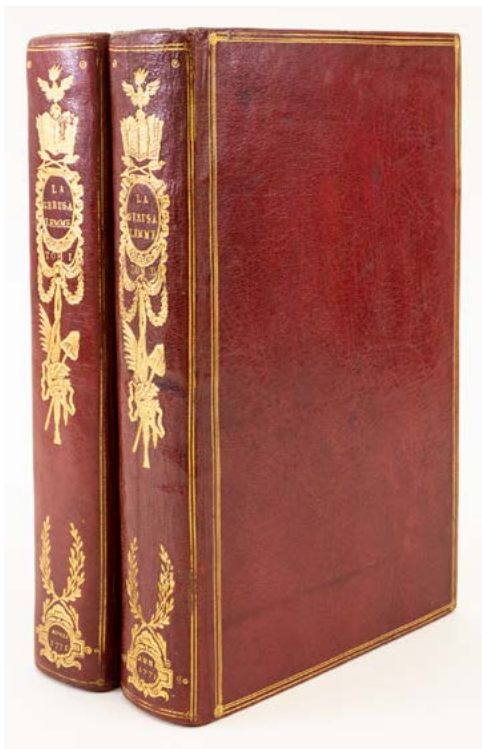
*This is a memorable and award-winning example of the distinctive work of Cedric Chivers (1853-1929), who established binding premises in his native Bath after an inspiring visit to the Paris Exhibition of 1878. A short time later, after hearing a lecture by Cyril Davenport on the 18th century painted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





In addition to collaborating with Chivers on binding designs, Herbert Granville Fell (1872-1951) was a prolific illustrator of books and periodicals, and a respected art journalist. The influence of Burne-Jones is evident in his work, as our binding attests. Illustrator Robert Anning Bell (1863-1933) was also a stained glass artist, and Houfe suggests that his work in that medium may be responsible for his illustrations' two-dimensional quality and resemblance to woodcuts; Houfe also notes the influence of Crane in the "rather long and angular figures without shading contained in decorative borders," as seen here. This was a significant binding in the Chiver's oeuvre, as the letter laid in here reveals. Dated 8 January 1904 and addressed to Rev. Egerton Leigh, it requests the loan of this book for the Exhibition at the World's Fair in St. Louis, which would run from April to December of that year. The good reverend complied, and noted that Chivers was awarded a gold medal at the fair for this volume. It is easy to see why the binding was honored: while Chivers bindings appear with some frequency on the market, this one has more color, more imagery, and more emotion than we have ever seen in the design of a vellucent octavo volume. Everything from the angel's forceful red cloak to the evocative swirling smoke to the elegant mother-of-pearl inlays to the subtle suggestion of marble in the undecorated spaces makes this a memorable work of the binder's art. (ST17129-023)

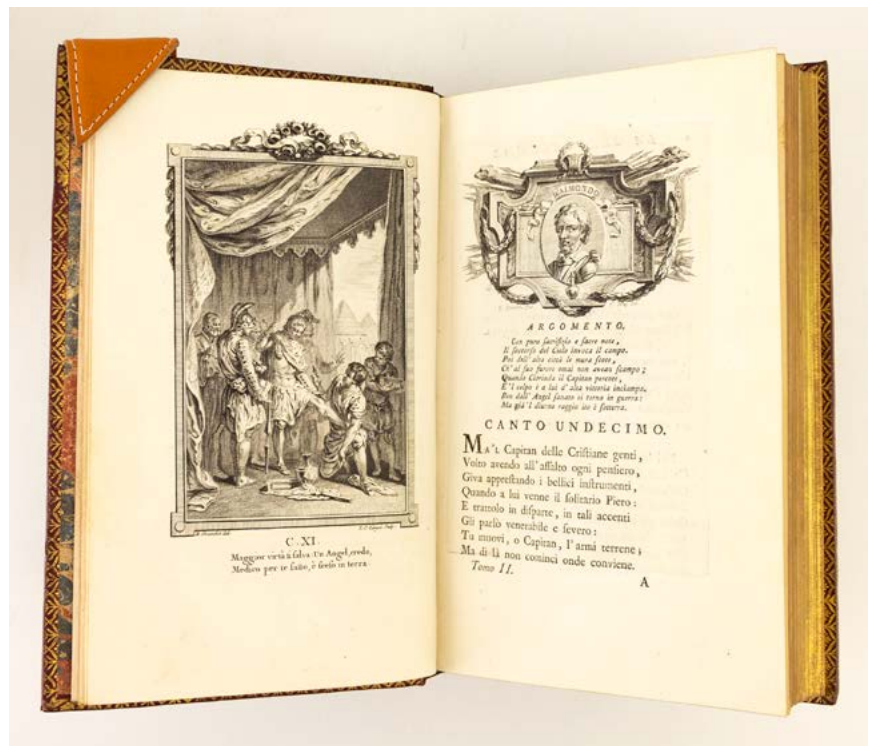
*A Fine Copy of one of the Century's Most Beautiful Books,  
In the Rarely Seen "Reliure de Présent" by Derome le Jeune*



**16** (BINDINGS - DEROME LE JEUNE). TASSO, TORQUATO. LA GERUSALEMME LIBERATA. (Parigi [Paris]: Appresso Agostino Delalain et al., 1771) 235 x 145 mm. (9 1/4 x 5 7/8"). **Two volumes.** LOVELY CONTEMPORARY RED MOROCCO "RELIURE DE PRÉSENT" DESIGNED BY GRAVELOT AND EXECUTED BY DEROME LE JEUNE, covers with French fillet frame, floral cornerpieces, flat spines bordered with double gilt rules and elaborately decorated in gilt: title within draped and foliate border surrounded by literary, warlike, and pastoral emblems, two leafy sprays extending from small cartouche at the lower end; attractively gilt turn-ins, marbled endpapers, all edges gilt. BEAUTIFULLY ILLUSTRATED THROUGHOUT: including two frontispiece portraits, two engraved titles with large vignettes, engraved dedication plate, 20 FINE ENGRAVED PLATES, 20 HAUT DE PAGE VIGNETTES (tondo portraits of characters), AND 23 ADDITIONAL PLATES (14 TAILPIECE VIGNETTES AND NINE VERY LARGE ENDPIECES (normally referred to as "vignettes," but occupying most of otherwise blank pages), ALL AFTER DESIGNS BY

GRAVELOT. Cohen-de Ricci 974-75; Ray 22a; Brunet V, 667. For the binding: Schäfer Catalogue, p. 127; Schiff Collection 35. ♦Rear board of volume II with small abrasion near tail (well masked with dye), minor soiling and variation in color of the morocco, a few insignificant spots internally, but A FINE, TALL COPY, with rich impressions of the engravings on fresh, clean, and bright "papier de hollande." \$9,500

*Called by Cohen-de Ricci a "très belle édition . . . avec illustrations superbes," this Parisian printing of Tasso's celebrated epic "Jerusalem Delivered" in Italian is one of the most*



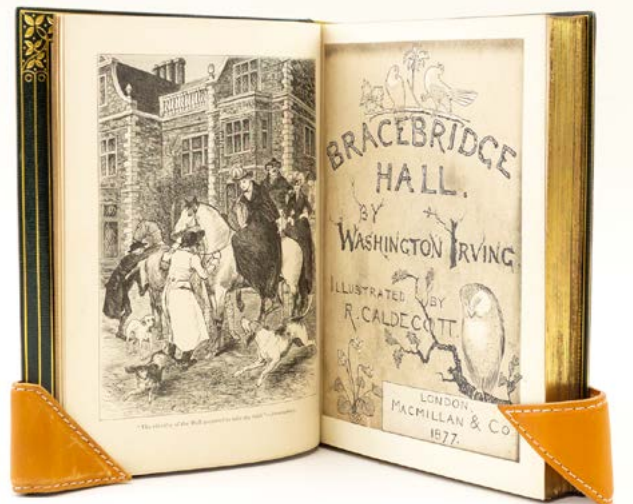
*beautiful books of the 18th century; and our copy is in the rare presentation binding designed by the esteemed Rococo artist and designer Hubert-François Gravelot (1699-1773), who was also responsible for the fine engravings. Among the lush and delicate illustrations, the almost full-page endpieces that conclude each chapter are a very charming highlight, showing fleshy cherubs at war (often in comically inappropriate battle attire). In examining this "handsome and delightful book," Ray says that "the plates tell the story of Tasso's Christian heroes with fidelity and discrimination, even catching something of the poem's ambience of mystery and romance. But it is in the tailpieces that Gravelot triumphs." Through them, the illustrator is able "to present a joyous running commentary not only on Tasso's poem but sometimes on his own plates interpreting it. Without mocking chivalry, he makes it a source of sympathetic amusement." The binding here is a source of interest at least as considerable as that of the book's illustrations. It was designed by Gravelot and was used, with only slightly varying ornamentation, for a small number of copies of this work intended to be presented as gifts from the publisher, who is identified as G. Conti on the dedication page. It is probably the most readily recognizable presentation binding of the period. The Schiff catalogue says that such a Gravelot binding "is occasionally met with, more or less altered, on other volumes," and the Schiff collection contained examples of a book by La Fontaine and one by Racine in a binding of similar design. Except for these examples, our experience has not included any other books as early as the 18th century with both bindings and illustrations executed by the same artist. Most important, the design of the bindings is very pleasing, and our copy is especially well preserved, with leaves as fresh and engravings as rich as could be hoped for. (ST16007)*

### *In Glittering Condition*



**17 (BINDINGS - DOVES BINDERY). IRVING, WASHINGTON.** BRACEBRIDGE HALL. (London: Macmillan & Co., 1877) 181 x 127 mm. (7 1/8 x 5"). xiv, 284, 4 pp. (ads). First Edition with these Illustrations. EXTREMELY FINE DARK GREEN CRUSHED MOROCCO, HANDSOMELY GILT, BY THE DOVES BINDERY (stamp-signed and dated 1905 on rear turn-in), covers with double gilt fillet border and Tudor rose cornerpieces set among leafy sprays and circlets, raised bands, spine compartments heavily gilt with central Tudor rose framed by trefoil cornerpieces and accented with small tools, gilt turn-ins, all edges gilt and with stippled gaufering. With 116 illustrations by Randolph Caldecott, including frontispiece, title page, and five full-page plates. Front pastedown with engraved bookplate of William F. Gable (see below). Tidcombe 379 (for the binding). ♦Edges of free endpaper at front and back with the usual (but here rather pronounced) offsetting from turn-ins, otherwise A MAGNIFICENT COPY, the text with virtually no signs of use and THE BEAUTIFUL BINDING ABSOLUTELY FLAWLESS. \$9,500

*Offered here in a time capsule copy, this edition of the tale of a wedding at the English country home of Squire Bracebridge (a popular character from Irving's "Geoffrey Crayon's Sketch Book") is embellished with the charming drawings of Randolph Caldecott (1846-86), who first achieved commercial success with this work and its companion volume, "Old Christmas" (1875). According to the DNB, "these volumes were early examples of 'gift books,' publications made to a higher standard of printing, decoration, binding, and tooling than was the commercial norm. They were bought for family libraries by members of the increasingly affluent and numerous middle and upper classes in Britain, and kept for display as much as for reading." One can find (even if not easily) Doves bindings that are more magnificent than the present one, but our volume stands out nevertheless, particularly since its glittering, as-new condition both showcases the high level of workmanship and reflects the high quality of materials that have gone into its production. Even though Doves bindings have been almost universally prized by their owners as handsome and precious objects (and thus carefully preserved), it is increasingly difficult to find them in mint condition, as seen here. And it is worth noting that the color of the present*

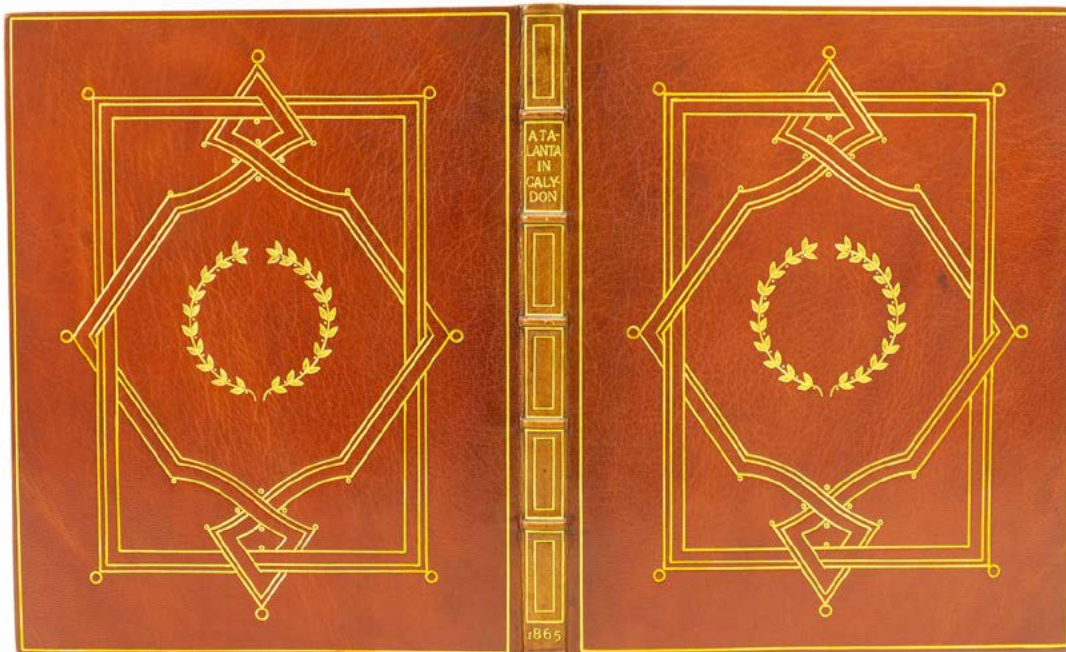




binding is uncommon: dark green seems to have been chosen for less than five percent of Doves bindings (russet was far and away the most popular color, followed by dark blue and then red or olive). A prosperous merchant who succeeded without the help of inherited wealth or connections, William F. Gable (1856-1921) was a gentlemanly collector from Altoona, Pennsylvania, with eclectic tastes, but Dickinson says that he especially “favored association books, autographed manuscripts, and letters from important literary and historical figures.” His very large collection of English and American literature was dispersed mostly in eight major sales between 1923 and 1925. (ST17129-029)

### *Manifesting the Finest Design, Materials, and Workmanship*

**18 (BINDINGS - DOVES BINDERY). SWINBURNE, ALGERNON CHARLES.** *ATALANTA IN CALYDON, A TRAGEDY.* (London: E. Moxon & Co., 1865) 216 x 178 mm. (8 1/2 x 7"). 6 p.l., [xi]-xii, 111 pp. FIRST EDITION. VERY FINE RUSSET CRUSHED MOROCCO BY THE DOVES BINDERY (signed and dated 1914 on rear turn-in), covers with simple gilt fillet border and a large central three-line rectangular panel enclosing an oval formed by two leafy sprays, the rectangle entwined with a three-line strapwork lozenge that twists to overlap itself near the top and bottom, raised bands, spine gilt in compartments with concentric line panels, gilt ruled turn-ins, all edges gilt and with stippled gauffering. In a fleece-lined matching cloth slipcase with morocco lip. Front pastedown with engraved armorial bookplate of the Apley Library. For the binding: Tidcombe 778. ♦Spine faintly and evenly sunned to a pleasing tan, but IN ESPECIALLY FINE CONDITION inside and out, the leaves fresh and clean, with ample margins, and the binding lustrous and unworn. \$7,000



*Adorning the first printing of Swinburne's drama based on the Greek myth of Atalanta killing the wild boar of Calydon, the present volume is one of only a few done by the Doves Bindery after 1909 that is not a product of the Doves Press.* It seems to be identical to Tidcombe 770, a binding done for the Doves Press “Julius Caesar” and given a full-page picture (on p. 403) in her bibliography of the Doves Bindery. Doves Press co-founder T. J. Cobden-Sanderson was first a bookbinder, binding (by Tidcombe's count) some 167 books between July of 1884 and March of 1893. After that nine-year career—during which he did nothing less than change the course of bookbinding in England—he opened the celebrated Doves Bindery on 20 March 1893. Although from that day forward he no longer bound books with his own hands, he was nevertheless responsible for all of the designs used by the Doves Bindery, right up to his death in 1922 at age 82. The staff to whom he entrusted the execution of the bindery's work included Charles Wilkinson, forwarder; Charles McLeish, finisher; Bessie Hooley, sewer; and Douglas Cockerell, apprentice. The present example of their work is in every way typical of the bindery's handsome designs, highest quality materials, and consummate workmanship. (ST17129-025)

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

- 19 (BINDINGS - EMBROIDERED DOS-À-DOS). BIBLE IN ENGLISH. THE NEW TESTAMENT.** [bound with] THE BOOK OF COMMON PRAYER [and] THE WHOLE BOOK OF PSALMS. (Cambridge : Printers to the University, 1628; London: Norton & Bill, 1629; Company of Stationers, 1630) 113 x 55 mm. (4 1/2 x 2 1/8"). [264] leaves; [204] leaves; 330 pp., [3] leaves. EXQUISITE CONTEMPORARY DOS-À-DOS BINDING OF WHITE SILK SATIN EMBROIDERED with silver and colored threads, covers and spines with curling vine of silver thread bearing flowers and leaves stitched in colored silk thread, the upper cover stitched in petit point, a bird and caterpillar perched on the vine, its spine with a pomegranate and pea pods in addition to flowers; lower board and spine embroidered in satin stitch, the cover with a dove alighting on the vine, upper cover and both spines framed in silver braid (that on lower cover lacking), all edges gilt. Housed in an acrylic slipcase. Front pastedown with ink inscription "A. O. C. 1824." See Davenport, "English Embroidered Bookbindings," plate 39 and pp. 89-90. ♦ White silk lightly soiled and a bit worn at joints and extremities, revealing the boards beneath in spots, silver thread a little tarnished, one embroidered ornament somewhat rubbed (minor loss), text margins trimmed a bit close (no loss), one leaf creased, other trivial internal imperfections, but A FINE SPECIMEN, the interior fresh and clean with few signs of use, and the delicate binding unusually well preserved. **\$25,000**



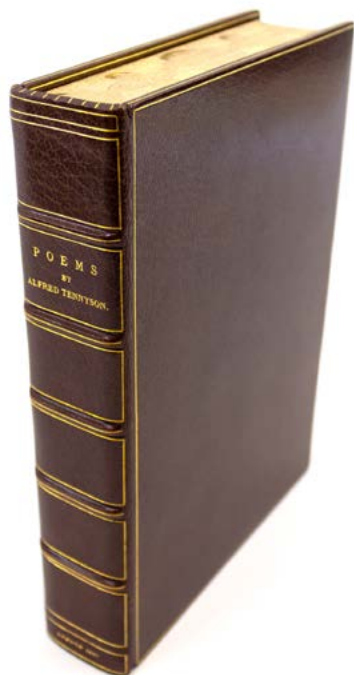
*This is a lovely example of a distinctive 17th century English binding style, combining embroidered silk covers with a dos-à-dos (back-to-back) structure, which joins two volumes so that they share a common back cover and the fore edge of one is adjacent to the spine of the other. Such bindings were particularly popular in England from about 1600-40 (and often comprised our titles in diminutive format, suitable for carrying in a pocket to church). Cyril Davenport writes that the earliest instance he knows of an embroidered double-binding brings together the Psalms and Common Prayer in editions dated 1606 and 1607 (see his plate 7). He also discusses an embroidered dos-à-dos New Testament and Psalms from 1630 (plate 39), the same text found here, also bound in white satin, the most common material for these side-by-side bindings. The embroidery for these bindings was often created by amateurs, usually genteel ladies for whom embroidery was a major pastime. Our volume, unusually, features two types of embroidery—satin stitch and petit point. This variety in techniques suggests our covers may have been worked as a type of sampler to display a needlewoman's range of skills. And what better way to show off such accomplishment than on the Bible and prayer book one carried to church? These delicate bindings could easily become dilapidated through use, and some were cast aside or destroyed when the somber Puritans ascended to power in the 1640s and 1650s—though the practical Calvinists often removed the valuable gold or silver threads before discarding them as fripperies. Given the nature of their construction and use, it is not surprising that embroidered dos-à-dos bindings like the present one are infrequently encountered. There was no dos-à-dos binding in Maggs Bros. Catalogue 1212, and while there was one such volume in their Catalogue 1075 (published in 1987), they say in their discussion of that volume that fine examples of such bindings were "difficult to find" even then. Our volumes happily survived with minimal loss, to be treasured 200 years after their creation by "A. O. C.," perhaps a descendant of the original owner. (ST17588)*



*A Virtually Perfect Fazakerley Fore-Edge Volume  
Featuring Exquisite Vignettes with Rich Paint and Dazzling Gilt*

- 20 (BINDINGS - FAZAKERLEY). (FORE-EDGE PAINTINGS). TENNYSON, ALFRED, LORD. POEMS.** (London: Edward Moxon, 1857) 212 x 142 mm. (8 1/2 x 5 3/4"). xiii, [3], 375, [1] pp. First Edition with these Illustrations. HANDSOME CHOCOLATE BROWN CRUSHED MOROCCO BY FAZAKERLEY OF LIVERPOOL (stamp-signed on front turn-in), covers with gilt fillet border, raised bands, spine compartments ruled in gilt, gilt





lettering, wide inner dentelles with gilt strapwork frame, brown moiré silk doublures and endleaves, all edges gilt and elaborately gauffered, FORE-EDGE WITH A TRIPTYCH OF BEAUTIFUL PAINTINGS (one large, two small) based on illustrations of the poems "The Lady of Shalott," "The Lotos-Eaters," and "The Eagle's Crag." In the original (slightly scuffed and worn) black morocco pull-off case lined with calf and velvet. With frontispiece portrait of the poet and 54 wood-engraved vignettes after William Holman Hunt, Dante Gabriel Rossetti, John Everett Millais, and others. Printed on Japanese vellum. Ex-libris of Randall Moskovitz, M.D., laid in at front. Thomson XXVIII; Wise 20; Ashley Library VII, 114. For the illustrations: Ray 148, Plate LVI. For the binding: Weber, Annotated Dictionary, pp. 140-46. ♦AN OUTSTANDING COPY, the binding and text extraordinarily clean, and the text block edges dazzling. \$17,500

*This splendid volume is a perfect example of a signature Fazakerley style: a flawlessly executed binding with ornately gilt and gauffered text-block edges, with a triptych of fore-edge paintings visible when the leaves are closed rather than fanned open, appearing here on a significant illustrated edition of poems by the best-loved English poet of the 19th century.* Known to have apprenticed with John Sutton in Liverpool in 1813, binder Thomas Fazakerley established his own business in 1835 and worked until 1877, after which time his son John continued the firm. Their workshop did not produce bindings in great

numbers, but its craftsmen established a durable reputation for fine quality work. Often, the delicate paintings on the glittering gold fore edges of their bindings were based on illustrations in the work, and that is the case here. The large central image is a fine recreation of William Holman Hunt's "Lady of Shalott," showing the accursed damsel in her tower, entwined in the threads she is doomed to weave, a round window showing "bold Sir Lancelot"—the sight of whom prompts the Lady's fatal venture from her tower—galloping by in shining armor. The smaller scenes—the Lotos-Eaters on their ship and a landscape depicting a high, chalky cliff by the sea—replicate illustrations by two Royal Academy painters, William Linton and Clarkson Frederick Stanfield. The faithful, detailed reproductions in miniature demonstrate the exceptional talent of the Fazakerley artist[s]. When Edward Moxon decided in 1855 to produce an illustrated edition of Tennyson's popular poems, he made a daring choice: in addition to work from established artists, he commissioned drawings from Dante Gabriel Rossetti and other members of the ground-breaking Pre-Raphaelite Brotherhood. Holman Hunt reported, "The greater proportion [of the book-buying public] were in favour of the work done by prominent artists of the old school, and their admirers were scandalised by the incorporation of designs by members of the Pre-Raphaelite Brotherhood." Ray notes that Moxon's "impartial division of illustrations among traditional and Pre-Raphaelite artists did not satisfy the book-buyers of the day," but it is responsible for the book's celebrity and its continued desirability to collectors. Thomson declares it "a fine example of the English school of wood engraving at its apex." Tennyson's poetry, especially that with an Arthurian theme, was a source of inspiration to many artists, and to the Pre-Raphaelites in particular. Described by DNB as "the most influential avant-garde group in the history of British art," the Pre-Raphaelite Brotherhood was formed in 1848 by the three painters whose works appear in this book: John Everett Millais (1829-96), William Holman Hunt

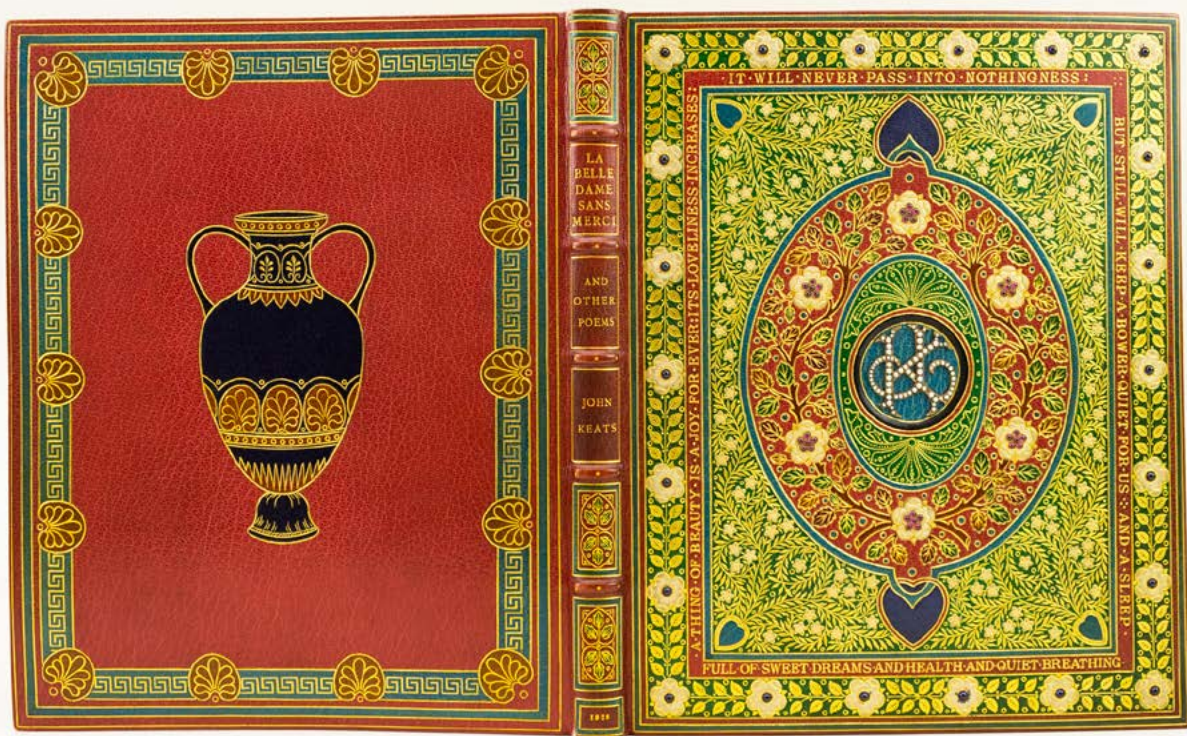




(1827-1910), and Dante Gabriel Rossetti (1828-82). Jeff Weber describes another copy of this edition featuring "Fazakerley's superb triptych fore-edge decoration" with "three vignette scenes on the fore-edge, each based on text illustrations in the book" (FZ13, p. 144). He notes that "the condition of these bindings is often perfect" due to the protective cases with which they were provided. That is certainly the case here: the clever pull-off case has kept our binding in immaculate condition. (ST16992)

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

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



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



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



*When Keats declared, "A thing of beauty is a joy for ever," he could have been describing this spectacular example of early 20th century handcrafted book art: a splendidly bound, exceptionally attractive modern illuminated manuscript dating from the period after its scribe and illuminator Alberto Sangorski (1862-1932) began to work for Riviere. A Polish émigré, Alberto started his professional life as secretary to a goldsmith's firm, became attracted to the book arts at the age of 43, and began doing illuminated manuscripts that were then bound by his brother Francis' firm, Sangorski & Sutcliffe. Sometime around 1910, Alberto and Francis had a falling out, and the artist went to work for the chief competitor to his brother's firm. In the early part of the 20th century, an intense rivalry between Riviere and Sangorski developed, and the two workshops began putting out intricately decorated bindings described by Nixon as having as their main aim the putting of "so much gold and color on the cover that the hue of the original leather could no longer be determined." The upper cover of the present binding beautifully demonstrates the truth of Nixon's characterization, boasting 137 jewels in addition to rich gilt tooling and morocco inlays in five colors, but the*



more restrained lower cover also makes an impact with the relative simplicity of its Grecian urn. Ratcliffe estimates that of these special bindings “no more than 300 were ever produced,” and given the labor-intensive process required, this small number is not surprising. Three works by one of the greatest Romantic poets are written out in Alberto’s elegant script: “La Belle Dame sans Merci,” “Ode on a Grecian Urn,” and “Ode to Psyche.” The smaller miniatures here depict a knight leading La Belle Dame on horseback, the Acropolis, a woodland path, Psyche lying naked on her bed, and Cupid with Psyche. The full-page miniatures show us a knight in full armor, the Porch of the Caryatids at the Greek temple of Erechtheion, a Greek urn, and Psyche with peacocks. The present manuscript is not only dazzling in its beauty, but also memorable in the degree of decoration; there are other lovely Sangorski illuminated books, but ours has significantly more miniatures than the majority of the rest. Alberto tended to favor jewel tones of purple and deep blues for his illuminated initials and borders, and those colors appear here, but in more vibrant hues than usual—lapis and azure instead of navy, lilac and lavender in addition to violet—and this aesthetic choice brings considerable vitality to the manuscript, celebrating the immortality of beauty rather than mourning its evanescence. (ST16166)

### *A Flamboyant Binding with a Meticulously Executed Exotic and Exuberant Design*

**22 (BINDINGS - MIRABELLE). VOLTAIRE, FRANÇOIS MARIE AROUET DE. CANDIDE OU L’OPTIMISME.** (Paris: Printed by Joh. Enschedé en Zonen of Haarlem for La Compagnie Typographique, 1932) 180 x 108 mm. (7 1/8 x 4 3/8”). 166 pp., [8] leaves (last three blank). NO. 39 OF 88 COPIES ON HANDMADE PAPER, this copy printed for Monsieur Robert Thion de la Chaume. **SPLENDID EMERALD GREEN MOROCCO WITH PICTORIAL INLAYS BY MIRABELLE** (stamp-signed on front turn-in), upper cover with crested bird inlaid in chocolate brown and cream-colored morocco with gilt feathering, holding in its



beak a cream morocco oval bearing gilt monogram of original owner Robert Thion de la Chaume, the bird framed above and below with extravagant inlaid floral sprays in burgundy, brown, cream, and citron morocco with gilt detailing, these floral ornaments repeated on lower cover, raised bands, spine compartments with inlaid burgundy morocco frame, flower centerpieces inlaid in burgundy and citron morocco, gilt lettering, **BURGUNDY SUEDE DOUBLURES AND ENDLEAVES**, the former with crenellated cream morocco frame and decorative gilt roll, green morocco hinges, top edge gilt, other edges untrimmed. Original paper wrappers bound in. Preserved in the original kid-lined chemise trimmed with matching green morocco back (the latter with half-inch chip at head) and morocco-lipped slipcase (one edge split). ♦ **A FLAWLESS VOLUME. \$8,500**

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

### *Bound like a Curtain*

**23 (BINDINGS). MORRIS, WILLIAM. ROOTS OF THE MOUNTAINS.** (London: Printed by C. Whittingham at the Chiswick Press, 1890) 206 x 168 mm. (8 1/8 x 6 1/2”). 4 p.l., 424 pp. **FIRST EDITION. ONE OF 250 COPIES.** Bound (as usual) in Morris-designed floral-patterned linen. ♦ Spine lightly sunned, isolated faint thumbing



or other trivial imperfections, otherwise AN ESPECIALLY FINE COPY, the linen clean and retaining its colors, the leaves quite bright and fresh with wide, untrimmed margins. \$2,250

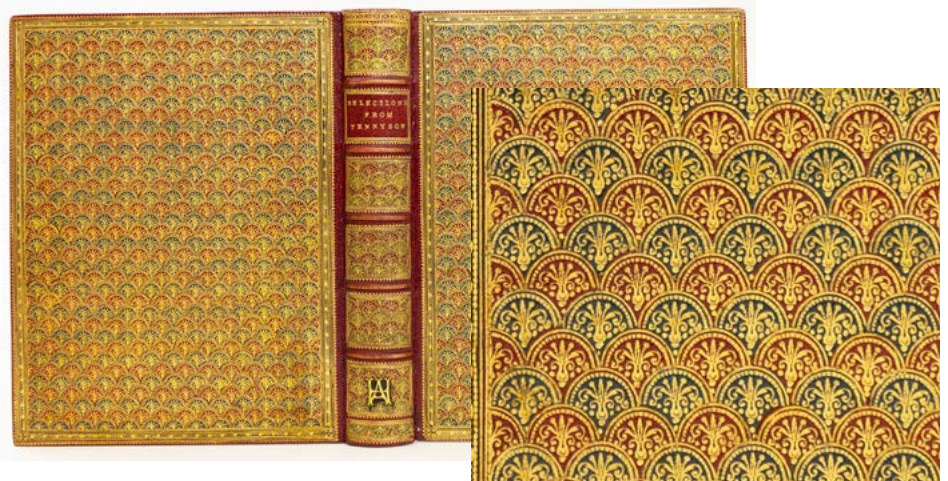


*This is a fantasy romance by one of the first modern authors to write in that genre. At least as important here is the binding, which represents a product of the Morris line of fine merchandise, which included textiles, furniture, and (after 1891) finely printed books at the Kelmscott Press. The spines of this binding are notoriously prone to fading (you can see a hint of that here), and the book as a whole typically appears dilapidated, so the present very well preserved is particularly desirable. (ST17640w)*

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

**24 (BINDINGS - RAMAGE). TENNYSON, ALFRED, LORD.** A SELECTION FROM THE WORKS. (London: Edward Moxon & Co., 1865) 160 x 125 mm. (6 3/8 x 4 3/4"). vii, [1] (blank), 256 pp. First Edition of this Collection from the Moxon Miniature Poets series. OPULENT RED MOROCCO, INLAID AND LAVISHLY GILT "À LA RÉPÉTITION" BY JOHN RAMAGE (stamp-signed on front turn-in), covers framed by decorative gilt rolls, central panel semé with alternating red and inlaid blue morocco scollops densely tooled in gilt, raised bands, spine compartments similarly decorated but the inlaid scollops green rather than blue, compartment at foot of spine with inlaid and gilt monogram "A H" (perhaps for Tennyson's friend Arthur Hallam, the subject of "In Memoriam"?), gilt titling, turn-ins gilt with repeating semi-circle tool, pale gray watered silk endleaves, all edges gilt. With engraved portrait frontispiece and wood-engraved decorative head- and tailpieces. Text with red fillet frame. Verso of front endleaf with round green morocco bookplate of bibliophile couple Georges Flore and Geneviève Dubois, and a pencilled note that the binding was executed by John Ramage ca. 1890. ♦Very minor rubbing at top and bottom of front joint, inconsequential creasing to silk endleaves, but A VERY FINE COPY, clean and fresh internally, and IN A BINDING SHIMMERING WITH GOLD. \$11,000

*This irresistible volume combines some of the Poet Laureate's best-loved verses with an arresting binding by one of the most respected English binders during the last half of the 19th century. Born in London*



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

**25 (BINDINGS - RIVIERE & SON - HAND-PAINTED VELLUM). TENNYSON, ALFRED, LORD. THE WORKS OF ALFRED, LORD TENNYSON, POET LAUREATE.** (London: Macmillan and Co., 1903) 188 x 123 mm. (7 3/8 x 4 3/4"). viii, 900, [2] pp. CHARMING HAND-PAINTED VELLUM BY RIVIERE & SON (stamp-signed on front turn-in), front cover with a view of an arched balcony, a potted plant in the foreground, a book resting on the ledge, tree branches, blue sky, and two tiny gilt birds visible through the arches, rear cover framed by gilt fillets, smooth spine with a hand-painted tree outlined in gilt rising through two compartments, another compartment with gilt lettering, gilt-ruled turn-ins, marbled endpapers, all edges gilt. With engraved frontispiece portrait of the poet. Front flyleaf inscribed in ink, "To Rumple / from Mummy & Daddy / in recognition of her / matriculating. 1945 / 'Well Done.'" ♦ A trace of soiling to head of rear joint, portrait and adjacent leaves a little foxed, but A FINE COPY with no other signs of use inside or out. **\$2,250**



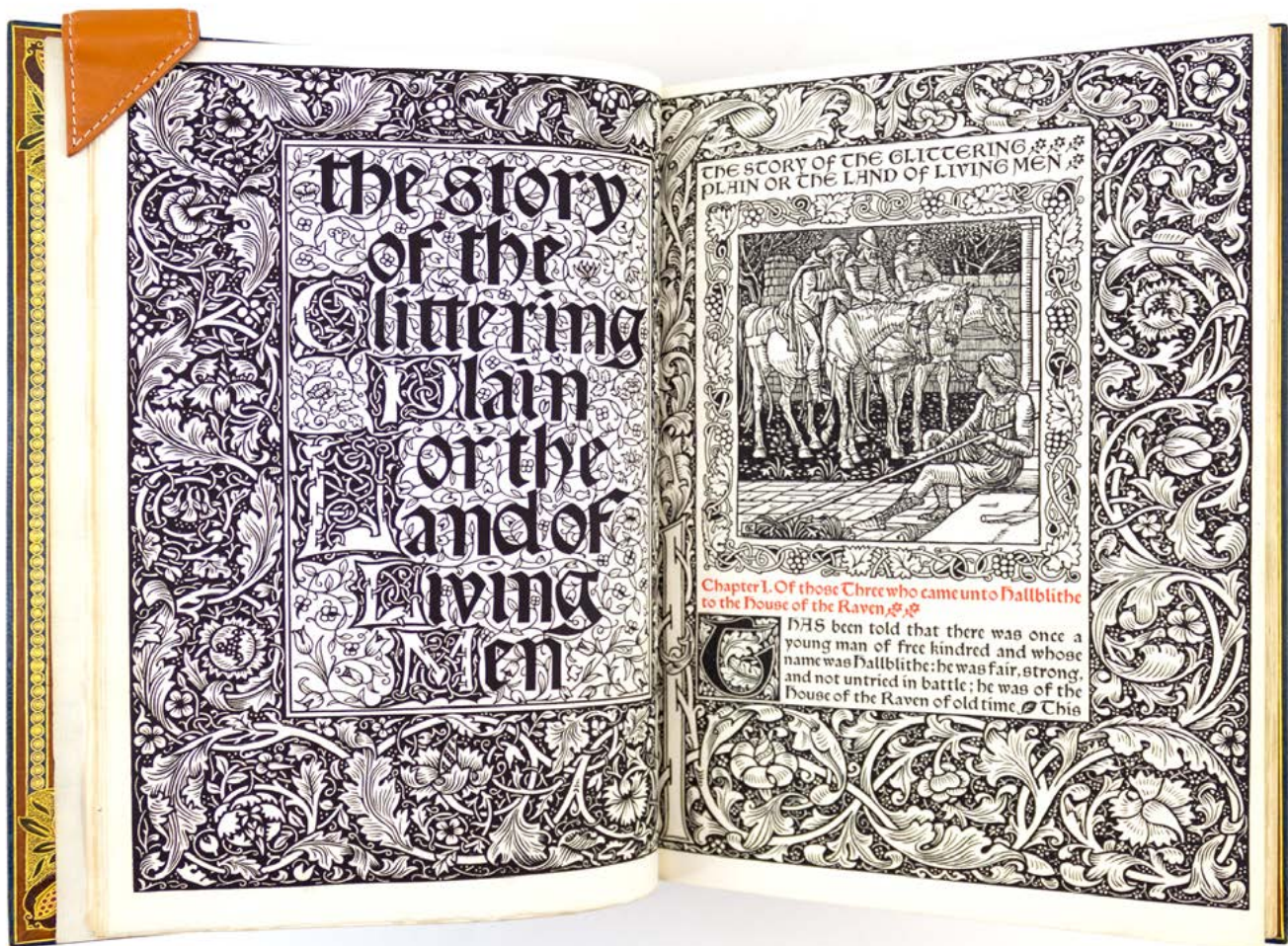
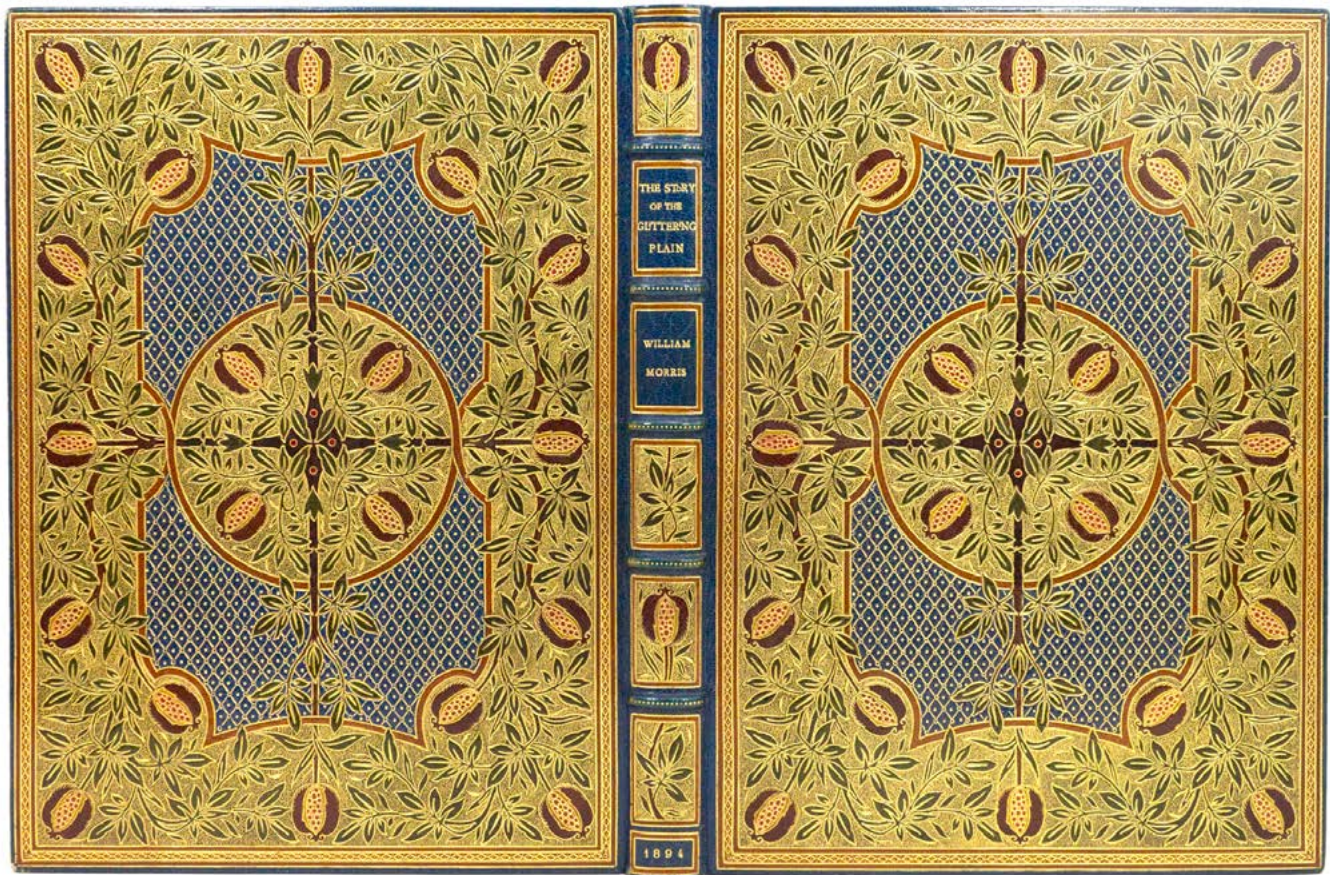
*This volume of the complete works of Tennyson was bound by Riviere in painted vellum reminiscent of the bindings produced at the Royal College of Art Needlework in the 1890s. Our binding was likely executed soon after the book was published (and definitely before it was presented in 1945, Riviere having merged with the Bayntun bindery in the 1930s). A problem with the Royal College of Art Needlework's painted vellum bindings was that the gilt—which was painted on, as it would be in an illuminated manuscript—tended to flake or rub off. Riviere solved this difficulty by tooling the gilt rather than painting it. The colors on painted vellum bindings can rub or fade with too much handling, but the present item has rarely, if ever, been read, and clearly was lovingly*

*preserved by previous owners. Riviere was one of the great English binderies of both the Victorian and Edwardian eras. Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son, and the bindery continued to do business until 1939. They produced bindings in a bewildering range of styles, from the restrained to the extravagant, and always enjoyed a reputation for work of the highest quality. (ST17202)*

### ***A Precursor of Today's Fantasy Literature, Offered in a Fantastic—and Glittering—Binding***

**26 (BINDINGS - RIVIERE & SON / ALFRED DE SAUTY). (KELMSCOTT PRESS). MORRIS, WILLIAM. THE STORY OF THE GLITTERING PLAIN WHICH HAS ALSO BEEN CALLED THE LAND OF LIVING MEN OR THE ACRE OF THE UNDYING.** (Hammersmith: Kelmscott Press, 1894) 292 x 210 mm. (11 1/2 x 8 1/4"). 2 p.l., 177, [1] pp., [1] leaf (colophon). ONE OF 250 COPIES, of which seven were printed on vellum. SUMPTUOUS CERULEAN BLUE CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front inner dentelle), SPLENDIDLY GILT AND INLAID, probably BY ALFRED DE SAUTY, covers with tan morocco inlaid border enclosing a wide decorative frame inlaid with leafy branches bearing 16 mauve morocco pomegranates, each with a central section outlined in citron morocco displaying the gilt and inlaid red morocco seeds inside, central panel diapered in gilt, a gilt pointillé medallion at center outlined in tan morocco and inlaid with four branches extending from its center to a pomegranate in the middle of each side of the frame, the quadrants of the medallion formed by the branches each inlaid with a pomegranate surrounded by curling leaves, raised bands, the gilt pointillé spine compartments framed by tan morocco and inlaid with either a section of leafy branch or a pomegranate, two compartments with gilt lettering, wide inner dentelles with inlaid frame of three tan morocco strips alternating with a row of gilt anular dots, the





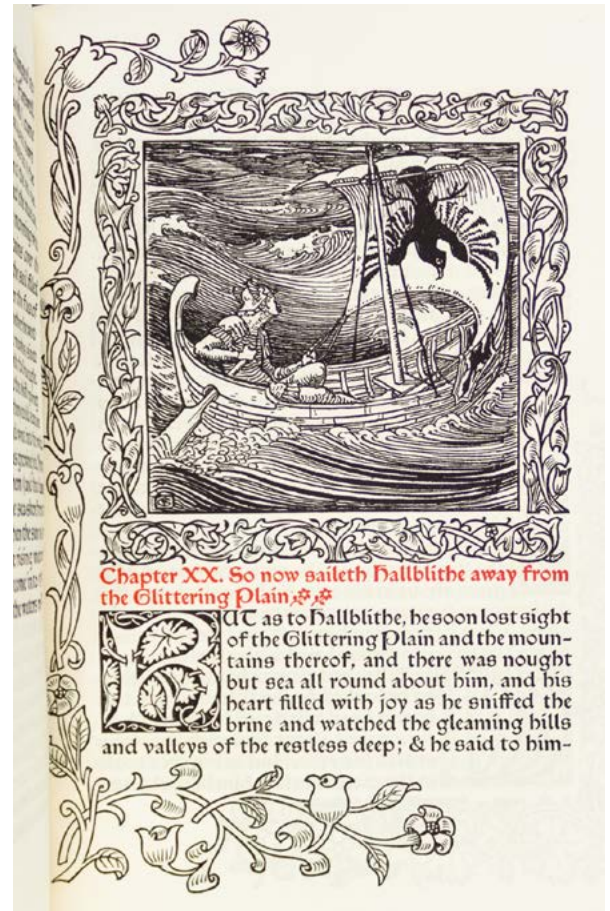


corners heavily stippled in gilt and inlaid with a pomegranate and leaves, moss green watered silk endleaves, blue morocco hinges, top edge gilt, other edges untrimmed. In the (slightly scuffed) original black straight-grain morocco clamshell box designed to look like a book, with raised bands and gilt lettering, the interior padded and lined with silk and velvet. With elaborate double-page white vine border at title and opening of text, 23 three-quarter twining leafy borders, 35 large decorative woodcut initials, and 28 marginal extensions, some running the length of the text block, all designed by William Morris, and 23 woodcuts by Walter Crane, engraved on wood by A. Leverett. Printed in Troy and Chaucer types. Verso of front free endleaf with bookplate of Mary Priscilla Smith. With typed note from former owner attributing the binding work to Alfred de Sauty at Riviere laid in at front. Peterson A-22; Sparling p. 156; Tomkinson, p. 113; Lemire A-54.05; Walsdorf 22. For the binding: Nixon, Broxbourne Library 110; Tidcombe, "The Mysterious Mr. De Sauty" in "For the Love of the Binding. Studies in Bookbinding History Presented to Mirjam Foot" (2000), pp. 329-36. ♦Silk of front free endleaf raised a little along fore edge with consequent trivial fraying, paper backing the silk free endleaves separated at gutter (but free endleaves held firmly in place by the leather hinges), a couple of tiny red spots to front flyleaves, one faint corner crease, but A SUPERB COPY, the contents entirely clean, fresh, and bright, AND THE BINDING IN SPARKLING CONDITION. \$85,000

*The magnificent binding on this very attractively illustrated Kelmscott printing of "The Glittering Plain" is itself glittering, thanks to the profuse use of gold pointillé tooling—thousands of minuscule gold dots painstakingly applied to create a field of gilt.*

The lavish use of this technique and the hundreds of meticulous inlays are characteristic of the workmanship of Alfred de Sauty (1870-1949), a finisher at the Riviere firm in the 1890s. In "Modern Bookbinding," Sarah Prideaux says de Sauty's work "is of considerable merit. His inlays are distinguished for the taste shown in the association of colours, and his finishing has some of the brilliant qualities of the French school, seen particularly in the finely studded [i.e., pointillé] tooling of which he seems particularly fond." The inlay colors here are both true to nature (the darker, brownish red rind of the pomegranate contrasting with the brilliant scarlet seeds) and harmonious. The binding design itself—central medallion linked by extensions to the frame—is also one de Sauty favored. In his "Styles and Designs of Bookbindings from the 12th to the 20th Century," illustrated with specimens from the Broxbourne Library, Nixon features a binding similar to this one in overall design and in the techniques employed, as an exemplar of de Sauty's work, citing it as "a most accomplished piece of finishing." He further notes that de Sauty's "finishing was of a very high standard and he was a patient and careful worker." The son of an engineer, de Sauty had studied engineering himself before taking up bookbinding, and he brings an engineer's precision to his handiwork. After leaving the Riviere firm in the late 1890s, he worked as a designer at the Hampstead bindery; in her essay "The Mysterious Mr. De Sauty," binding authority Marianne Tidcombe

observes, "De Sauty was responsible for some of the best designs of the two binderies, and carried out all the stages of the craft himself, from sewing to the designing and exceptionally delicate tooling of the covers." De Sauty also taught bookbinding at the London County Council School of Arts and Crafts, passing on his knowledge to a new generation of binders and advising them to create their own tools, as he did. In 1908, he emigrated to America to become the manager of the Extra Bindery at RR Donnelly Co. in Chicago. He returned to England after his retirement in 1935. The text here is the only title to be printed twice by the Kelmscott Press. Morris' prose romance set in a fantasy world originally appeared as the first publication of the press in 1891, without the illustrations, because Morris had grown impatient waiting for artist Walter Crane to produce the designs commissioned to accompany his tale. Perhaps regretting his haste, Morris later approached Crane about completing the project as planned, with half of the profits from the new issue to be paid to Crane. The result was our larger-format illustrated edition with 23 wood engravings in various sizes by A. Leverett after Crane, each enclosed in a decorative wood engraved border designed by Morris. Neither the borders in this book, nor six out of the seven frames around the illustrations, appear in any other Kelmscott book. There are more illustrations in this 1894 edition than any of the other 53 books printed at the Kelmscott





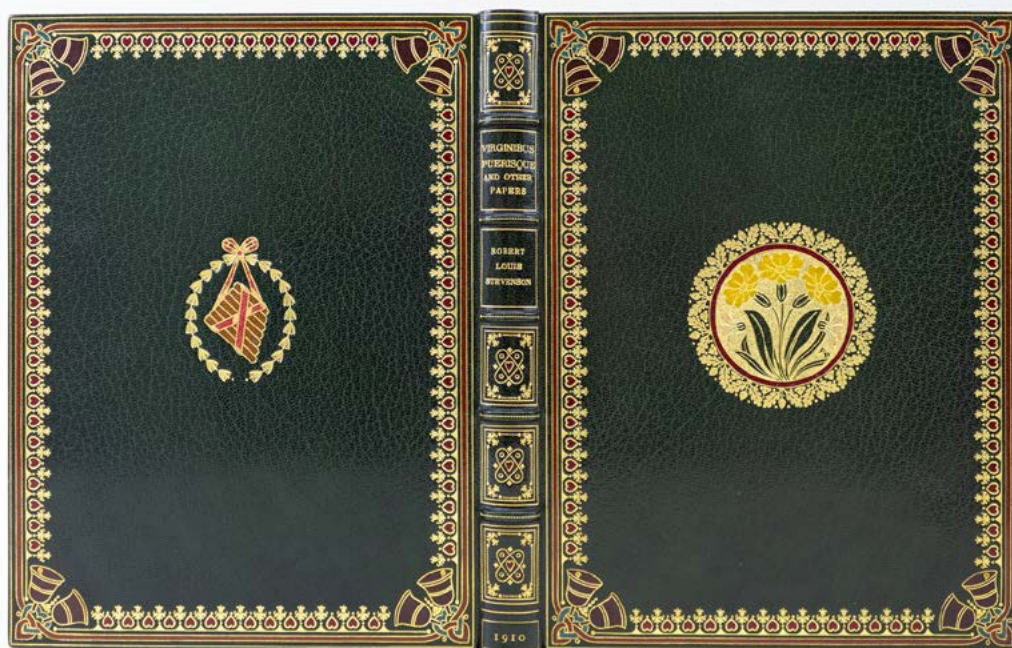
Press except "The Works of Geoffrey Chaucer." Apart from its decorative appeal, the work is viewed now as a precursor of today's fantasy literature, which occupies such a prominent position in our popular culture. Even without the spectacular binding, this would be a copy of "Glittering Plain" to be coveted for its immaculate internal condition. With the addition of a binding that is breathtaking in design and execution, it seems irresistible. (ST17056)

### *Splendid Sangorski Work, with a Letter from the Binders Explaining the Significance of the Volume's 250 Inlays*

**27** (BINDINGS - SANGORSKI & SUTCLIFFE). (FLORENCE PRESS). STEVENSON, ROBERT LOUIS. VIRGINIBUS PUERISQUE AND OTHER PAPERS. (London: Published for the Florence Press by Chatto & Windus, 1910) 250 x 185 mm. (9 7/8 x 7 1/4"). 5 p.l., 120 pp., [1] leaf. ONE OF 250 COPIES ON PAPER (12 additional

copies were printed on vellum).

ANIMATED DARK GREEN INLAID CRUSHED MOROCCO, ELABORATELY GILT, BY SANGORSKI & SUTCLIFFE (signed on front turn-in), covers with inlaid border of russet ribbon laced at each corner through a blue heart from which is suspended a pair of bells in inlaid brown morocco, an inner border of red inlaid hearts alternating with small gilt floral tools, front cover with centerpiece medallion of five inlaid flowers in green, white, and yellow on a densely stippled ground within a red inlaid circle with a gilt collar of oak leaves and acorns, rear



board with centerpiece inlay in brown and pink of Pan pipes suspended on a ribbon, the whole enclosed in a gilt garland; raised bands, spine gilt in compartments featuring floral cornerpieces and knotwork centerpiece with red heart and dot inlays, very ornate gilt inner dentelles, silk pastedowns and endpapers, all edges gilt. In a (slightly marked) quarter morocco fleece-lined clamshell box with gilt titling on spine. 12 fine color plates by Norman Wilkinson. With the binders' typed description of the binding on Sangorski & Sutcliffe letterhead laid in at front. ♦ Tips of joints and corners almost imperceptibly rubbed, one leaf with small faint stain, a few minute marginal adhesions, otherwise INTERNALLY AND EXTERNALLY IN VIRTUALLY PERFECT CONDITION. **\$12,500**

*This is a finely bound and finely printed edition of a group of essays, short stories, and autobiographical and travel sketches, originally published in various periodicals and first printed as a collection in 1881.* Founded in 1908 by the London publishers Chatto & Windus and operated by Philip Lee Warner, the Florence Press had as its expressed intention the production of "beautiful books in the choicest types . . . in larger editions, and at [lower] cost than [was] usual with such monuments of typography as the issues of the Kelmscott [and other] presses." Florence books are readily distinguishable by their special type, designed by Herbert P. Horne after 15th century Italian faces that are elegant, simple, and easily readable. Binders Francis Sangorski and George Sutcliffe met as boys attending Douglas Cockerell's bookbinding classes at the L.



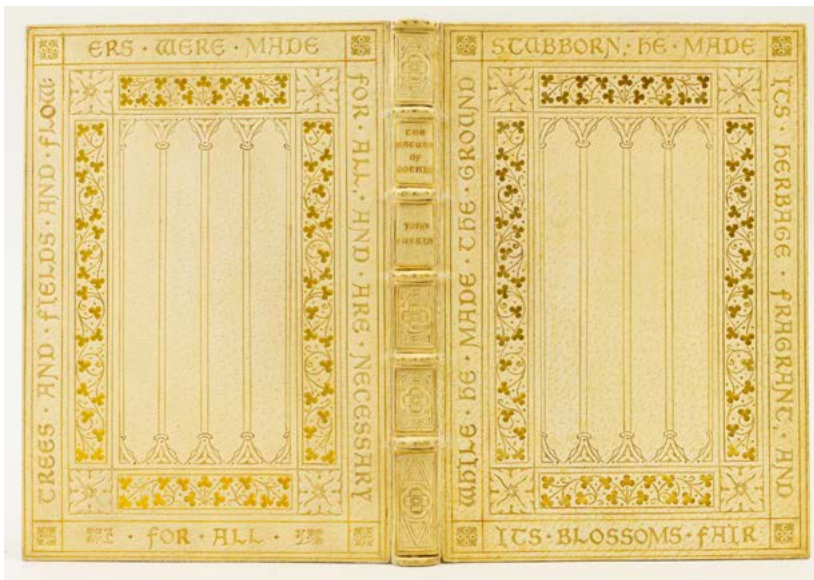


C. C. Central School. Cockerell was so impressed by their skill that he hired Sutcliffe as a finisher and Sangorski as a forwarder. In 1901, Francis and George went into business for themselves, and before long, they had become two of the most renowned English binders of the 20th century. We can date the time of our binding to the decade of the 1910s because there is a letter from the binders laid in with an explanation of the decoration on stationery with the printed date "191\_\_." The letter indicates that "250 different pieces of various colored leathers are used as inlays," many to suggest the contents of the essays: "the wedding bells and heart border are suggestive of the first essay, 'Virginibus Puerisque.' The front centerpiece composed of spring flowers surrounded by a wreath of oak [suggests] 'Crabbed Age and Youth,' and the back centerpiece [suggests] 'Pan's Pipes.'" In terms of its design, quality of execution, and condition, the binding is simply beautiful. (ST17129-032)

## *In Extremely Pleasing Sangorski & Sutcliffe Pigskin Deriving from the Great Cobden-Sanderson Binding Designed for Morris' Monumental Chaucer*

**28 (BINDINGS - SANGORSKI & SUTCLIFFE). (KELMSCOTT PRESS). RUSKIN, JOHN. THE NATURE OF GOTHIC.** (Hammersmith: Kelmscott Press, 1892) 203 x 140 mm. (8 x 5 1/2"). 3 p.l., 127, [1] pp. ONE OF 500 COPIES. BEAUTIFUL CONTEMPORARY IVORY PIGSKIN ELABORATELY DECORATED IN GILT AND BLIND TO A MEDIEVAL DESIGN BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers with outer frame outlined in gilt and with gothic rosette cornerpieces, the frame containing a quote from the book ("trees and fields and flowers were made for all and are necessary for all") lettered in blind in an Old English face, inner frame featuring densely twining gilt shamrocks and with blind-stamped square floral cornerpieces, central panel blind-

stamped with a graceful gothic colonnade forming four Medieval arches; raised bands, spine compartments outlined in gilt and blind-tooled with rosettes, gilt titling, turn-ins with gilt rule borders and blind cresting roll, all edges gilt. In a (slightly scuffed) green linen clamshell box. Large and small woodcut initials, printer's devices (at end of preface and on last leaf), full white-vine border on first page, and 17 small illustrations (most relating to gothic architecture). Tomkinson, pp. 108-09; Sparling 4; Peterson 4. ♦Pigskin just faintly soiled, faint offsetting from white vine title page border, otherwise A FINE AND ESPECIALLY DESIRABLE COPY, the text very clean, fresh, and bright, and the most appealing binding with only insignificant signs of wear. \$15,000



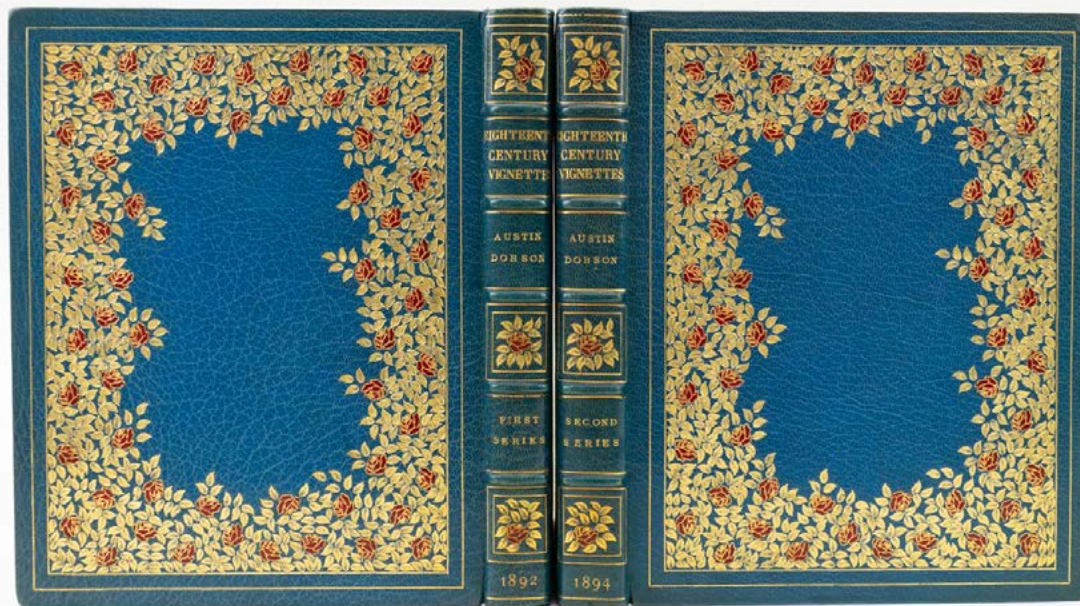
*This is the fourth Kelmscott book, issued while the press was still less than a year old, and offered here in a fine Sangorski binding that is both appropriate and greatly pleasing.* The text comprises the chapter from "The Stones of Venice" that Ruskin thought was the most important in the book. Morris was deeply influenced by Ruskin, whose writings on art and workmanship were a kind of revelation to him. In the summer of 1855, college friends Morris, William Fulford, and Burne-Jones traveled to see the great Gothic cathedrals of northern France, and from that time onward, Morris "defended the Gothic as the only morally viable architectural style." (DNB) Feelings of admiration were mutual between Morris and Ruskin: Sparling reports that the latter described Morris as "beaten gold." While there are obvious differences between the two, the present binding and the magnificent one designed by Cobden-Sanderson for the monumental Kelmscott Chaucer have the same flavor





(white pigskin, considerable gilt foliate decoration, a legend around the perimeter of the cover). Both bindings are intended to give an antique feeling appropriate for the content of the books they cover, and it is probably more derivation than coincidence that our later Sangorski binding resembles in more than just an oblique way its famous Doves Bindery predecessor. (ST17640dd)

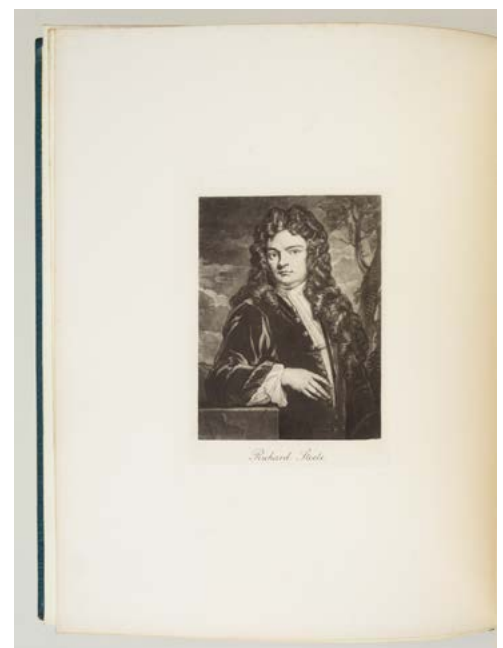
**29** (BINDINGS - OTTO SCHULZE). DOBSON, AUSTIN. EIGHTEENTH CENTURY VIGNETTES. [and] EIGHTEENTH CENTURY VIGNETTES, SECOND SERIES. (London: Chatto & Windus, 1892, 1894) 245 x 197 mm. (9 5/8 x 7 3/4"). **Two volumes.** Illustrated Large Paper Edition. No. 192 OF 250 COPIES of "Vignettes" and No. 65 OF 200 COPIES of the Second Series, both SIGNED BY THE AUTHOR. ORNATE CONTEMPORARY AZURE



BLUE MOROCCO, RICHLY GILT AND ONLAID, BY OTTO SCHULZE & CO. of Edinburgh (signed on front turn-in), boards with double gilt-ruled border enclosing a wide frame of roses—more than 200 of these onlaid red morocco blossoms appearing on the four covers—surrounded by hundreds of gilt leaves; raised bands dividing spines into six panels, three of these with double-ruled compartments containing a single red rose amidst a dozen

gilt leaves, other panels with gilt titling, wide turn-ins featuring a gilt vine with berries, top edges gilt. With 23 plates, as called for, one of them (an uncommon depiction of Roger Payne in his bindery) in color. A Large Paper Copy. Front flyleaf with ink ownership signature of David Fyfe Anderson dated 1st June 1950. ♦ Spines just slightly sunned, a hint of rubbing to extremities, trivial imperfections in the text, but A FINE SET, clean, bright, and fresh inside and out, THE LUSTROUS BINDINGS GLITTERING WITH GOLD. \$7,500

*The 32 essays printed here, all of which had appeared previously in periodical form, deal with Steele, Prior, Fielding, Hanway, Hogarth, Gray, Chesterfield, Walpole, Goldsmith, Cowper, Bewick, Richardson, Smollet, Johnson, and several others. The text is the work of Henry Austin Dobson (1840-1921), a poet of lighter verse whose extensive knowledge of the 18th century led him to write full-blown biographies of Hogarth, Goldsmith, Fanny Burney, Horace Walpole, Richardson, and Steele. (He also wrote biographies of the Frenchwomen Charlotte Corday, Madame Roland, the Princesse de Lamballe, and Madame de Genlis.) The illustrations here give faces to the names, which include not only writers, but others of interest to bibliophiles, such as bookbinder Roger Payne. These "Vignettes" were so popular that a third series was issued in 1896, and all three went through several editions on both sides of the Atlantic. Printed on high quality paper with immense margins, our especially attractive Large Paper edition is rarely seen in the marketplace, let alone in handsome morocco. Operating during the first 10 or 15 years of the 20th century, Otto Schulze was an Edinburgh publisher whose books sometimes appeared in bindings said to have been done by him. As in the case of other publishers and booksellers,*



such bindings often were done for, rather than by, the party whose name is stamp-signed on the volume. Bindings signed by Schulze are consistently attractive but are not common: since 1975, ABPC has listed six such (morocco) bindings, two of them described as “elaborate” or “extra.” Since our volume says that the binding is by—and not for—Schulze, we can only assume that our publisher had an in-house binder. In any case, the set is remarkably handsome. (ST17129-007)

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



**30 (BINDINGS - SILVER). KLEINKNECHT, CONRAD DANIEL. DES HIMMLISCHEN SALOMONS ERQUICKLICHES LIEBES-MAHL; ODER: HEILIGE VORBEREITUNG ZUM TISCHE DES HERRN. [“HOLY PREPARATION FOR THE LORD’S TABLE”].** (Ulm: Daniel Bartholomäi, 1754) 162 x 80 mm. (6 1/2 x 3”). 18 p.l., 407, [9] pp. A LOVELY CONTEMPORARY GERMAN SILVER BINDING OVER BLACK SHARKSKIN, covers with ornate frame in the Rococo style, with engraved vignettes of the Virtues (three to each side) nestled among a tangle of floral vines and flourishes, silver spine elements (with simpler floral decoration) at top and bottom above the unadorned sharkskin spine (these elements perhaps slightly

later), two clasps at fore edge, each featuring a cherub surrounded by floral sprays, patterned pastedowns, all edges gilt. In a (slightly worn) russet buckram clamshell box, with the green morocco label of John Roland Abbey on upper cover, matching title label on spine, and yellow paper library label marked “JA 7343” on tail edge. With five engraved plates of biblical scenes. Front free endpaper with printed label of the National Exhibition of Works of Art, Leeds, 1868, signed in ink by C. Butler, Esq. Sotheby’s “Silver and Enamel Bindings” 10 May 1985, lot 27. ♦Four tiny holes to sharkskin covers, hinge open at )(3 and )(12, half a dozen gatherings a little proud, occasional faint marginal stains, otherwise an excellent copy, the silver unmarred and glistening, the text clean and fresh, and the binding entirely solid. \$6,800

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

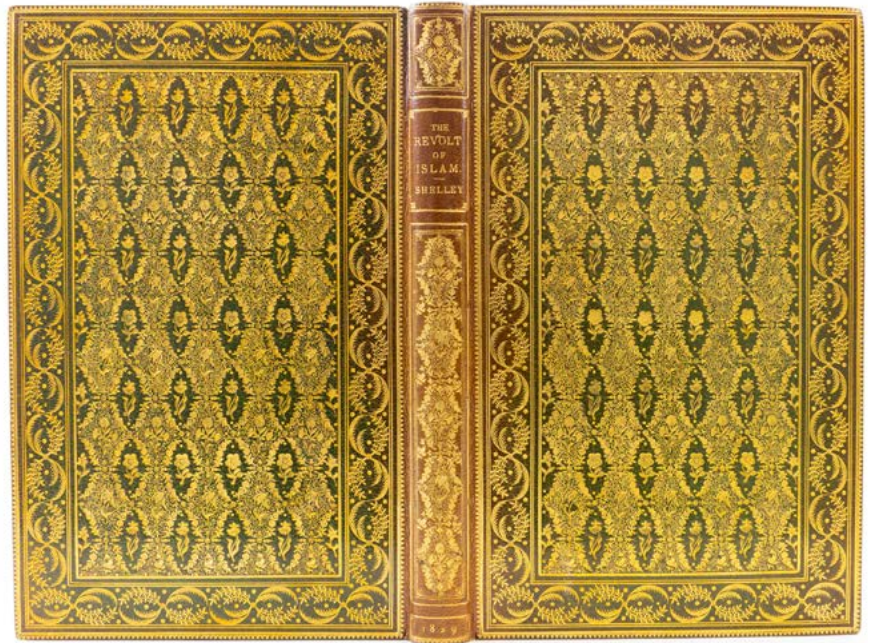


### *The Hauck Copy, Nearly Encrusted with Particularly Elegant Gilt*

**31 (BINDINGS - ZAEHNSDORF). SHELLEY, PERCY BYSSHE. THE REVOLT OF ISLAM; A POEM, IN TWELVE CANTOS.** (London: Printed for John Brooks, 1829) 229 x 152 mm. (9 x 6”). xxxii, [1] leaf (section title), 270, [2] pp. (without the initial blank). LUXURIOUS OLIVE GREEN MOROCCO, VIGOROUSLY AND SPLENDIDLY GILT, BY ZAEHNSDORF (stamp-signed on front doublure, and with the firm’s oval exhibition stamp on rear endleaf), covers framed by multiple plain and decorative rules and garlands of palm and olive branches, large central panel



densely tooled with 13 horizontal rows of either four or five elegant floral sprigs of various shapes, some within flower-framed ovals, others on a stippled background; flat spine gilt in similar fashion, gilt titling, TAN MOROCCO DOUBLURES with intricate central gilt arabesque on a field semé with gilt dots and daggers, tan morocco endleaves with gilt border, top edge gilt and beautifully gauffered to match the floral design on the covers. From the collection of Cornelius J. Hauck (though apparently with his bookplate removed). Granniss 45. ♦Spine sunned toward brown (a ubiquitous problem with green morocco), very slight rubbing to joints (top inch of rear joint a little more significantly so), front flyleaf with small closed tear at fore edge (title page with small mended half-inch tear in the same



place), but a very desirable copy nonetheless, the text clean and pleasing, and the riotously embellished binding almost flaming with gold. \$12,500

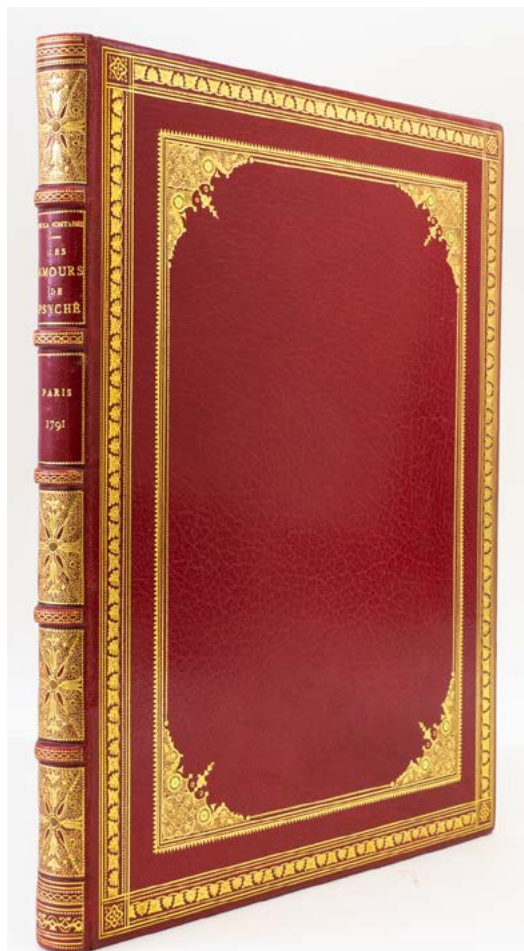
*With distinguished provenance, this is a glittering exhibition binding that makes a memorable display, its fine and dense pointillé ground, its exquisitely gauffered top edge, and its especially refined floral and leafy ornamentation being particularly notable.* A spiritual odyssey of lovers divided and seeking reunion, "The Revolt of Islam" is Shelley's longest work

(despite its title, the poem has little, if anything, to do with Islam, though religion is generally addressed). The work was issued late in 1817 as "Laon and Cythna," but certain passages of that piece disturbed the publisher, who demanded that they be changed or removed. Shelley reluctantly agreed, and his alterations included the substitution of the present title. We have the Brooks edition, with a new title page, using the text of the first edition, second issue (with the fly title correctly bound as d1, and the preface ending on p. xxi). As Granniss indicates, "the original quires and cancel leaves of the work fell into the hands of John Brooks, who issued them, in 1829, with a new title." Our volume comes from the illustrious collection of Cincinnati businessman, arborist, and philanthropist Cornelius J. Hauck (1893-1967), whose fortune was made in the family brewery; the auction of his library at Christie's in 2006 totaled more than \$12.4 million (this item was lot #593, selling for \$3,360). (ST17129-039)





*With Illustrations that Are Pretty, Sentimental, and Erotic,  
A Luxurious Large Paper Copy in a Gorgeous Binding*



**32 (COLOR PRINTING). LA FONTAINE, [JEAN DE]. (BINDINGS - CHARLES DE SAMBLANX).** *LES AMOURS DE PSYCHÉ ET DE CUPIDON.* (Paris: [Printed by] P. Fr. Didot jeune [for] Chez Defer de Maisonneuve, 1791) 352 x 263 mm. (14 x 10 1/2"). 163 pp., [2] leaves (the often-missing prospectus leaf for "Paradise Lost," to be published in a uniform edition in 1792, and the final blank). First Edition with these Illustrations. FINE SCARLET MOROCCO, GILT AND INLAID IN THE STYLE OF BOZERIAN BY CHARLES DE SAMBLANX (stamp-signed on front turn-in), covers with outer frame of double fillets and palmette roll, cruciform tool at corners, central panel framed by dogtooth roll and gilt fillets, intricate pointillé cornerpieces with two small inlaid medallions of green morocco tooled with gilt daisies, lancet tool extending toward center, raised bands, spine compartments with fleuron centerpiece of floral and lancet tools emanating from an inlaid central citron morocco dot, on a densely pointillé ground, gilt titling, turn-ins with gilt fillets and Greek key roll, marbled endpapers, top edge gilt. In the original marbled paper slipcase (matching the endpapers). WITH FOUR STIPPLE-ENGRAVED COLOR PLATES after M. Schall. A LARGE PAPER COPY, PRINTED ON PAPIER VÉLIN. Cohen-de Ricci 582; Fürstenberg 124; Lewine, p. 283; Maggs 1930 Catalogue of French Illustrated Books, #135. ♦ Trivial rubbing to tail of rear joint and tail edge of spine, occasional mild marginal foxing or faint browning, isolated rust spots, one leaf with small smudge to fore-edge margin, but A FINE COPY, clean and fresh internally with vast margins, the plates with rich coloring, and IN A SPARKLING BINDING. \$6,500

*This is an especially tall copy of a handsomely color-illustrated version of the myth of Cupid and Psyche, in period-style morocco by Belgian master binder Charles de*

**Samblanx.** It is one of the grander French books to be printed in color when the vogue for such productions took hold during the last years of the 18th century. The plates give a feeling of lushness and even sensuality, and the colors here (with reds and purples always noticeable) add a resonance to these sensations not obtainable with a black & white engraving. Cohen-de Ricci does not mention the existence of large paper copies or special paper, but the amplitude of the margins here and the special, thick papier vélin seem to justify making such claims for the present copy. La Fontaine (1621-95) is best known for his "Fables," considered one of the masterpieces of French literature, but his retelling of Apuleius' classic story of the obstacles faced by the god of love and his mortal wife is lauded by Britannica for "the lucid elegance of its prose, its skillful blend of delicate feeling and witty banter, and some sly studies of feminine psychology." These same descriptors could apply to the illustrations here by painter Jean Frédéric Schall (1752-1825), which are very much in the tradition of Watteau and Fragonard. Pretty and sentimental but with erotic undercurrents, these depictions of key moments in the tale are much enhanced by the fine color printing, duplicating with exactness the soft, romantic shades of the Rococo masters. Charles de Samblanx [or Samblancx] (1855-1943) began working in the binding trade at age 11 as an apprentice to Coppens. He eventually established his own firm, which was known from 1889-1909 as Samblancx-Weckesser, since de Samblanx had taken his gilder Jacques Weckesser into partnership. After 1909, de Samblanx again headed the firm alone. His binding career extended over several decades,



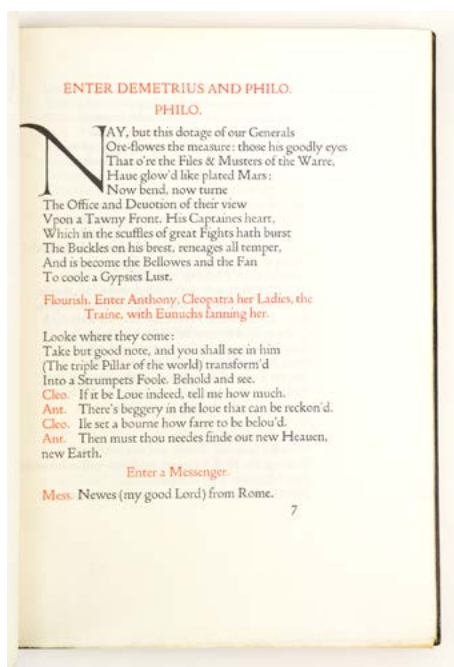


and he worked in a variety of period styles, sensitively reproducing the bindings of previous centuries. Many of his bindings are now in the Royal Museum of Mariemont in Belgium. They are unfailingly exemplary in terms of design and execution. (ST16967)

### *Four works of Shakespeare Printed and Bound by the Doves Press*



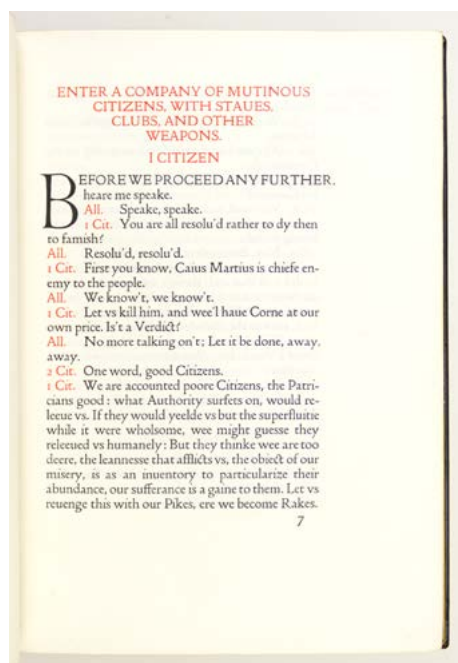
**33 (DOVES PRESS). SHAKESPEARE, WILLIAM. THE TRAGEDIE OF ANTHONY AND CLEOPATRA.** (Hammersmith: Doves Press, 1912) 237 x 183 mm. (9 3/8 x 6 1/2"). 3 p.l., 7-140 pp., [2] leaves (colophon and errata). ONE OF 200 COPIES on paper (and 15 copies on vellum). Excellent very dark blue crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on front turn-in), covers with double gilt fillet border, central panel simply outlined with four gilt fillets, four circlets at the intersection of the lines, raised bands, spine compartments ruled in gilt, two with gilt lettering, gilt-ruled turn-ins, top edge gilt, other edges untrimmed. Printed in red and black. Front pastedown with morocco ex-libris of Austin Smith and engraved bookplate of Mary Priscilla Smith. Tidcombe DP-29; Tomkinson, p. 57. ♦ Binding with a little faint white residue from leather preservative, free endpapers with minor offsetting from turn-ins (as very often), isolated tiny marginal spots but A FINE COPY, clean, fresh, and bright in an unworn binding. \$5,500



*Although Cobden-Sanderson printed 16 items before turning to something written by Shakespeare, seven of the last 35 Doves Press productions were authored by the Stratford bard.* Probably first performed in 1607, "Anthony and Cleopatra," the tragic, classic story of lust and politics in ancient Rome and Egypt, is the third of those seven ("Hamlet" and the "Sonnets" were printed previously, in 1909). The text here is based on the First Folio, with errata added at the end. The Doves Press was founded in 1900 by Thomas James Cobden-Sanderson and Emery Walker) to produce their ideal of the "Book Beautiful." Over the next 16 years, they produced 51 titles in which they demonstrated that printing with plain type (designed by Walker) that is well set and with good margins could produce notable work. As Cave says, the Doves Press books, "completely without ornament or illustration, . . . depended for their beauty almost entirely on the clarity of the type, the excellence of the layout, and the perfection of the presswork." After the partnership ended acrimoniously, Cobden-Sanderson threw the Walker's beautiful type into the Thames, so it could never be used by anyone else. The influence of



Cobden-Sanderson's Doves Bindery is evident in the simple but elegant design executed by Douglas Cockerell's former pupils Francis Sangorski and George Sutcliffe; the binding is entirely appropriate and in beautiful condition. (ST17046a)

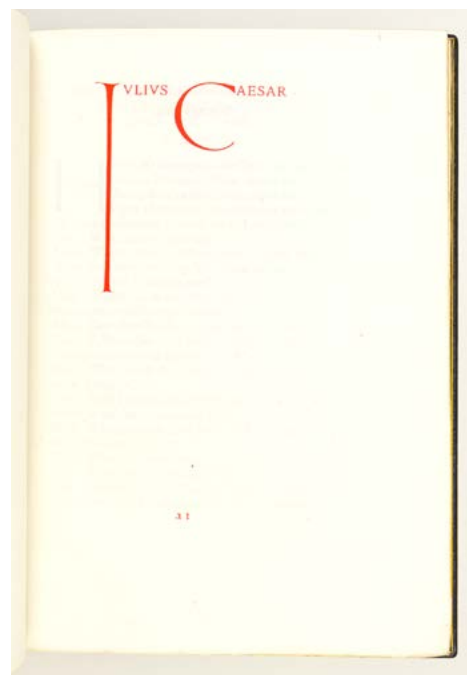


**34 (DOVES PRESS). SHAKESPEARE, WILLIAM. THE TRAGEDY OF CORIOLANUS.** (Hammersmith: Doves Press, 1914) 237 x 183 mm. (9 3/8 x 6 1/2"). 3 p.l., 7-155, [1] (colophon) pp., [5] leaves. ONE OF 200 COPIES on paper (and 15 copies on vellum). Excellent very dark blue crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on front turn-in), covers with double gilt fillet border, central panel simply framed with four gilt fillets, four circlets at the intersection of the lines, raised bands, spine compartments ruled in gilt, two with gilt lettering, gilt-ruled turn-ins, top edge gilt, other edges untrimmed. Printed in red and black. Front pastedown with morocco ex-libris of Austin Smith and engraved bookplate of Mary Priscilla Smith. Tidcombe DP-34; Tomkinson, p. 58. ♦Free endpapers with the usual minor offsetting from turn-ins, a couple of trivial paper flaws to margins, but AN ESPECIALLY FINE COPY, clean, fresh, and bright inside and out. \$6,000

*This is a beautiful copy of the last of four Shakespeare plays to be printed by the Doves Press, a play based on the life of Roman general Caius Marcius Coriolanus, originally written around 1608. The text here is based on the 1623 First Folio, with eight pages of errata for that printing. (ST17046c)*

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

*For the Doves edition of Shakespeare's dramatization of the assassination of the Roman emperor Julius Caesar and the defeat of the conspirators Brutus and Cassius at the Battle of Philippi, the text of the First Folio of 1623 was followed with 44 minor emendations, which are set out on slightly more than three pages following the end of the play. (ST17046b)*



**36 (DOVES PRESS). SHAKESPEARE, WILLIAM. LUCRECE.** (Hammersmith: Doves Press, 1915) 237 x 183 mm. (9 3/8 x 6 1/2"). 76 pp., [1] leaf (colophon and errata). ONE OF 175 COPIES on paper (and 10 on vellum). Excellent very dark blue crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on front turn-in), covers with double gilt fillet border, central panel simply framed with four gilt fillets, four circlets at the intersection of the lines, raised bands, spine compartments ruled in gilt, two with gilt lettering, gilt-ruled turn-ins, top edge gilt, other edges untrimmed. Printed in red and black. Front pastedown with morocco ex-libris of Austin Smith and engraved bookplate of Mary Priscilla Smith. Tidcombe DP-37; Tomkinson, p. 58. ♦Free endpapers with the usual minor offsetting from turn-ins, three small light brown stains to front flyleaves, a couple spots of marginal foxing,



TO THE RIGHT HONORABLE, HENRY  
WRIOTHESLEY, EARLE OF SOUTH-  
AMPTON, AND BARON OF  
TITCHFIELD.

THE LOVE I DEDICATE TO YOUR  
Lordship is without end: whereof this Pam-  
phlet without beginning is but a superfluous  
Morty. The warrant I have of your Honourable  
disposition, not the worth of my vntoord Lines  
makes it assured of acceptance. What I haue done  
is yours, what I haue to doe is yours, being part in  
all I haue, deuoted yours. Were my worth greater,  
my duty would shew greater, meane time, as it is,  
it is bound to your Lordship. To whom I wish long  
life still lengthned with all happinesse.

Your Lordships in all duty,  
WILLIAM SHAKESPEARE.

but a very pleasing copy, generally clean, fresh, and bright, in a binding with no signs of wear. \$6,000

*"The Rape of Lucrece," a tragic poem of passion and violence in ancient Rome first published in 1594, is one of the last books printed by Cobden-Sanderson. The publication was three years in the planning stage, and it was delayed due to the outbreak of WWI and the enlistment of one of the pressmen, Harry Gage-Cole, in the armed forces. With a press run of 175 copies, the present work is more limited than other Doves books and consequently less frequently seen for sale. (ST17046d)*

## *The Lovely Hoe-Bishop Copy of a Rare and Sought-After Work with Fine Portraits of Adulterers*

**37 (EMBLEM BOOK). PASSE, CRISPIN VAN DE.** LES ABUS DU MARIAGE / MISBRUICK DES HOUWELYCX / MISBRAUCH DES EHLICHEN STANDES ([Amsterdam]: s.n., 1641) 145 x 183 mm. (5 3/4 x 7 1/4"). [44] leaves (complete). FIRST EDITION. ELEGANT 19TH CENTURY NAVY BLUE CRUSHED MOROCCO, GILT, BY DAVID (stamp-signed on front turn-in), covers with French fillet frame and floral cornerpieces, raised bands, spine compartments with floral centerpiece, paisley cornerpieces, gilt titling, gilt-rolled turn-ins, marbled endpapers and flyleaves, all edges gilt. WITH 50 OVAL PORTRAIT-STYLE ENGRAVINGS AND ONE FULL-PAGE ENGRAVING. Front free endpaper with morocco bookplates of Robert Hoe and Cortlandt Bishop and with engraved armorial bookplate of Hermann Marx; old seller's description pasted on to front marbled flyleaf. Text in French, Dutch, and German. Franken, "L'oeuvre gravé des van de Passe" 1372; Brunet I, 22 ("rares et fort recherchés"); USTC 1010417. ♦ Joints and extremities with just a hint of rubbing, text lightly washed and pressed (in keeping with bibliophilic fashion at the time of binding), but AN ESPECIALLY APPEALING COPY—clean, fresh, and rather bright internally, with excellent impressions of the engravings, in a lustrous and extremely attractive binding. **\$15,000**

*This is the very pleasing Hoe-Bishop copy of a rare and much sought-after emblem book that cynically illustrates the pitfalls of marriage—primarily the problem of adultery. Wanton wives, neglectful husbands, pimps, madams, and lusty clerics who offer a comfort very different from absolution populate these sly and amusing vignettes, accompanied by rhymes in French, Dutch, and German. In portraits with wonderful period details, we see beautifully dressed*



women who accept the advances of courtiers to further their husbands' careers, cunning servants who help arrange assignments for cheating spouses, discreet midwives who provide methods to prevent conception or attend the birth of bastards to ruined virgins, and distressed wives of brutal or unfaithful men, who seek advice from priests only to be taken advantage of. The second part of the book is devoted to the cuckolds of Italy and Spain, men pictured at the jobs that command all of their time and attention, while their beautiful younger wives assuage their boredom with handsome lovers. The final full-page engraving shows the satyr Pan driving a wagon of couples drinking wine and laughing, two of them holding



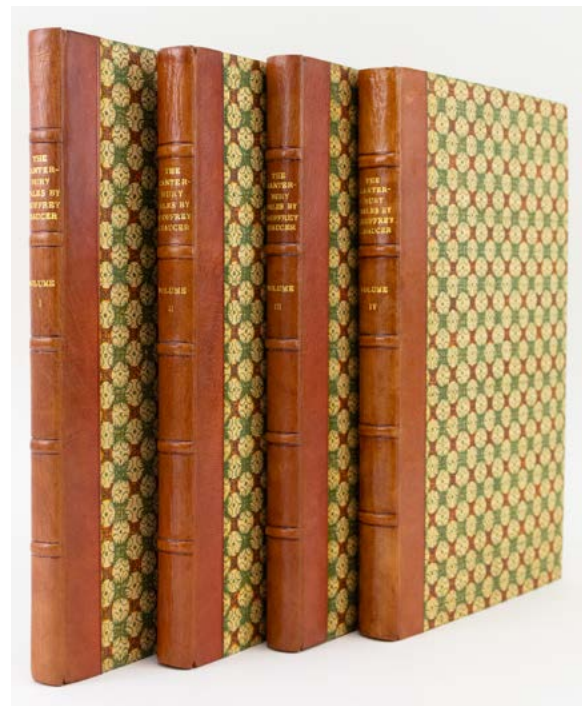


a pair of horns with which they plan to crown a cuckold. Called by Moseley one of the most “polished emblematisers,” our artist, Crispin Van de Pass (or Passe) was born in Utrecht in the final quarter of the 16th century. Like his brother Simon and sister Magdalena, the younger Crispin followed his father’s trade of artist and engraver. Our copy has passed through three important libraries. The great American collector Robert Hoe (1839-1911), founding member and first president of the Grolier Club, likely commissioned our tasteful binding. According to Beverly Chew, Hoe’s library was “the finest [America] has ever contained,” rich in illuminated manuscripts, early printing (Hoe owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana. Cortlandt F. Bishop (1870-1935) collected rarities of great value in the fields of illuminated manuscripts, early printing, and English literature, and was in many ways the heir to the bibliophilic eminence of Hoe. Financier Hermann Marx (d. 1947)

was also a bibliophile of some distinction and a print collector who bequeathed some of the highlights of his collection to the British Museum. The present work, which exists in slightly variant forms, is uncommon in the marketplace and in institutional libraries. Our variant (with verses in French, Dutch, and German, rather than with English replacing, or partially replacing, German) is said by Franken to be the earliest. (ST15926)

### *As Fine a Copy as one Could Hope To Find of the Supremely Successful Collaboration of Text, Decoration, and Typography*

**38 (GOLDEN COCKEREL PRESS). CHAUCER, GEOFFREY.** *THE CANTERBURY TALES*. (Waltham St. Lawrence: Golden Cockerel Press, 1929-31) 318 x 197 mm. (12 1/2 x 7 3/4"). **Four volumes.** No. 344 OF 485 COPIES on paper (and 15 on vellum). Original Niger morocco-backed patterned paper boards by Sangorski & Sutcliffe, raised bands, gilt titling, top edges gilt, others untrimmed. The four volumes housed in two burnt orange morocco-backed cloth clamshell boxes with gilt lettering on the backs. Red and blue initials, ONE FULL-PAGE AND EIGHT HALF-PAGE WOOD ENGRAVINGS, AND 267 VERY PLEASING WOOD-ENGRAVED BORDERS (frequently inhabited) AND TAILPIECES BY ERIC GILL (each border design repeated two to five times, so that nearly every page is thus adorned). Chanticleer 63; Gill 281. ♦Spines softly sunned—though uncharacteristically very minor and uniform in the fading; otherwise faultless. AN EXEMPLARY COPY, PRISTINE INTERNALLY. **\$29,000**



*This is as fine a copy as one could hope to find of one of the best examples in modern fine press work of the successful collaboration of text, decoration, and typography.* With the “Four Gospels” of 1931 and “Troilus and Criseyde” of 1927, it is one of the three greatest Golden Cockerel Press books, and according to Cave & Mason, its “naughty, amusing” engravings make it one of the five “foremost English illustrated books of the 20th century.” It was produced at the zenith of the decade-long collaboration between Golden Cockerel Press director and book designer Robert Gibbings (1889-1958) and artist Eric Gill (1882-1940) which, in the words of Gill biographer Fiona McCarthy, “resulted in some of the classic examples of specialist book production of that period,”

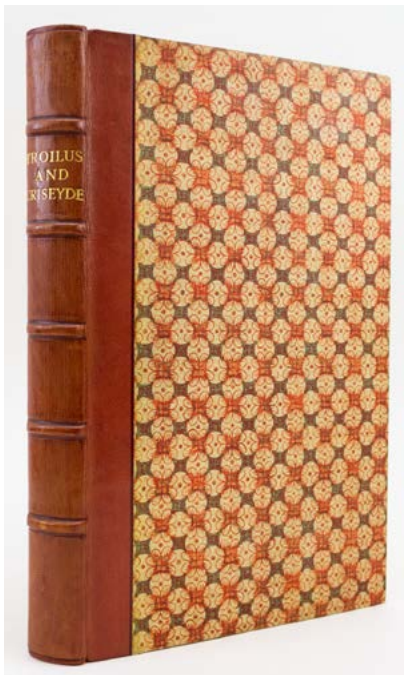




works that “have a forcefulness and clarity which still excites one.” While some squeamish critics deemed Gill’s racy engravings inappropriate, the bawdy Chaucer would no doubt have been delighted with them and found them most apt. Colin Franklin astutely observed that the “Gill/Gibbings version [of ‘Canterbury Tales’] tackled the problems of illustrating Chaucer IN ALL HIS MOODS. [emphasis in original].” Cave & Mason report that its publication was “regarded as a literary event” and was widely reported and well received by the press. The book was very profitable, grossing some £14,000 for the Press. It is to be expected that a major production from a major press like the Golden Cockerel “Tales” would in many cases be very well treated by owners down through the years, but copies now are almost never found in the immaculate condition seen here. (ST17611)



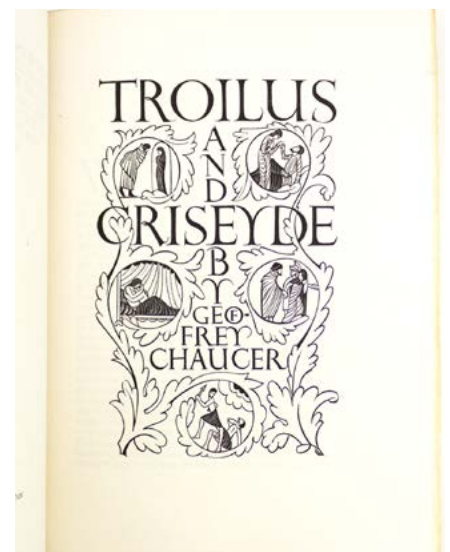
### An Exceptional Copy



**39 (GOLDEN COCKEREL PRESS). CHAUCER, GEOFFREY. TROILUS AND CRISEYDE.** (Waltham St. Lawrence: Golden Cockerel Press, 1927) 318 x 203 mm. (12 1/2 x 8"). xi, [i], 309, [1] pp., [2] (blank and colophon) leaves. Edited by Arundell Del Re. No. 139 OF 225 NUMBERED COPIES on paper (and six on vellum). Publisher’s tan-morocco-backed patterned paper boards by Sangorski & Sutcliffe (stamp-signed on front pastedown), raised bands, gilt titling to spine panel, top edge gilt, others untrimmed. In the original gray cardboard slipcase with printed title on the back (head and tail of back reinforced with tape). Pictorial woodcut borders to fore margins of every text page and FIVE FULL-PAGE WOOD ENGRAVINGS, all BY ERIC GILL. Section title pages with red or blue lettering. Occasional text initials in red or blue. Chanticleer 50; Gill 279; Cave & Manson, pp. 50 ff.; Ransom, p. 297. ♦A breath of rubbing to corners, trivial offsetting to free endpapers from binder’s glue on turn-ins, but AN OUTSTANDING COPY with no signs of use inside or out. **\$16,000**

*This is the finest copy we’ve ever offered (and the equal to any we’ve seen) of one of the finest books of the private press movement.* The Golden Cockerel “Troilus” represents an impressive combination of

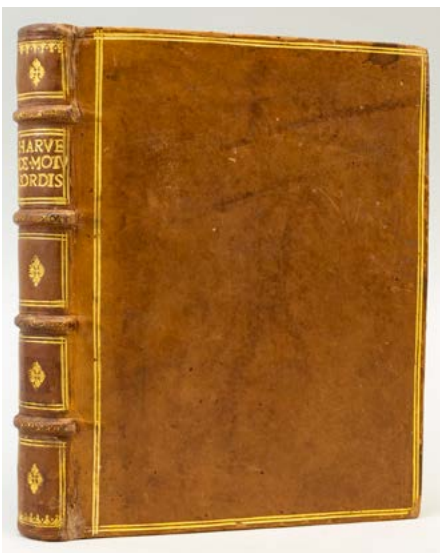
bookmaking materials, typography, illustration, and printing skill. As Cave & Manson says, the prospectus for this work invited a public to anticipate “one of the most important productions of its kind since the days of the Kelmscott press.” When the work appeared, “it showed this was a claim to be taken seriously. Gill produced some of his finest engravings for the book. The full-page illustrations showed his work at its best.” The whimsical illustrated borders were the most widely discussed feature of the volume; the public was divided about them, as some thought them too naughty, but Gill and Gibbings were convinced of their value, and they were used again with great success in the Golden Cockerel “Canterbury Tales.” Though the “Troilus” is generally considered to be the second most important book from the Press, its value is generally as high as any Golden Cockerel item, no doubt because it was issued in a small press



run—225 copies, as compared to 500 for the “Four Gospels,” the magnum opus of the Press. The completed volume’s modest print run sold out very quickly, and the “purchasers’ pleasure was increased by seeing the book rapidly appreciate in value.” (Cave & Manson) It has been a very popular book ever since. Our volume comes from the superb collection of fine and private press books assembled by Hamburg collector Barbara Achilles (d. 2010). She requested that her books be returned to the marketplace after her death, so that other bibliophiles could have the pleasure of acquiring and enjoying them; Her mother and fellow collector Edith Achilles honored her request, and the library was dispersed. (ST16971)

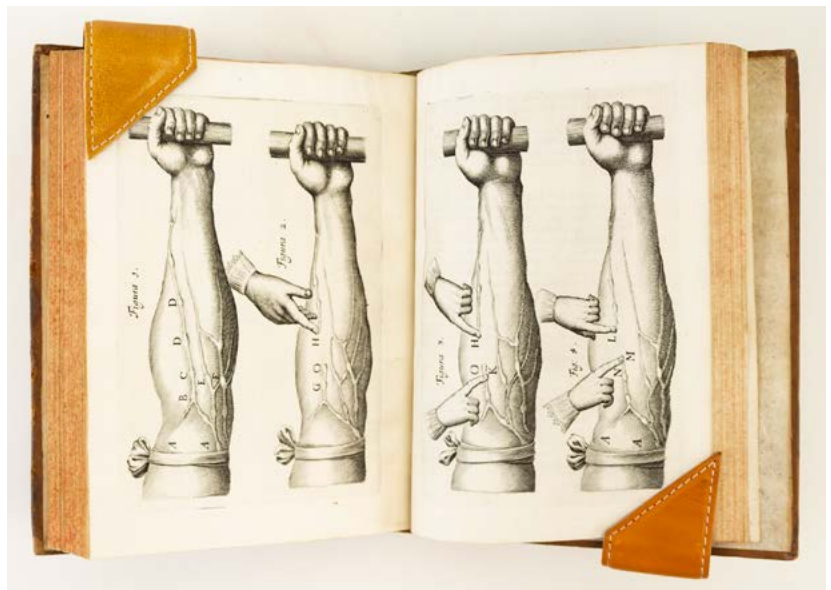
### *An Extraordinarily Fine Contemporary Copy Of Harvey’s Work on the Circulation of the Blood*

**40 HARVEY, WILLIAM.** DE MOTU CORDIS ET SANGUINIS IN ANIMALIBUS, ANATOMICA EXERCITATIO. CUM REFUTATIONIBUS AEMYLI PARISANI. (Leyden: Johann Maire, 1639) 198 x 145 mm. (7 1/2 x 5 3/4"). 2 p.l., 84, [2] leaves, 267 pp. (bound out of order but complete). Third Edition. VERY FINE CONTEMPORARY CALF, covers with double gilt fillet border, raised bands, spine compartments with floral lozenge at center (neat older repairs to joints). With two engraved plates showing veins in the arm. Two-inch repair to title page (not affecting text), perhaps to remove prior owner inscription. Keynes 3; Heirs of Hippocrates 417; Grolier Medicine 27 (1st ed.); NLM/Krivatsy 5329; Norman 1006 (1st ed.); Parkinson and Lumb 1147; PMM 127 (1st ed.); Waller 4089; Wellcome I, 3070. ♦A little spotting to boards, extremities a bit rubbed, two gatherings somewhat browned, occasional minor foxing, but AN OUTSTANDING CONTEMPORARY COPY, clean and fresh inside and out, THE PLATES ESPECIALLY BRIGHT, AND WITH RICH IMPRESSIONS. \$48,000



*This is a remarkably attractive copy of the third (but second complete) edition of one of the most important medical books ever published.* Containing Harvey’s discovery and experimental proof of the circulation of the blood, this work quickly became, in the words of Garrison-Morton, “the cornerstone of modern physiology and medicine.” Heirs of Hippocrates explains that “what Vesalius was to anatomy, Harvey was to physiology; the whole scientific outlook on the human body was transformed, and behind almost every important medical advance in modern times lies the work of Harvey.” The work was first published in Frankfurt in 1628, with a second edition including the “Exercitationes” of Parisanus appearing in Venice in 1635; the first is practically unobtainable, while the second lacked the plates, parts of the introduction, and chapters I and XVI. For our third edition, the publisher Maire restored these parts, included the illustrations, and also added the criticism and denials from the 1630 printing of the “Animadversiones” of Harvey’s leading opponent, James Primerose (usually found at the end of the book, though here mistakenly bound at the beginning). Harvey had studied with Fabricius of

Aquapendente, who published a monograph on the valves of the veins upon which Harvey improved and expanded. According to PMM, “It was left for Harvey to combine these discoveries, to conceive the idea of a circulation of the entire blood system, and demonstrate it conclusively by an exhaustive series of dissections and physiological experiments. For twenty years Harvey pursued his objective in both human and comparative anatomy. He proved experimentally that the blood’s motion is continuous and always in one direction, and that its actual amount and velocity makes it a physical impossibility for it to do otherwise than return to the heart by the venous route, the heart being itself a muscle and acting as a pump. . . . He even suspected

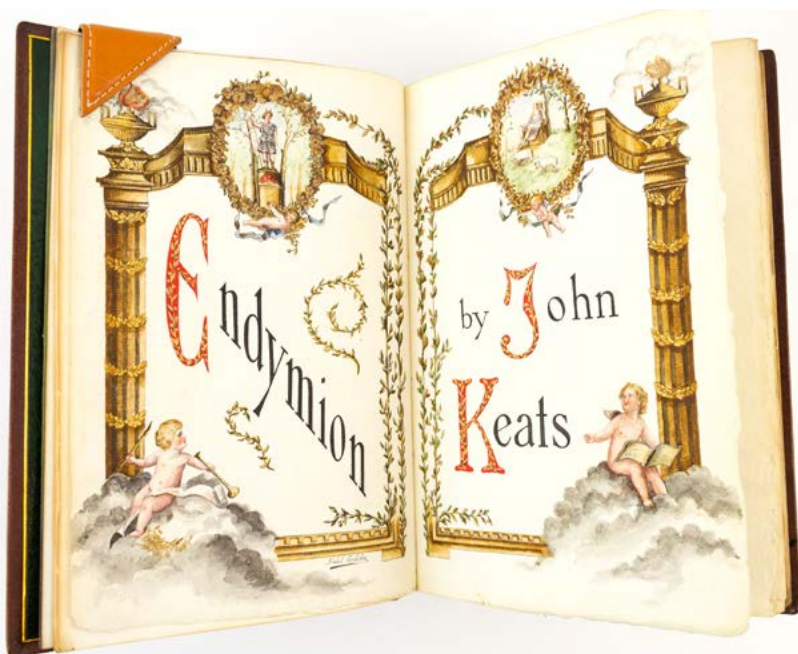
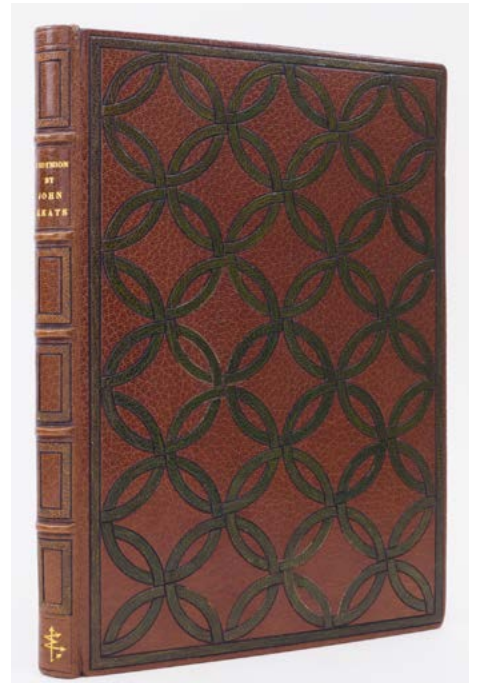




the existence of the capillaries connecting the smallest arteries with the smallest veins, but without the microscope he could not see them . . . . The arguments and demonstrations marshaled by Harvey were too cogent to admit of long resistance, and his work was accepted by medical men in his lifetime. Descartes used the discovery as a basis for his mechanistic physiology; English experimental scientists regarded the discovery as of equal importance with Copernican astronomy or Galilean physics; [and] Lower supplemented Harvey's work by discovering the role of the lungs in supplying the arterial blood with air." Not at all a common book to begin with, this famous edition is exceptionally difficult to obtain in a contemporary copy as well preserved as the present one. (ST14895)

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

**41 (ILLUMINATED BOOKS). (BINDINGS - MARIE DE JOUVENCEL). (ELSTON PRESS). KEATS, JOHN. ENDYMION: A POETIC ROMANCE** (New Rochelle, New York: Elston Press, 1902) 240 x 165 mm. (9 1/2 x 6 3/4"). 4 p.l., 115, [2] pp. ONE OF 160 COPIES. HANDSOME MOSAIC CHOCOLATE BROWN CRUSHED MOROCCO, BY "MYRIAM" [Marie de Jouvencel] (stamp-signed on front turn-in), covers with inlaid border and repeating rows of interlocking circles in green morocco, raised bands, spine compartments with inlaid light brown frame, gilt titling, stylized monogram ("E L"? ) formed by gilt arrows at foot of spine, GREEN MOROCCO DOUBLURES inlaid with two brown morocco frames (lobed at head and foot) and brown morocco circlets containing a blind-tooled and inlaid brown morocco flower at each corner, green silk free endleaves, marbled flyleaves, top edge gilt, other edges untrimmed. CHARMINGLY ILLUMINATED THROUGHOUT BY RACHEL GRIBILLAC, with added double page pictorial title on front flyleaves, the decorative lettering within architectural frames with medallions at head featuring Endymion and his lover the Moon Goddess, putti on clouds at lower fore-edge corners, engraved title page decoration and woodcut initials by H. M. O'Kane hand-colored, EVERY PAGE WITH INHABITED HALF (or sometimes quarter) BORDER depicting the events and characters described in the poem, among them shepherds, fauns, nymphs, putti, gods, goddesses, and sea creatures, and WITH A FULL-PAGE MINIATURE of the Moon Goddess gazing down at a sleeping Endymion. ♦ Spine evenly sunned to a slightly lighter shade of brown, a hint of bowing to boards, corners faintly rubbed, a touch of browning to untrimmed edges, but A VERY FINE COPY, clean and fresh internally, the paintings with vibrant colors and bright gold, and the binding virtually unworn. **\$19,500**



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



the century. Franklin calls the work of this press "truly fine" and reflecting "the skill and taste which make good books"; he is especially impressed with the excellent handmade paper. The fine paper and generous margins, plus the imaginative subject matter, made this book a superb choice for an illuminator, and our artist has taken full advantage of each available blank space to bring the tale from classical mythology to life. In addition to idyllic pastoral scenes, she shows us Endymion's adventures under the sea, in which he rescues a sea-god trapped by the witch Circe, encounters Neptune in his palace, and rides a sea monster. Endymion also takes to the air, on a giant eagle sent by Jupiter and on a winged steed provided by Mercury. The gods Phoebus, Apollo, Diana, and Pan also flit through the margins, along with Bacchus and his bacchantes, the Nine Muses, and assorted nymphs, fauns, and demi-gods. Venus and her human lover Adonis appear, to support the goddess-and-mortal relationship between Cynthia the Moon and her beloved Endymion. We have not been able to discover any information or other works by our artist, Rachel Gribillac, but her style suggests that she was a talented and enthusiastic amateur skilled in the application of gold and with an eye for whimsical details. The artist makes clever use of the narrow vertical and horizontal spaces by balancing lush greenery and fluffy clouds with stylized organic elements and lines that add structure to the composition, with brightly hued robes to pull the eye toward the central figures. Each illustration is also heightened with gold in some way—from delicate gilt accents to gold grounds etched with patterns—adding an element of luxury and sophistication to this work. Though unrecorded by Flety or Duncan & De Bartha, the binder Marie de Jouvencel, who signed herself Myriam, appears in several auction records describing beautifully inlaid bindings, including one quite similar to the present design (only executed in blue and red) that was owned by binding connoisseur Maurice Burrus. She did work for the Mabilde bindery, which executed bindings for Paul Bonet, and seems to have been active in France in the 1920s and 1930s. It is possible that our illuminator was also French, and that the illumination and binding were done at about the same time. (ST17129-001)



**42** (INCUNABULA). PLATEA, FRANCISCUS DE. OPUS RESTITUTIONUM, USURARUM, EXCOMMUNICATIONUM. (Venice: Johannes de Colonia and Johannes Manthen, 1477) 205 x 160 mm. (8





1/8 x 6"). [148 leaves (of 152), **lacking k2, k7**, and first and last blanks. Contemporary limp vellum, ink lettering and five-petalled flower on spine, remnants of two ties. Rubricated in red, numerous three-line initials in red. Front pastedown with modern ink ownership inscription of D. L. Cumming. ♦Spine scorched(?) and lacking a couple two-inch chips (revealing manuscript fragments used in sewing spine), vellum a little soiled and rumpled, occasional mild marginal foxing or trivial stains, but an excellent unsophisticated contemporary copy that is clean and fresh internally. \$7,000

*First printed in 1474 by the same workshop, this is the chief work of Platea, also called Piazza (1424-60), a Franciscan born in Bologna. It is a treatise on moral theology dealing with excommunication, usury, and restitution. These last two subjects are intimately related because someone guilty of usury was bound to the restitution of the usurious interest before he could be forgiven (the guilt was even passed on to his heirs if they inherited the money of the deceased). It condemns inquisitors who extort money from suspected heretics, and even discusses the best way to handle the proceeds of prostitution by nuns(!): spend the earnings on good works. (ST17631)*



**43 (INCUNABULA). CARACCIOLUS, ROBERTUS.** SERMONES DE TIMORE DIVINORUM JUDICIORUM. EPISTOLA AD JOHANNEM DE ARAGONIA. SERMO DE MORTE. (Nuremberg: Friedrich Creussner, 1479) 288 x 212 mm. (11 1/4 x 8 3/8"). [125] (of 126) leaves (lacking initial blank, final blank bound at front of text). Single column, 36 lines in gothic type. Modern period-style stiff vellum, raised bands, title hand-inked on spine, two strap closures (hinges expertly reinforced with old paper). Rubricated in red, hand-painted initials in red.

With frequent annotations in a neat contemporary hand, sometimes with manicules or a decorative design. Goff C 186; BMC II, 451; ISTC ic00186000. ♦Minor soiling to vellum, infrequent trivial stains or thumbing to the text, but A FINE COPY—very clean, bright, and fresh, with comfortable margins. \$8,500

*This is an extensively rubricated copy of a collected edition from the 1470s of sermons significant because they comprise the words of a living 15th century author. Robertus Caracciolus (1425-95) was the most celebrated preacher in Italy during the last four decades of his life. Called a "second Paul," the "new Paul," and the "prince of preachers," he was able to arouse his listeners to sometimes unseemly levels of emotion, and partly for that reason, he was a controversial figure among the Franciscans of his time, according to the Catholic Encyclopedia. First printed in 1473, the sermons here deal largely with the fear of divine justice as the consequence mankind must expect for disobeying God's laws. Caracciolus' effectiveness and popularity as a preacher can be explained partly by the clarity of his approach: he makes use of lists,*

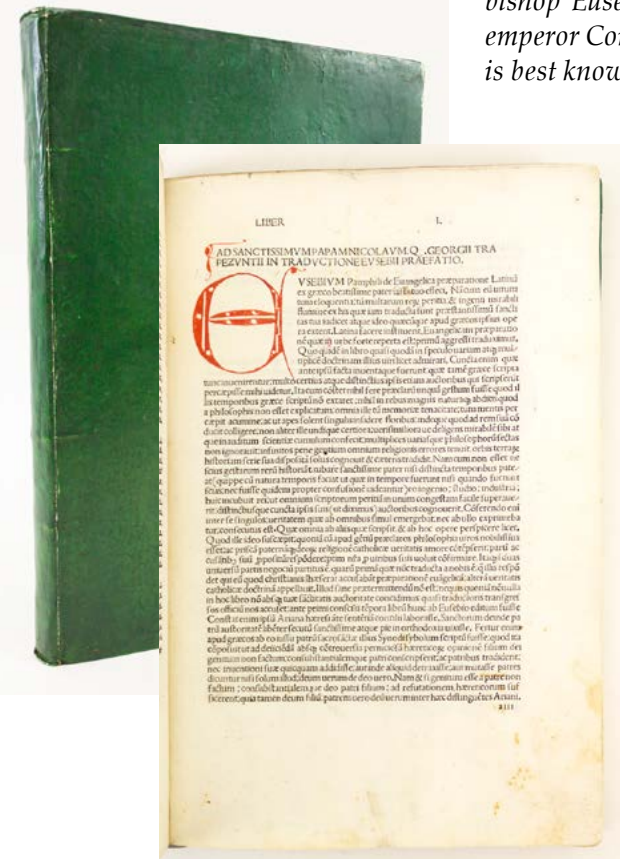
*naming, for example, three or four topics—sins, penalties, God's gifts—and then expanding on each one. He also employs the effective rhetorical device of repetition, using such phrases as "Fear God" numerous times in one section. It is easy to imagine other clerics studying his work as much for technique as for content—and the contemporary annotations here indicate extensive examination. Spending his entire career in Nuremberg, printer Friedrich Creussner appears to have issued books from 1472-99, but was most active between 1477-79. Our copy has pleasing hand-painted initials and rubrication, and the early scholar who made notes in the margins also occasionally indulged his artistic side with a decorative flourish. (ST16379-086)*

## The Fürstenberg Copy

**44 (INCUNABULA). EUSEBIUS CAESARIENSIS. DE EVANGELICA PRAEPARATIONE.** (Treviso: Michael Manzolus, 12 January 1480) 293 x 194 mm. (11 1/2 x 7 1/2"). [106] (of 108) leaves (lacking first and last blank). Single column, 45 lines plus headline in roman type. Translated by Georgius Trapezuntius; edited by Hieronymus Bononius. First Bononius Edition. 19th century green-painted stiff vellum, smooth spine. Rubricated in red throughout, three- to 10-line initials painted in red. Front pastedown with morocco bookplate of Hans Fürstenberg. Goff E-121; BMC VI, 888; ISTC ie00121000. ♦Extremities lightly rubbed, first leaf a little soiled and frayed, isolated minor marginal stains or foxing, short marginal tears, other trivial imperfections, but A FINE, FRESH COPY, the text clean, smooth, and bright, and the binding entirely solid and rather pleasing. \$9,500

*Described by the Catholic Encyclopedia as "a gigantic feat of erudition," Eusebius' "Preparation for the Gospels" is valued as a repository of information on paganism, preserving many extracts from classical authors that would otherwise be lost to us.* Often called the "Father of Church History," the famous

bishop Eusebius of Caesarea (ca. 260 - ca. 340) was a friend and adviser of the emperor Constantine and a prolific writer of history and scriptural commentary. He is best known for three works: his epitome of universal history (covering the period from apostolic times to 324), his "Historia Ecclesiastica" (the first history of the Christian church), and the present item, a collection of knowledge and quotations from classical writers intended to prepare the mind to receive the evidences of Christianity. Composed by Eusebius during the period of the Great Persecution just prior to the legalization of Christianity, the "Historia" addresses an audience of learned and pious readers hesitating to embrace Christianity, and it assures them that the truth is manifest in Scripture, while the pagan schools incessantly contradict one another. The first half of the work systematizes pagan religion and mythology as well as the doctrines of the philosophical schools and goes on to recognize the similarities of Platonic and Christian beliefs, arguing that Plato's view of the Demiurge was derivative and based on a knowledge of the Hebrew Pentateuch. First printed in 1470 by Nicolas Jenson, the present work was edited by Girolamo Bologni (Latinized Hieronymus Bononius) (1454-1517), a well-known jurist, poet, and humanist. According to BMC, our printer, Michael Mazolus, was active in Treviso between 1476-81, after which time he was mainly engaged as a publisher in Venice. Our copy comes from the collection of Hans (or Jean) Fürstenberg (1890-1982), a bibliophile of refined discrimination who assembled one of the great collections of the 20th century and whose books were noted for their outstanding condition. (ST16379-025)



**45 (INCUNABULA). HIERONYMUS. VITAE SANCTORUM PATRUM, SIVE VITAS PATRUM.** (Cologne: Conrad Winters de Homborch, ca. 1481-82) 305 x 215 mm. (12 x 8 1/2"). [158] leaves. Double column, 41 lines, gothic type. Early 20th century stiff vellum with yapp edges, smooth spine, black morocco label. Capitals struck in red, numerous one- and two-line initials and quite a few four- to five-line initials (some decorative) in red, several unusual capital "I" initials in the shape of scaly fish dangling on a hooked line, all between about one and three inches long. With several leather tabs protruding from fore edge for ease of reference; some contemporary manuscript signatures on the lower corners; final page with an ownership notation in red. Goff H-203; BMC I, 251; ISTC ih00203000. ♦Vellum very lightly soiled and with a slight tendency to splay, but the binding solid and convincingly antique. Contents with scattered marginal smudges and occasional small stains, a couple leaves with larger but very light stains in the text (not affecting legibility), one leaf with two noticeable repairs to the gutter (text unaffected), but overall in excellent condition, the text with ample margins and pleasing rubrication and with nothing approaching a serious defect. \$7,000





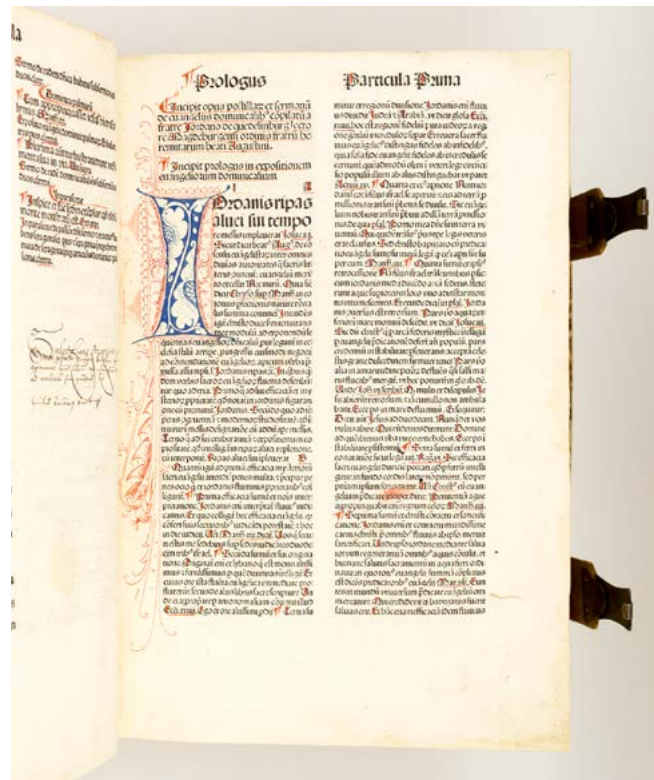
*In appealing condition and containing some unusual rubrication, this is a rare edition of St. Jerome's popular hagiography of the Desert Fathers, composed in the late fourth century A.D. and first printed in 1474. One of the four great Latin Doctors of the Church, Hieronymus, or Jerome (ca. 347-*

*420) spent two years as a hermit in the desert, an experience that perhaps led to his interest in the early Christian ascetics of Egypt. This work contains his lives of St. Paul the Hermit, Hilarion, and Malchus, as well as a history of Egyptian monks long attributed to Jerome, but in fact a translation of a Greek work done by his friend Rufinus. Although little is known about the printer Conrad Winters, Pollard tells us that he printed about 60 works between 1475 and 1482. According to Haebler, Winters might well have trained with Cologne proto-printer Ulrich Zell, because their typefaces are so similar. The present work contains no colophon and is listed as undated in some bibliographies, but Goff assigns this edition a date of about 1481-82, noting two earlier editions by the same printer dated 1480 and (most likely) 1479. The final page of our work contains a red ink ownership note in Latin dated 1483 on the day of St. Mark (i.e., April 25), indicating that it once belonged to a certain Theobald of St. Baudalino in Cologne. This work is extremely rare on the market. We were able to trace no sale records for this edition during the past century, and a total of only two auction results for the two earlier editions by this printer. (ST16379-033)*

## *The Very Rare First Printing of a Book Notable for its Bibliographical Usefulness*

**46 (INCUNABULA). JORDANUS DE QUEDLINBURG. POSTILLAE DE TEMPORE ET SERMONES.** (Strassburg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 1483) 340 x 230 mm. (13 1/2 x 9"). Part I: [233] (of 234) leaves (lacking final blank); Part II: [183] (of 184) leaves (lacking final blank). Double column, 53 lines plus headline in gothic type. FIRST EDITION. Early 20th century calf covering 15th century wooden boards (a few nail heads from early hardware detectable under the leather), raised bands, two brass clasps with leather straps, newer endpapers. Rubricated in red, one 15-line and one 10-line hand-painted blue and white maiblumen initials with elaborate red penwork, numerous four- to five-line initials in red or blue, some with additional decoration. With several 15th and 16th century ink owner inscriptions (one a complex monogram) to title and a2; a1 also with notes in red pencil; occasional contemporary ink marginalia. Goff J-477; BMC I, 131; ISTC ij00477000. ♦Spine evenly sunned, but the binding unworn. Three leaves (a1, BB1 and 2) with repairs to gutter margin and tipped in (text unaffected), half a dozen leaves with repairs to a fore-edge corner, a handful of leaves with faint dampstain, a dozen or so short worm trails (a couple affecting a line of text), other trivial imperfections, otherwise extremely fine internally—very clean, fresh, and bright. **\$9,500**

*This is the first appearance of the collection of sermons by an influential Medieval preacher that was for many years used to identify the workshop of the printer now accepted to be Georg Husner. Jordanus of Quedlinburg in Saxony (ca. 1300-80) was an Augustinian hermit who had studied at the order's seminaries at Bologna and Paris, graduating with the degree of "lector" and going on to teach at Erfurt and Magdeburg. His sermons and writings on spirituality were popular in the Middle Ages. The homilies here are organized for use on feast days and Sundays in winter (part I) and summer (part II). Known to have been a goldsmith who married a citizen's daughter in Strassburg in 1470, Husner signed just four of his books: one in 1473, two in 1476 and one in 1498. For reasons that have never been fully understood, books—like the present item—that are easily recognized as coming from his workshop do not contain his (or any other) name in their colophons. BMC notes, "there was enough anonymous printing done at Strassburg to keep several presses busy, and if Husner only signed three books at the*



beginning and one at the end of his career, he may, during a long period, have been active as a printer without signing any at all." There is an important grouping of Husner books that are very similar typographically, and the present title being the first of these led Proctor to designate these volumes as the work of the "Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)." Our first edition is very rarely seen for sale. (ST16379-098)

## A Contemporary Copy from the Biblioteca Casanatense

**47 (INCUNABULA). CHRYSOSTOMUS, JOHANNES. DE COMPUNCTIONE CORDIS. [with] DE REPARATIONE LAPSI; SERMO DE POENITENTIA; QUOD NEMO LAEDITUR NISI A SEMETIPSO; AURELIUS AUGUSTINUS. SERMO DE LECTIONE DIVINA; BERNARDUS CLARAVALLENSIS. SERMO DE OBSECRATIONE; DE SEPTEM MISERICORDIIS DEI.** ([Venice: Andreas Torresanus, de Asula, about 1495]) 215 x 155 mm. (8 1/2 x 6"). [58] leaves (A2-A6 mis-signed A1-A5). Single column, 35 lines in gothic type. Contemporary stiff vellum, smooth spine with later gilt lettering and heraldic stamp of Cardinal Girolamo Casanate (see below), and early paper label lettered in ink "sine anno" ["without year"], front turn-ins and pastedown with early inked library information. In a modern tan linen clamshell box. Capitals struck with yellow, paragraph marks in red or blue, eight six- to eight-line puzzle initials in red or blue. Title page with ink library stamp of Biblioteca Casanatense (1981 letter from the library confirming the volume was deaccessioned as a duplicate in the last half of the 18th century laid in at front). With occasional neat marginalia in an early hand. Goff J-281 (formerly J-280); BMC V, 314; ISTC ij00281000.

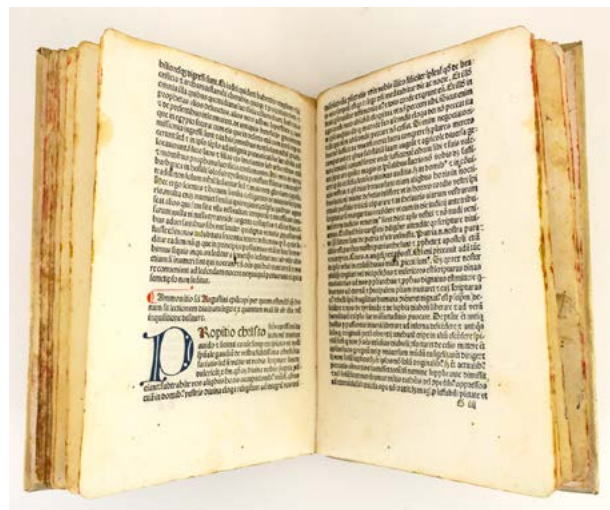


◆Vellum with mild soiling and little rumpling to edges, lower corners slightly bumped, half a dozen tiny wormholes, front turn-ins lifted, but the unsophisticated binding solid and very pleasing. Final leaf somewhat soiled, final quire sprinkled with wormholes, some affecting a letter or two, minor thumbing and isolated small stains, but an excellent, fresh copy internally. \$8,500

This is an attractively printed collection of writings and sermons on repentance by three saints, in its contemporary binding and with distinguished provenance. One of the most important Church Fathers, St.

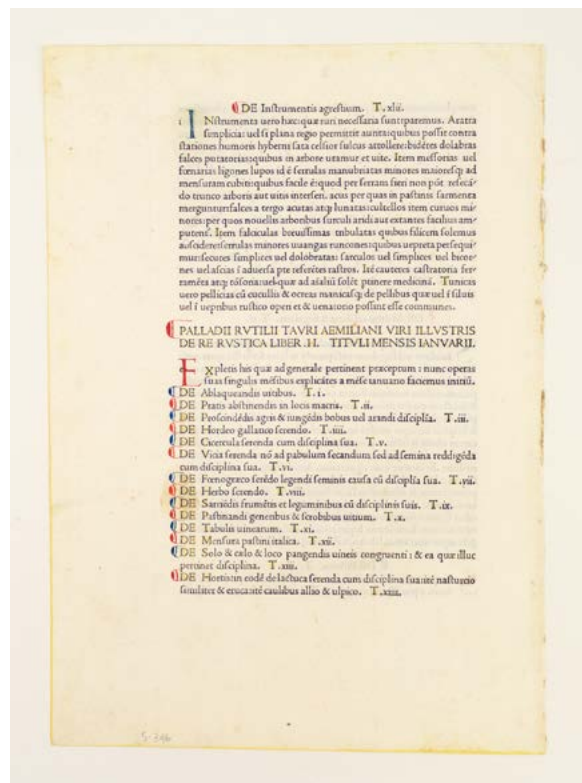


John Chrysostom was the Archbishop of Constantinople and the most celebrated orator of the early Christian period (Chrysostomus means “golden-mouthed”). He was a voluminous writer of sermons and homilies, often illustrating his points, not by using abstruse allegorical interpretations, but by referring to the things of contemporary daily life. As a result of this approach, his works continue to be of interest to modern scholars for reasons as much anthropological as theological. Born in Antioch, Chrysostomus (ca. 347-407) was educated by the pagan orator Libanius but embraced Christianity and entered the priesthood. His “On the Compunction of the Heart” and “Repairing Lapses” first appeared in print in 1483. There were just two early Christian writers whose extant output exceeds that of Chrysostom: Origen and St. Augustine of Hippo (354-430), author of another tract here, a sermon on “lectio divina,” the spiritual practice of reading and meditating on Scripture. The final sermons in our volume are by St. Bernard of Clairvaux (1090-1153), on supplication for forgiveness and the mercy of God. This is the first separate printing of these sermons by Augustine and Bernard; another edition of these three works was printed in Paris in 1497. A former student of the great Nicolaus Jenson, Andreas de Torresanus de Asula (1451-1529) inherited some of the master’s types following his death in 1480. Torresanus’ daughter married fellow printer Aldus Manutius in 1500, and Andreas took over operation of the Aldine Press after his son-in-law’s death in 1515. Our copy was once part of the collection in the Biblioteca Casanatense, established by the Dominican Order in Rome in 1700 with the bequest of 25,000 volumes from the personal library of Cardinal Girolamo Casanate, along with the substantial endowment of 80,000 scudi for maintenance and further acquisitions. Trained as a lawyer, Casanate (1620-1700) had capped a distinguished career in the Church by serving as Librarian of the Vatican. A significant resource for theological works, “the Casanatense collection . . . became one of the most active and important libraries in Italy in the 18th century,” according to CERL. The lack of a deaccession stamp in the work spurred the former owner to write to the Biblioteca Casanatense in 1981, to make sure the present volume was lawfully removed from the collection. The librarian replied that the book had been removed as duplicate work sometime between 1768 and 1802. This work is uncommon in the marketplace: RBH and ABPC find just two complete copies of this edition at auction in the past 40 years. (ST16379-106)

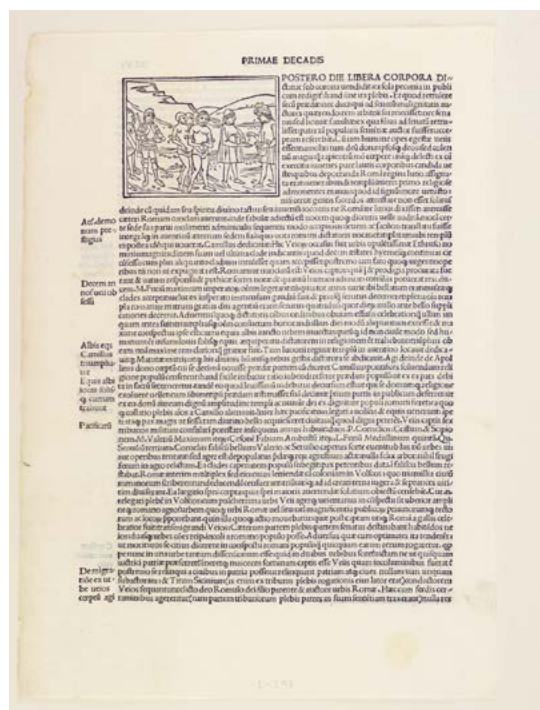
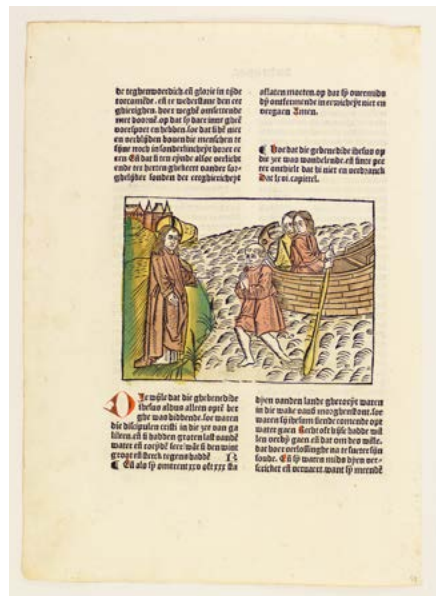


## From the Second—and First Scientific—Book Printed in Roman Type

**48 (INCUNABULAR LEAF). CATO, MARCUS PORCIUS [and others]. SCRIPTORES REI RUSTICAE.** (Venice: Nicolaus Jenson, 1472) 323 x 237 mm. (12 3/4 x 9"). Single column, 40 lines in Jenson’s lovely roman type. EDITIO PRINCEPS. Attractively matted. Capitals struck with yellow, paragraph marks and two-line initials in red or blue. Lowry, Jenson, p. 68; Goff S-346; BMC V, 173; ISTC is00346000. ♦ A couple of tiny, faint marginal spots, one small wormhole touching a couple of letters, but A VERY FINE LEAF—clean, fresh, and bright, with generous margins—from a collection of classical writings on agronomy that was the second book printed in roman type, the first scientific work printed in roman type, and “the most important classical first edition that Jenson produced.” (Lowry) **\$1,750** (ST16379-186)



**49 (INCUNABULAR LEAF WITH WOODCUT). LUDOLPHUS DE SAXONIA. DAT BOECK VANDEN LEVEN ONS HEREN JHESU CRISTI.** (Antwerp: Claes Leeu, 1488) 246 x 180 mm. (9 3/4 x 7"). Double column, 40 lines of text, gothic type. Attractively matted. Capitals struck and some underlining with red, one three-line initial in blue, paragraph marks in red or blue, and one side of the leaf WITH A FINE LARGE HAND-COLORED WOODCUT DEPICTING PETER ATTEMPTING TO WALK ON WATER (the woodcut measuring approximately 95 x 129 mm.). Goff L-355; BMC IX, 198; ISTC il00355000. ♦ A VERY FINE SPECIMEN, clean, fresh, and bright with careful contemporary coloring, from a very scarce illustrated edition of the life of Christ. **\$850 (ST16379-162)**



**50 (INCUNABULAR LEAF WITH WOODCUT). LIVIUS, TITUS. HISTORIAE ROMANAE DECADES.** (Venice: Philippus Pincius, for Lucantonio Giunta, 3 November 1495) 305 x 215 mm. (12 x 8 1/2"). Single column, 60 lines plus headline and shoulder notes in roman type. Attractively matted. WITH A WOODCUT (50 x 70 mm.) ILLUSTRATING THE STORY OF THE CONSUL CAPITOLINUS PAYING A MAN'S DEBT TO PREVENT THE DEBTOR'S BEING SOLD INTO SLAVERY. Goff L-247; BMC V, 496; ISTC il00247000 ♦ Trivial wrinkling, two faint marginal smudges, but a fine leaf, clean, fresh, and bright. **\$375 (ST16379-180)**



**51 (INCUNABULAR LEAF WITH WOODCUT). HIERONYMUS. EPISTOLAE (in Italian).** (Ferrara: Laurentius de Rubeis, de Valentia, 1497) 301 x 216 mm. (11 7/8 x 8 1/2"). Double column, 48 lines and headline in roman type. Attractively matted. Paragraph marks hand-inked in red, three six-line white-vine woodcut initials and THREE COLUMN-WIDTH (50 x 75 mm.) WOODCUT SCENES SHOWING NUNS GATHERING FOR MORNING PRAYER, LISTENING TO A SERMON, AND KNEELING BEFORE A CRUCIFIX. Two thin remnants of mounting tape to one edge. Goff H-178; BMC VI, 614; ISTC ih00178000. ♦ A little wrinkling to head and tail edge, but A FINE LEAF, clean fresh, and bright. **\$500 (ST16379-165)**





**52 (INCUNABULAR LEAF - ENGLAND). VORAGINE, JACOBUS DE. THE GOLDEN LEGEND. TEXT FROM "THE ASSUMCYON OF OUR LADY" (Folio CCxxi).** (Westminster: Wynkyn de Worde, 8 January 1498) 290 x 206 mm. (11 1/4 x 8 1/8"). Double column, 47 lines in black letter type. Translated from the Latin by William Caxton. Attractively matted. Traces of mounting tape along one edge. A few words of marginalia in an early hand; the words "Vos, sub JEHOVA" written at tail edge. Goff J-151; BMC XI, 220; STC 24876; ISTC ij00151000. ♦Faint crease to one corner, tiny wormhole to another, but A FINE, FRESH SPECIMEN of an English incunable, printed by Caxton's successor. **\$1,000**

We will also have a selection of incunbular leaves available at the fair, some with hand-colored woodcuts. [Click here to view.](#) (ST16379-194)

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



**53 (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 ENDEAVES,

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)

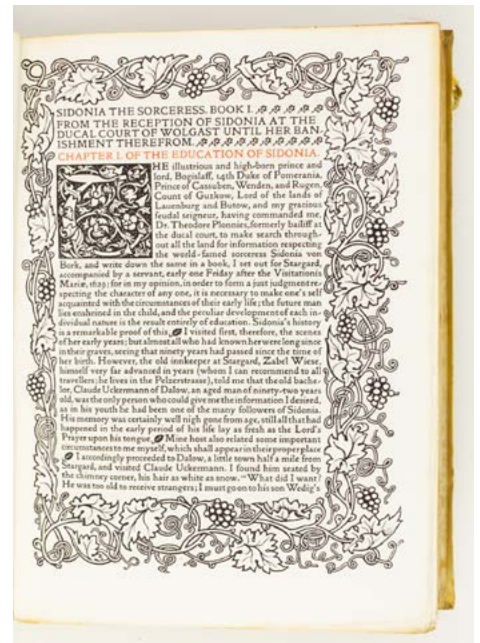
## *An Especially Clean Kelmscott Book Featuring Beheading, Immolation, Supernatural Fiction, and the Stinging Rejection of Aubrey Beardsley*



**54 (KELMSCOTT PRESS). MEINHOLD, WILLIAM. SIDONIA THE SORCERESS.** (Hammersmith: Kelmscott Press, 1893) 290 x 210 mm. (11 1/4 x 8 1/4"). xiv, 455, [1] pp. Translated by Francesca Speranza, Lady Wilde. ONE OF 300 COPIES on paper (and 10 copies on vellum). Original limp vellum and six silk ties (one torn, with remnant laid in), yapp edges, flat spine with gilt titling. Woodcut decorations, including one full border and two three-quarter borders, many decorative six- and 10-line initials, printer's device on colophon page. Printed in red and black in Golden type. Front pastedown with the engraved bookplate of Francis Edwin Murray; front free endpaper with Kelmscott description of this work from their catalogue tipped on. Peterson A-19; Sparling 19; Tomkinson, p. 112. ♦ Tail of spine lightly bumped and with small, faint smudge, faint variations in the grain of the vellum, other trivial imperfections, but (except for the one torn tie) A VERY FINE COPY, clean, fresh, and bright internally, and with only minimal signs of use. \$6,500

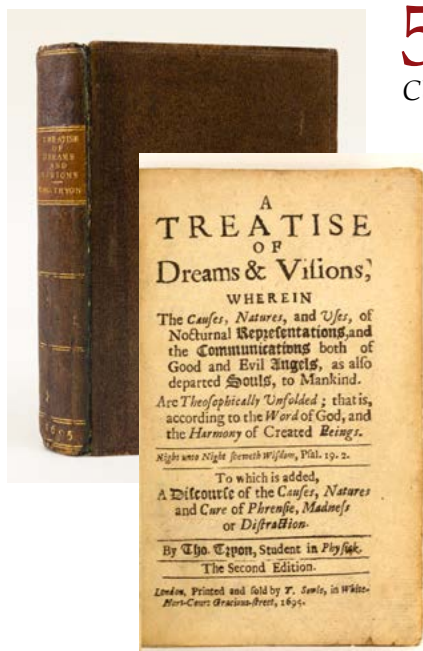
*This is a very attractive copy of the Kelmscott edition of one of the best-known witch stories of the 19th century.* Written by the Pomeranian priest and author Johannes Wilhelm

Meinhold (1797-1851), the work tells of Sidonia von Bork, Lady Canoness of Pomerania, who was executed on the public scaffold in Stettin in 1620, after having been convicted of causing sterility in many notable families and of causing the early death of a member of the kingdom's reigning house. Despite the objections and entreaties of foreign and domestic ruling families, the only clemency shown to Sidonia was to behead her before burning her at the stake. In his account, Meinhold transforms the historical details into an engaging supernatural fiction. With this peculiar subject matter in mind, Morris originally approached Aubrey Beardsley to do illustrations for "Sidonia," but later flatly rejected Beardsley's work, making some disparaging comments as well. This stinging rejection may have spurred Beardsley to greater achievement in his next project, the famous illustrations for Dent's edition of "Le Mort D'Arthur," a work that effectively launched Beardsley's career. Our copy belonged to bookseller, publisher, and poet Francis Edwin Murray (1854-1932). More and more often, Kelmscott titles—in particular the larger volumes like this one—tend to be found with soiled vellum and yellowed pages; this copy is bright and clean inside and out. (ST17554)





*A Very Rare Copy of an Early Attempt to Explain the Causes of Psychosis,  
And an Early Outcry against the Treatment of the Mentally Disturbed*

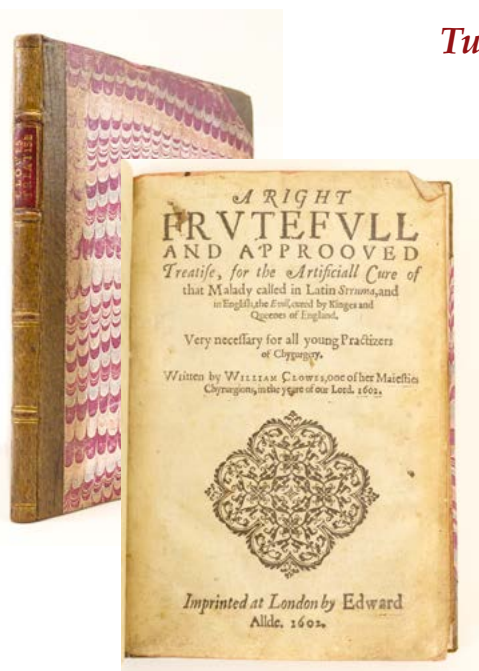


**55 (MADNESS). TRYON, THOMAS.** A TREATISE OF DREAMS & VISIONS . . . TO WHICH IS ADDED, A DISCOURSE OF THE CAUSES, NATURES AND CURE OF PHRENSIE, MADNESS OR DISTRACTION. (London: Printed and sold by T. Sowle, in White-Hart-Court Gracious-street, 1695) 147 x 93 mm. (5 3/4 x 3 5/8"). 8 p.l. (first blank), 299, [1] pp., [2] leaves (ads). Second Edition. 18th century sprinkled sheep, smooth spine divided into panels by gilt rules, red morocco label (repairs to joints and backstrip). Occasional early underlinings in red. Durling 11991 (1st ed.); Wing T-3198; ESTC R204413. ♦Shallow chip to head of spine, negligible loss of leather at tail of rear joint, extremities lightly rubbed, leaves trimmed a little close at head (but never touching text) and with faint browning to edges and other trivial imperfections (an occasional corner crease, a minor marginal smudge, a small rust spot), but a fine copy internally nevertheless, the text clean and fresh, and in a sound early binding that is not at all displeasing. \$5,500

*First printed in 1689, this is a rare early attempt to explain the causes of psychosis, and a pioneering critique of the treatment of the mentally disturbed.*

Tryon (1634-1703) here examines "the causes, natures, and uses of nocturnal representations, and the communications both of good and evil angels, as also departed souls, to mankind," this all being "theosophically unfolded, that is, according to

the word of God, and the harmony of created beings." To this, Tryon has added a "discourse of the causes, natures, and cure of phrensie, madness, or distraction." The author began studying astrology and mysticism as an apprentice hatter, being particularly influenced by the works of Jacob Boehme; he became a vegetarian, a pacifist, and an advocate of silent meditation and self-denial, and he wrote books on diet and health, mystical philosophy, education, slavery, and how to live on a small income. An outgrowth of his study of mysticism, the present work on dreams has a substantial section on madness, which Tryon includes because he claims that madness resembles a dream—more specifically, madness is like a dream experienced by a person while awake. He says that the cause of most madness is the indulgence in violent passions, which destroys the inward senses of the soul so it can no longer keep its balance. He is especially critical of contemporary cruelties to those suffering from this disturbance of mind, such as the practice of exhibiting the inmates of the insane asylum Bedlam to public view as a kind of freak show. All editions of the work are rare: RBH lists just one copy of this edition (in 1950), and of the 1689 edition, only one copy (lacking initial leaf and with serious condition issues) has appeared at auction in the past half century. (ST16439)



*Tubercular Swelling Vanquished by the Queen's Touch*

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

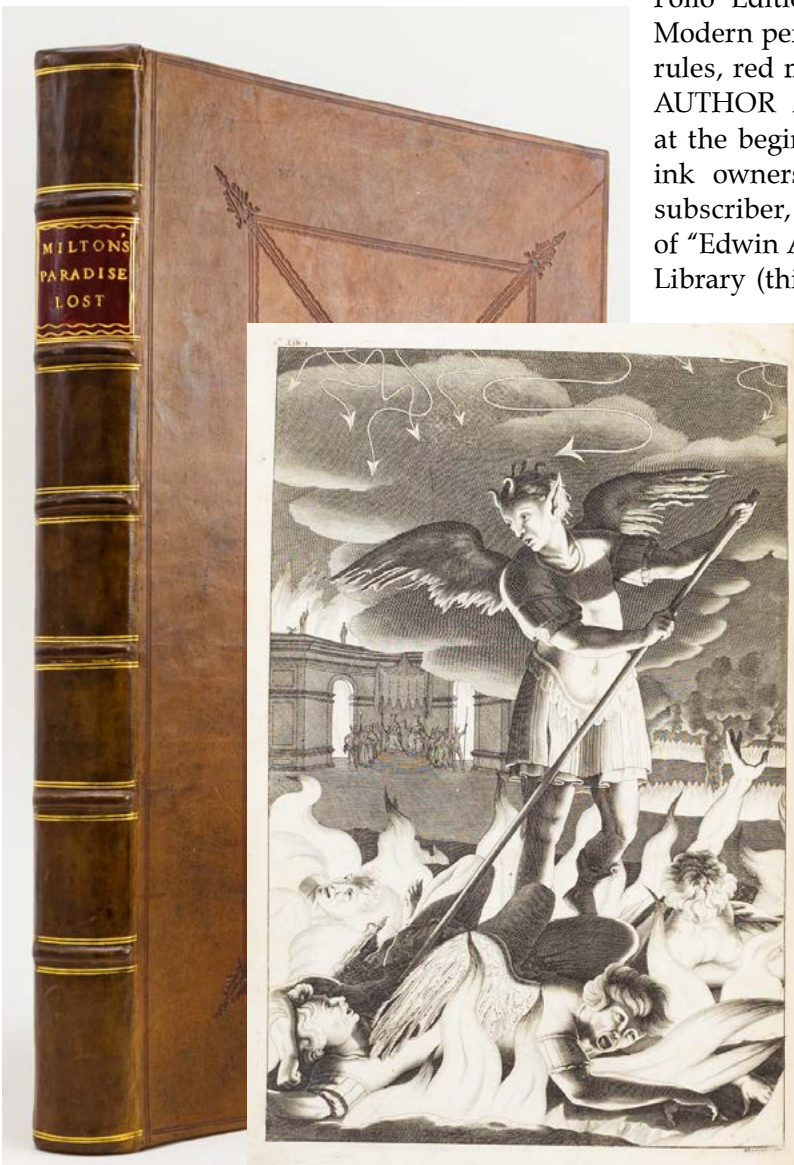
*The last, and the rarest, work by an outstanding Elizabethan surgeon, this short treatise discusses possible cures for the disease now known as scrofula (a tubercular infection of the neck's lymph nodes). A distinguished naval surgeon and author of two earlier influential works (on syphilis and gunshot wounds), Clowes (1543/4-1604) begins here by offering three "Intentions Phisicall," or internal remedies: adjustments to diet, pills for purging, or powders and syrups. He moves on to six "Intentions Chyrurgical," or direct treatment of the neck swellings, beginning with plasters to be applied, and moving on to lancing or outright extraction of the tumors. Finally, he offers "a most miraculous Cure"—the touch of Queen Elizabeth—and recounts the tale of a Dutchman who was cured after Her Majesty laid hands on his lesions. Unusually for his time, and for a man who was able to write in Latin, Clowes chose to compose all of his books in English. He wrote for the edification of young surgeons just setting out in the profession, and as DNB observes, he "believed that surgery was too exclusive, concealing its mystery in the Latin in which most of the literature was written and which few could read. Clowes's importance perhaps lies in his vigorous attempts to impose higher professional standards and open up the profession to a broader spectrum of the public by the use of plain English." This is quite a rare work: a search of ABPC and RBH locates just one other copy at auction, selling for more than \$2,000 in 1966. (ST15635)*

### ***A Very Tall Subscriber's Copy Of the First Illustrated Edition of "Paradise Lost," Later Owned by a Scholar who Helped Rescue Milton from the Charge of Plagiarism***

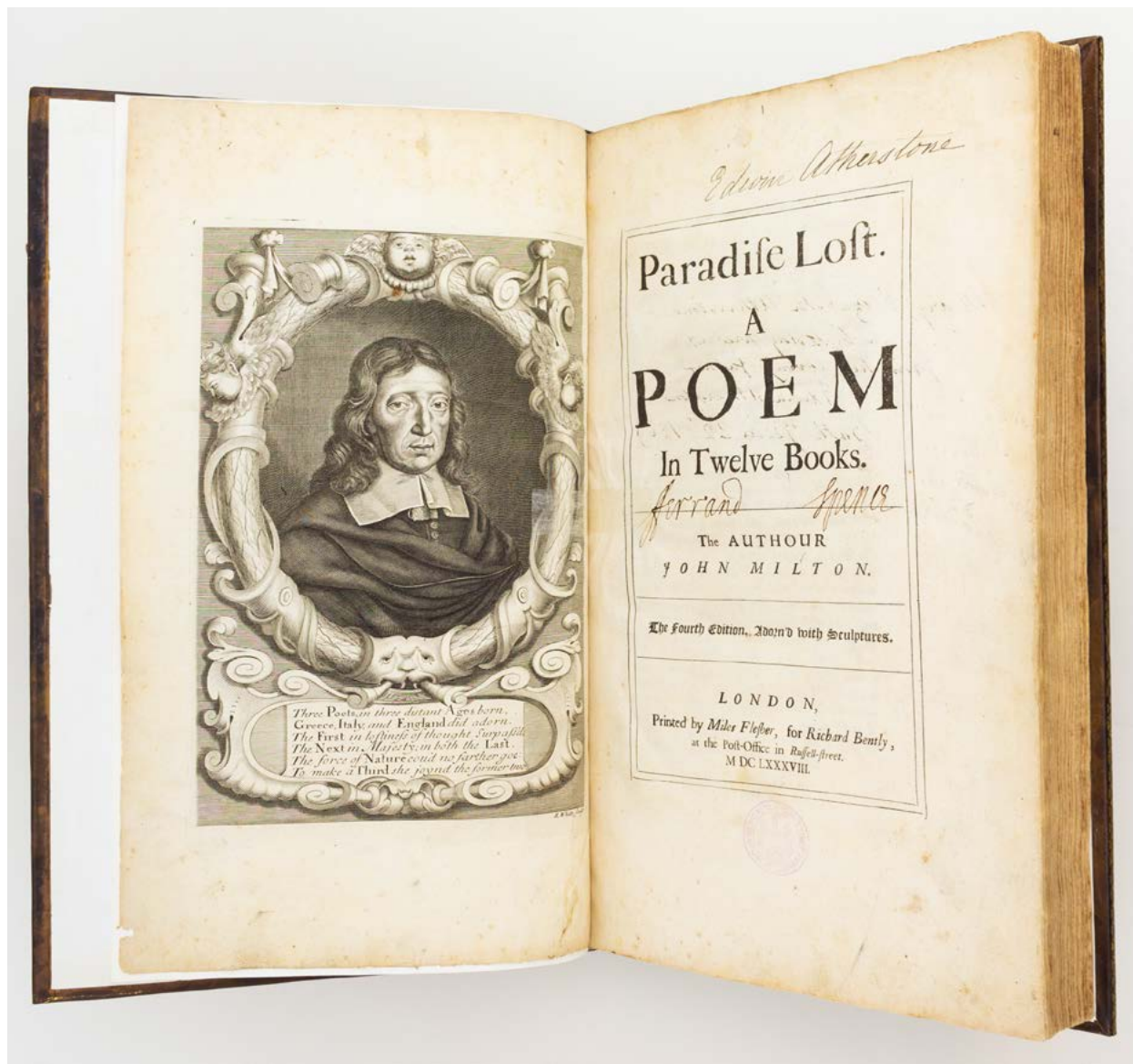
**57** **MILTON, JOHN.** PARADISE LOST. A POEM IN TWELVE BOOKS. [and] PARADISE REGAINED. [and] SAMSON AGONISTES. (London: Miles Flesher for Richard Bently [sic], 1688) 398 x 235 mm. (15 3/4 x 9 3/8"). 2 p.l., 343, [1] pp., [3] leaves (list of subscribers); 1 p.l. (title), 66 pp.; 3 p.l., 57 pp. Fourth Edition, First Folio Edition, First Illustrated Edition; a Subscriber's copy. Modern period-style panelled calf, raised bands flanked by gilt rules, red morocco label. FRONTISPIECE PORTRAIT OF THE AUTHOR AND 12 STRIKING ENGRAVINGS, each placed at the beginning of a book of "Paradise Lost." Title page with ink ownership signature of "Ferrand Spence" (an original subscriber, named in the subscriber's list), later ink signature of "Edwin Atherstone," ink stamp of Newcastle-on-Tyne Public Library (this also appearing occasionally in the fore margins);

verso of title page with ink inscription: "Mary Elizabeth Atherstone / a birthday present / from her loving father / Edwin Atherstone / Bath. June 22nd 1869"; Plate XII with ink bibliographical note in tail margin dated 2 November 1782. Coleridge 93b and 170; Shawcross 347 and 348; Hofer 16; "Wither to Prior" 607; Pforzheimer 720 and 721; Wing M-2147, M-2154, and M-2177; ESTC R15589, R2091, and R234120; Lowndes II, 1558. ♦Portrait and title with neat repairs to short internal tear at gutter, two plates with minor repairs to fore edge (not affecting images), first work with occasional (mostly marginal) small stains or rust spots, final quire of last work a little foxed, otherwise in very fine condition, internally clean and fresh with vast margins, in an unworn sympathetic binding. **\$17,500**

*This is an exceptionally tall copy—an inch taller than the Pforzheimer copy—of the first folio appearance of "Paradise Lost," adorned with memorable engravings. After the third printing of "Paradise Lost," Milton's widow parted with all further claims to the work for £8. The publication*







bargains continued when the printer Simmons then transferred all his rights to the poem in 1681 to Brabazon Aylmer for £25, and Aylmer subsequently sold half interests to Jacob Tonson and Richard Bentley, who together produced our sumptuous fourth printing of 1688, the first edition to appear in folio format and the first with illustrations. Most of the plates here were designed by a major artist, John Baptist Medina (1659-1710), a painter of Spanish origin who made his career in England and Scotland and was knighted for his talents. Medina, who was deeply influenced by the works of Rubens, did portraits, landscapes, and historical paintings, and the present illustrations are composed with sophistication and artistry on multiple levels. All but two of the 13 plates here are engraved by Michael Burghers (one of the edition's subscribers), a Dutch-born artist who worked mainly in Oxford. Hodnett says in his "Five Centuries of Book Illustration" that the 1688 Tonson Milton is "the earliest serious effort to illustrate an important work of English poetry," and in his work on Francis Barlow, he says our book is "the only major English literary work with important engraved illustrations in the 17th century." John Harthan, in "The Illustrated Book," says that the plate facing the opening of the text is "one of the most forceful of English 17th century illustrations." According to Harthan, Susanna Boorsch in her study of the 1688 "Paradise Lost" argues persuasively that the four unsigned plates may have been the work of Dr. Henry Aldrich, Dean of Christ Church, Oxford. In our copy, a bibliographical note in the tail margin of Plate XII confirms that: "This plate was executed from a design of Dr. Aldrick, Dean of Christchurch Oxford. This Doctor Warton tol[e] [sic] me at Winchester Nov. 1. 1782. & that he had this information from Havre, Canon of Windsor. Nov. 2. 82. J. Bowle." It seems likely that our informant was literary editor John Bowle (1725-88), who according to DNB was recognized by Rev. John Douglas in "Milton Vindicated from the Charge of Plagiarism" for being "the 'Original Detector' of the spurious evidence adduced by William Lauder." (Lauder had claimed in 1753 that Milton had plagiarized parts of "Paradise Lost" from no fewer than 97 authors, an absurd charge that was resolutely debunked.) The first folio Milton was important in other ways, too: it was one of the first English books to be financed through subscription, bearing the names of more than 500 subscribers,

including Dryden and Sir Paul Rycout. Our copy originally belonged to subscriber Ferrand Spence, who worked as a translator and editor. This strikingly illustrated—and consequently popular—folio printing went a long way toward helping to establish the reputation of Milton, whose “Paradise Lost” was relatively unknown when Tonson issued his edition and whose poem then appeared in more than 100 editions during the 18th century (more than twice the number of editions of Shakespeare’s plays). “Wither to Prior” notes that Tonson “seems to have considered this publication his crowning effort, for in his portrait, painted by Kneller, he holds the book conspicuously in his hand.” The 1688 “Paradise Lost” often appears in the marketplace by itself, but the present volume also contains “Paradise Regain’d” and “Samson Agonistes,” both dated 1688. (Lhi21115)

**58 (NONESUCH PRESS). HOMER. THE ILIAD [and] THE ODYSSEY.** ([London]: Nonesuch Press, 1931) 272 x 155 mm. (10 3/4 x 6"). **Two volumes.** With the translation by Alexander Pope. No. 878 OF 1,450 (“Iliad”) and No. 678 OF 1,300 (“Odyssey”) COPIES. Quite appealing original russet Niger morocco, spines with raised bands and gilt titling, marbled endpapers, top edge gilt, others untrimmed. In the original marbled paper slipcases. With ornaments by Rudolf Koch and Fritz Kredel. Text in Greek and English on facing pages. Title in black and red. “Iliad” with the tipped-in note from publisher Francis Meynell, “On first looking into Pope’s Homer” (instructions for cutting open the pages properly). Dreyfus 72, 78. ♦ A touch of soiling to leather, spine just a bit wrinkled, but A VERY FINE SET, clean, fresh, and bright internally in bindings with few signs of wear and with spines that do not show the almost inevitable contrast that comes with variable fading. **\$3,250**



One of the highlights of the Nonesuch Press, these two volumes were handsomely printed by Enschedé en Zonen in the Greek “Antigone” type of Jan van Krimpen, with English in monotype “Cochin.” The English text is from the 1715 Pope translation, which Richard Garnett noted, “remain[ed] the national version” more than two centuries later: “Pope’s ‘Iliad’ . . . neither should, nor can, sink into oblivion; it will always live as a great example of the energy and resource of the English language.” The Nonesuch Press was founded in 1923 by typographer and book designer Francis Meynell (1891-1975) with the help of his friend David Garnett and his future wife, Vera Mendel. Meynell designed his books on a small Albion hand press, but had them printed commercially in order to keep the price of well-designed books made of quality materials within the means of readers and collectors who could not afford most private press editions. Meynell’s focus on printing books to be read, rather than just collected, is evident in the inlaid note “On first looking into Pope’s Homer” (the title a tongue-in-cheek reference to the Keats poem “On First Looking into Chapman’s Homer”). Meynell explains, “A virtue of the method of binding used for this edition . . . is that the pages will lie comfortably flat when the book is open, if it is used properly when new,” i.e., according to the instructions he gives. This item is now very frequently found noticeably discolored, with the shades of the spine leather rather different, and with the slipcases in a dilapidated state—making our especially well-preserved set a very fortunate find. (ST17616d)



## *A Very Appealing Copy of the First Octavo Edition of Redouté's "Portraits" of Roses*



**59** REDOUTÉ, PIERRE-JOSEPH and CLAUDE ANTOINE THORY. *LES ROSES*. (Paris: C. L. F. Panckoucke, 1824[26]) 253 x 163 mm. (10 x 6 1/2"). 2 p.l., [195] leaves of descriptions, [2] leaves (prospectus). **Three volumes in one.** First Octavo Edition. A Large Paper Copy. Contemporary red straight-grain half morocco over brown marbled boards, raised bands, spine compartments richly gilt with acanthus leaves and floral tools, gilt titling, marbled endpapers. 160 BEAUTIFUL PLATES OF ROSES PRINTED AND HAND-FINISHED IN COLOR, as called for. Catalogue Redoutéana 40; Dunthorne 233; Nissen BBI 1599; Sitwell, "Great Flower Books," p. 128. ♦ Slight wear to joints, extremities somewhat rubbed, but the binding sturdy and pleasing. Intermittent minor foxing to text leaves, a couple of plates with small brown spots (away from image), but AN EXCELLENT COPY of an edition difficult to find this well preserved, the text generally clean and fresh with generous margins, and THE PLATES EXTREMELY CLEAN and virtually free from foxing. **\$19,500**

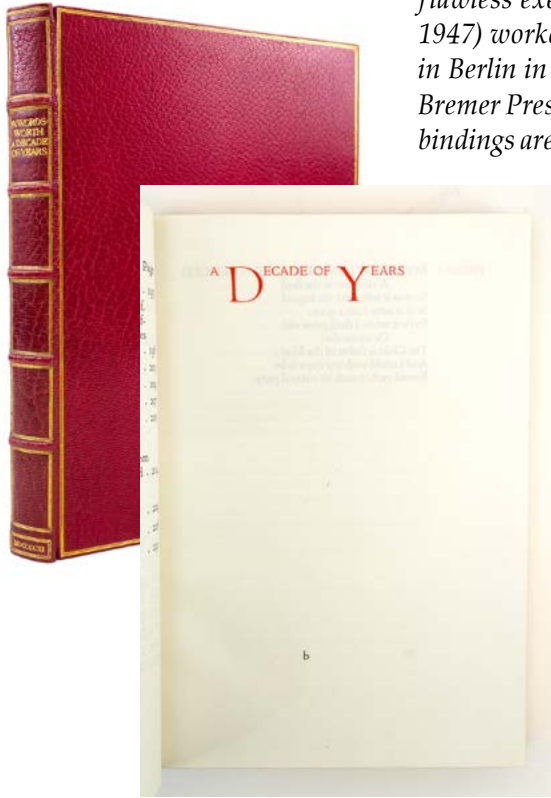
*Bound from the original 40 livraisons issued over two years, this is an especially attractive Large Paper Copy of the first octavo version of Redouté's masterwork, prompted by the success of the folio edition issued in 1817. The text here has been revised and expanded to include much more information about cultivating roses, and the plates were expertly reduced in*

*size, printed in colors, and hand-finished under the watchful eye of Redouté himself. The Belgian painter and botanist Pierre-Joseph Redouté (1759-1840) was known as the "Raphael of flowers." His talent was such that he weathered the turbulent political times and served as court painter to Marie Antoinette and to both of Napoleon's empresses, Josephine and Marie-Louise. Nissen says that Redouté's color plates, "light, clear and beautiful, [are] very representative of the Napoleonic Empire." The artist painted many botanical specimens, but it was with roses that he excelled, creating what some have called "portraits" of the blossoms. The delicate delineation and careful coloring give the roses here an extremely realistic, almost three-dimensional, quality; they might have been snipped from Josephine's garden, still sprinkled with dew, mere moments ago. While obviously admired primarily for the beauty of its plates, the book, says Stafleu, is important "as a record of botanical knowledge of the genus Rosa" that should "not be underestimated." Complete copies of the folio edition now sell in the mid- to high six figures; our octavo edition is an appealing alternative, and this copy is particularly attractive. (ST16138)*

### *A Small Limitation Doves Press Book with Everything: Thiersch Binding, Gorgeous Condition, Distinguished Provenance*

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

*This is an excellent example of the fine printing produced by T. J. Cobden-Sanderson and Emery Walker at the Doves Press and the fine work done by Frieda Thiersch, the German binder who had trained with the former head of the Doves Bindery, Charles McLeish. That master artisan wrote of his pupil, "Miss Thiersch became the most skillful pupil we ever had and we considered her, at the time of leaving us [in 1912], equal to any professional." Thiersch has clearly drawn on her studies with McLeish for the design of this binding, which brings to mind the simple elegance of Doves bindings, as well as for the*



flawless execution. Upon completing her apprenticeship with McLeish, Thiersch (1889-1947) worked for Leipzig art bookbinder Carl Sonntag before opening her first workshop in Berlin in 1913. Soon thereafter, she became the principal binder for Willy Wiegand's Bremer Presse, while continuing to create bindings for discriminating collectors. Thiersch bindings are of two sorts: those she bound with her own hands bear her full name, whereas books bound by her workers under her supervision were signed with her initials instead. When financial difficulties forced Wiegand to close the Bremer Presse in 1934, Thiersch's business was hard hit, and she was forced to turn to a sinister new source of employment. The emerging Nazi party was attracted to Thiersch's work by her international reputation, and she soon became the binder of choice for the party and for Hitler himself, creating document folders, guest books, photo albums, and so on. The present Doves publication is highly sought after both because of its limited press run and its content, which Cobden-Sanderson greatly admired for its "cosmic" quality. Tidcombe tells us that in the present anthology, the publisher "selected the poems to build one great poem, as Wordsworth himself had intended." As Cobden-Sanderson says, the verses begin and end with Nature, being linked together "in one chain of emotion, rising and falling, expanding and contracting, as is the manner of emotion itself." Perceiving in Wordsworth's works a recourse from the violence of the world, Cobden-Sanderson sent a copy of this book to his old friend Bertrand Russell, who had been imprisoned for his pacifist pronouncements during the Great War. It is not surprising that this beautiful specimen of the book arts has distinguished provenance: it was previously owned by Ernst Kyriss (1881-1974), an eminent scholar of

bookbinding history whose four-volume work on early German book stamps is a classic in the field. He was also a collector of books in special bindings from all periods, and he had a great fondness for press books, especially those printed on vellum. It is not unreasonable to suppose that Kyriss commissioned this binding from Thiersch. (ST16972)

### *A Very Fine Copy, with Lovely Coloring, of "the Most Beautiful German Plant Book"*

**61** TREW, CHRISTOPH JACOB and BENEDICT CHRISTIAN VOGEL. GEORG DIONYSIUS EHRET, **Illustrator.** PLANTAE SELECTAE. ([Nuremberg]: s.n., 1750-73) 533 x 357 mm. (21 x 14 1/4"). 2 p.l., 56, [2] pp. **Lacking engraved general title.** FIRST EDITION. Contemporary marbled calf, rebaked and recorned in period style, raised bands, spine gilt in compartments with pomegranate sprig centerpiece surrounded by small tools, acanthus leaf cornerpieces, brown morocco label, gilt turn-ins, marbled endpapers, all edges gilt. With three mezzotint portraits of Trew, G. D. Ehret and J. J. Haid, 10 engraved section titles heightened in red and gold, part numbers handwritten in ink, and 100 BEAUTIFUL HAND-COLORED ENGRAVED PLATES by Johann Jacob Haid and Johann Elias Haid after Georg Dionysius Ehret, each with the first word of the caption heightened in gold. Front pastedown with engraved armorial bookplate of Joseph Strutt. Dunthorne 309; Sitwell, "Great Flower Books," p. 78; Hunt 539; Nissen BBI 1997; Pritzel 9499. ♦ Some abrasions to front board, a half dozen plates with minor marginal spots or smudges, other trivial defects, but AN EXTREMELY FINE COPY, clean, fresh, and bright internally with lovely coloring, and in an attractively restored binding. **\$75,000**

*This is an especially pleasing copy of a work Nissen calls "the most beautiful German plant-book," noting "even among foreign works there are few which could compete with it." Linnaeus wrote to Trew (in Latin), "The miracles of our century in the natural sciences are your work of Ehret's plants, Edwards' work on birds and Roesel's of insects, nothing to equal them was seen in the past or will be in the future." The 100 magnificent plates are the work of G. D. Ehret (see previous item). A physician by training and a botanist by avocation, Trew (1695-1769) was a wealthy and influential man who had served as the personal physician to the Emperor, as an Imperial Counselor, and as the dean of the medical school in his home city of Nuremberg. As a patron of botanical and medical artists, he was the German equivalent of England's Sir Hans Sloane. He commissioned from Ehret an unlimited number of large-scale paintings of rare flora. By 1742, Trew had accumulated enough of Ehret's work to consider producing an illustrated botanical. In that year he wrote to Karlsruhe court gardener Christian Thran, "Every year I receive some beautifully painted exotic plants [by Ehret] and have already more than one hundred*





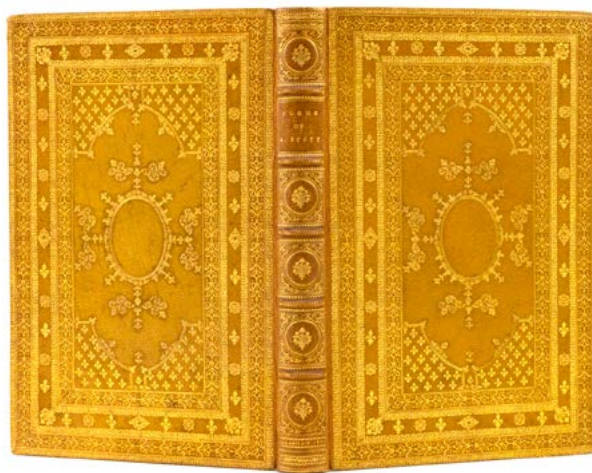
of them, which with other pieces executed by other artists, should later on . . . constitute an appendicem to Weinmann's publication [*Phytanthoza Iconographia*]" (see item #30, below). He engaged Augsburg artist Johann Jacob Haid in 1748 to produce engravings from Ehret's drawings, and worked on the text himself. Sadly, Trew died before the project was completed, and Benedict Christian Vogel, Professor of Botany at the University of Altdorf, wrote the final three parts to accompany Ehret's breathtaking plates. Our copy was once owned by cotton manufacturer and philanthropist Joseph Strutt (1765-1844), whose interest in botany is evidenced by his donation of an 11-acre arboretum planned by J. C. Loudon to the people of Derby. (Lhi21060)

*One of Just 50 Copies, the Last one in the Marketplace More than 60 Years Ago*

**62 (VELLUM PRINTING). (BINDINGS - RAMAGE). SCOTT, ALEXANDER.** *THE POEMS OF ALEXANDER SCOTT.* ([Glasgow]: Printed [by Robert Anderson] for Private Circulation, 1882) 195 x 122 mm. (7 3/4 x 4 7/8"). 1 p.l., x, 103, [1] pp. From George Bannatyne's manuscript compiled A.D. 1568. ONE OF ONLY 50 COPIES. BEAUTIFUL CITRON CRUSHED MOROCCO, ELABORATELY TOOLED IN GILT, BY RAMAGE (stamp-signed on front turn-in), covers with six concentric frames—intricate filigree roll, pointillé-tooled floral vine, and alternating small ornaments—enclosing a central panel with cornerpieces semé with rows of fleurs-de-lys, large oval medallion at center radiating ornate fleurons, raised bands, spine compartments with large central medallion containing a vase of flowers, delicate tooling in corners, gilt titling, turn-ins framed by filigree roll and alternating small ornaments, brown and tan silk jacquard endleaves patterned in a Medieval motif, top edge gilt. Printer's device on title page, decorative woodcut initials and headpieces. ♦ Spines evenly sunned to a warm honey brown, corners lightly rubbed, short, faint scratch to lower board, but the binding virtually unworn and happily free of the splaying that plagues

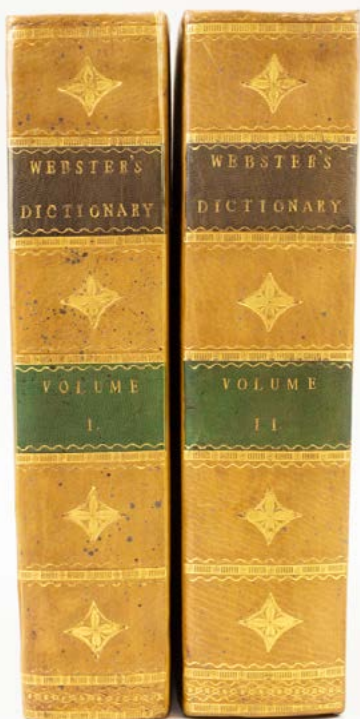
vellum books. Leaves lightly rumped, but A VERY FINE COPY, the vellum leaves creamy, clean, and bright, and the binding glittering with gold. \$4,500

*Printed on luxurious vellum and limited to just 50 copies (presumably for private circulation among friends of the printer), this is a lovely edition of 16th century poems by a mysterious author, believed to have been a poet and musician associated with the court of Mary, Queen of Scots. This work contains all 36 extant poems attributed to Scott (ca. 1520-82/3), including what is considered to be his most historically important work, "Ane New Yeir Gift to Quene Mary" (1562), written in support of the young Scottish queen caught between Catholic and Protestant agendas. His other poems consist largely of lyric verses on love and sexuality, which DNB describes as possessing "exceptional metrical variety and vernacular directness" with "a musician's ear for rhythm and melody." Scott's poems are known to us via the Bannatyne manuscript (now held in the National Library of Scotland), which ranks among the most important documents of Scottish Medieval literature. Written by George Bannatyne in 1568 during a period of confinement due to an outbreak of plague, it contains a mixture of both secular and religious material, including the sole extant copies of several texts. In the preface to the present work, the publisher notes that Scott's poetry has been faithfully reproduced from that manuscript, and thus, "for the first time, accurately printed." Very little is known regarding the life of Alexander Scott, but he seems to have been attached to the court of Mary Stuart through John Erskine, a guardian and counselor to the queen. Given the very limited number of copies made, it is not surprising that this work is extremely rare on the market. (ST16453)*



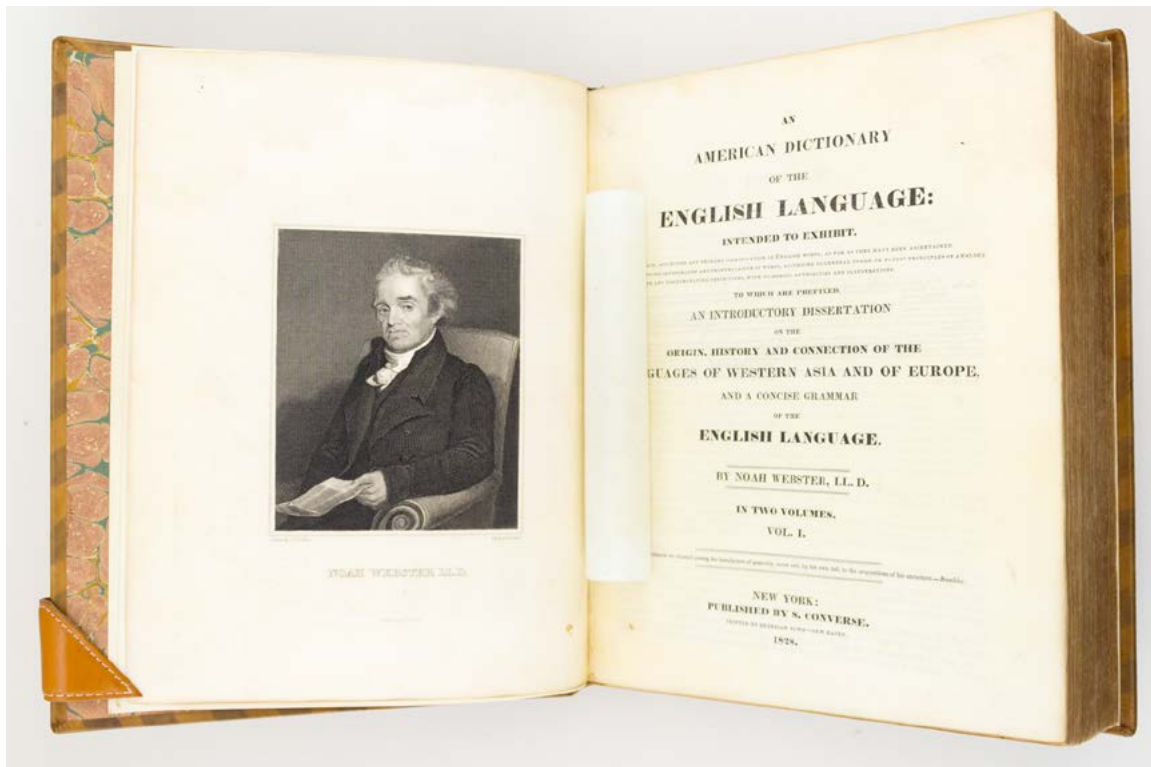
### *An Unusually Clean, Fresh Copy of Perhaps the Greatest Bestselling American Book*

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



*This is an unusually fine copy of perhaps the all-time greatest American bestseller, one of the most famous and best-loved books ever to originate in the United States. Its publication signified that America had come of age in the linguistic field and had developed its own legitimate variety of English speech. Published in a press run of 2,500 copies, our first edition contains more than 70,000 entries, compiled entirely by Webster himself. According to PMM, the dictionary "marked a definite advance in modern lexicography, as it included many non-literary terms and paid great attention to the language actually spoken. Moreover, [Webster's] definitions of the meaning of words were accurate and concise and have for the greater part stood the test of time superbly well. In fact, Webster succeeded in breaking the fetters imposed upon American English by Dr. Johnson . . . to the ultimate benefit of the living languages of both countries." The*

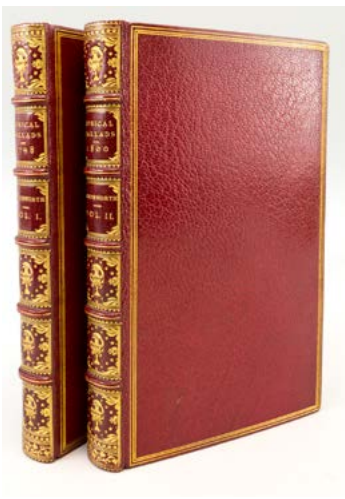




book sold rather poorly at first, but its authority was gradually established, and its updated versions have remained a staple of American reference libraries ever since. Noah Webster (1758-1843) was born in West Hartford, Connecticut, and attended Yale University during the period of the Revolutionary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

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

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



*This is a rarely seen set, offered here in extraordinarily fine and pretty bindings, of the two first editions often described as the inaugural event of the Romantic period.*

The printing of "Lyrical Ballads" constituted an experiment for the two young poets (Wordsworth was 28, Coleridge 26) in the modification of the traditional artificial verse styles in order to capture forceful sincerity and elemental human emotions. Their radical purpose was nothing short of the reformation of poetry by deposing an artificial literary tradition and substituting a new poetics, more in keeping with normal contemporary speech patterns, and to infuse their work with what Wordsworth called "the spontaneous overflow of powerful feelings." Folk ballads, as "natural" poetry, formed their models for pieces that reveal a sense of lasting joy in nature and in experiences common to all humans. The volumes contain, among others, "Tintern Abbey," "Lines Written in Early Spring," "We Are Seven," "The Brothers," "Michael," and "The Ancyent Marinere," 10 stanzas of which appear only in this edition. Volume I is the second issue of the first edition, with London rather than Bristol identified as the place of publication on the title page; there is just one known and one hypothetical copy of the Bristol issue. Additional issue points for these volumes are: Vol. I: p. 19 reads "Oft" in line 10, p. 204 reads "woods" (with the final "s" and comma) in line 15 and "thought" (with the final "t" and comma) in line 17; Vol. II: 01-2 are uncanceled, p. 64 reads "Oft had I" in line 1 and "wide Moor" in line 6, p. 83 has a comma after "last days" in line 6, p. 92 reads "He" (capitalized) in line 2, and p. 129 has "when they please" properly spaced in line 11. The second volume offered here was originally issued with a companion first volume that was virtually a reprint of the 1798 volume; as a result of this reissue, and the two-year gap before the publication of the second volume, it can be difficult to find a set composed of our two first editions. For five years our binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in fashionable West-end London, and his firm enjoyed prosperity not only until his death, but for 10 years afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design and very handsome in the execution. This set was once owned by the extraordinarily discriminating American collector H. Bradley Martin (1906-88); his copy of any book will always be distinguished as having been a part of a library chosen by one of the most discerning of modern collectors. The heir to a steel fortune and a director at a leading New York investment bank, Martin was a member of the Grolier Club for 50 years and was one of the great American book collectors of the 20th century. His library of 10,000 volumes was sold at Sotheby's in nine sales during 1989-90; these volumes appeared in that sale as Lot 3333. Former owner Harold Greenhill (1893-1968) was a Chicago book collector, active in the Caxton and Grolier Clubs. These works, especially when offered together, are uncommon in general, and handsomely bound, choice copies like the present set are exceedingly hard to find. (ST14212)

