

BINDINGS
AND
ILLUSTRATED BOOKS

BERNARD QUARITCH LTD

L'art d'aimer



OVID. *L'art d'aimer*. Paris, G. & R. Briffaut, 1923.

4to, pp. [6], 4-201, [3], on vélin d'arches, with plates in two suites, the first comprising 23 plates in full-colour, the second 24, with one image broken down onto two plates, in a black and white or sepia, decorative initials and typographic ornaments, a fine copy in a bespoke binding of full brown morocco with central gilt arms of Jean Louis Napoléon Régnier, 4th Duc de Massa, and his wife, Odette de Boutray, signed by Affolter, spine in six compartments, second direct-lettered gilt, board edges with double gilt fillet, doublures in rich blue morocco within a border of green morocco and single gilt-rules, Greek key motif, corner fleurons gilt tooled on black morocco, blue watered silk endleaves, marbled endpapers, all edges gilt. Preserved in a custom-built cloth-lined slipcase of marbled paper boards and brown morocco.

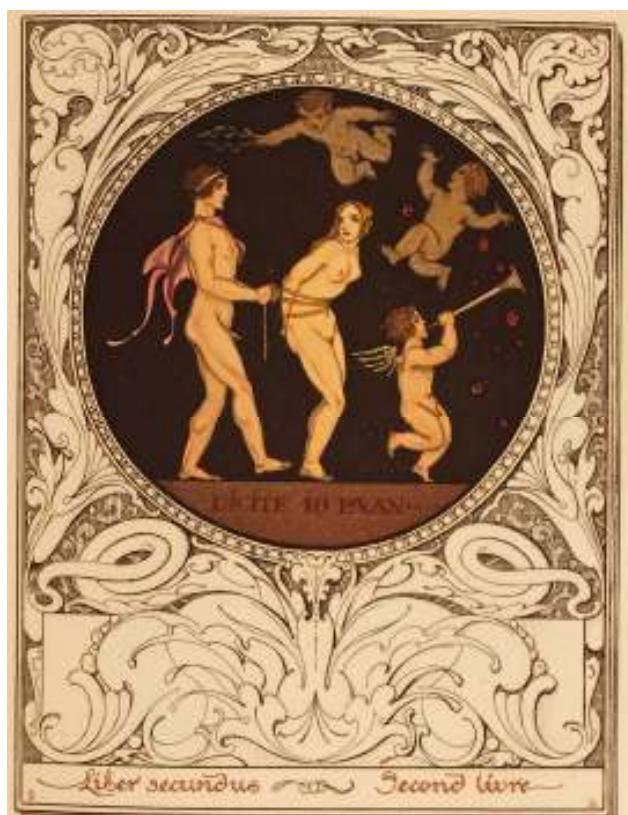
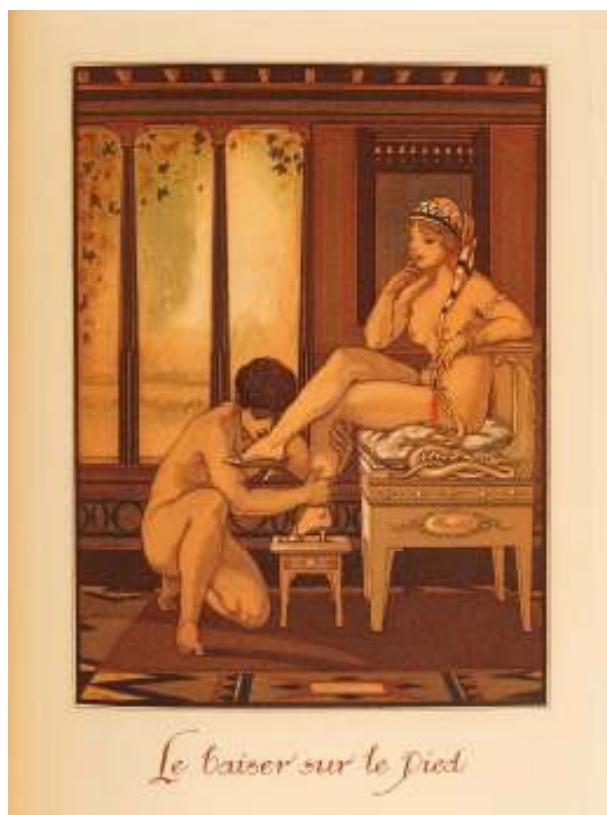
£2000

First edition of this new translation by Pierre Lièvre of Ovid's timeless guide to the art of love, printed in parallel with the Latin original, and illustrated with eye-catching illustrations by André

Lambert which appear here for the first time. Lambert (1884-1967) was a sometime designer of theatrical costumes and makeup, latterly becoming renowned for his erotic paintings, which contain a wealth of detail and a rich palette of colour.

The Duc de Massa was a title of the First Empire originally created in 1809 by Napoleon I for his Minister of Justice, Claude Ambroise Régnier (1746-1814). Régnier's seat, the Château de Franconville was used as a wartime tuberculosis hospital from 1914 presided over by the Duchess, and was eventually sold to the state for this purpose in 1924, opening fully in 1929. This is an incongruous backdrop to the binding of the present work, one of several luxury productions by Affolter for the Duke, dateable to no later than 1929 due to Affolter's death.

Carteret IV, 308 'belle publication cotée de cet artiste de talent'.



Les Trois Mousquetaires

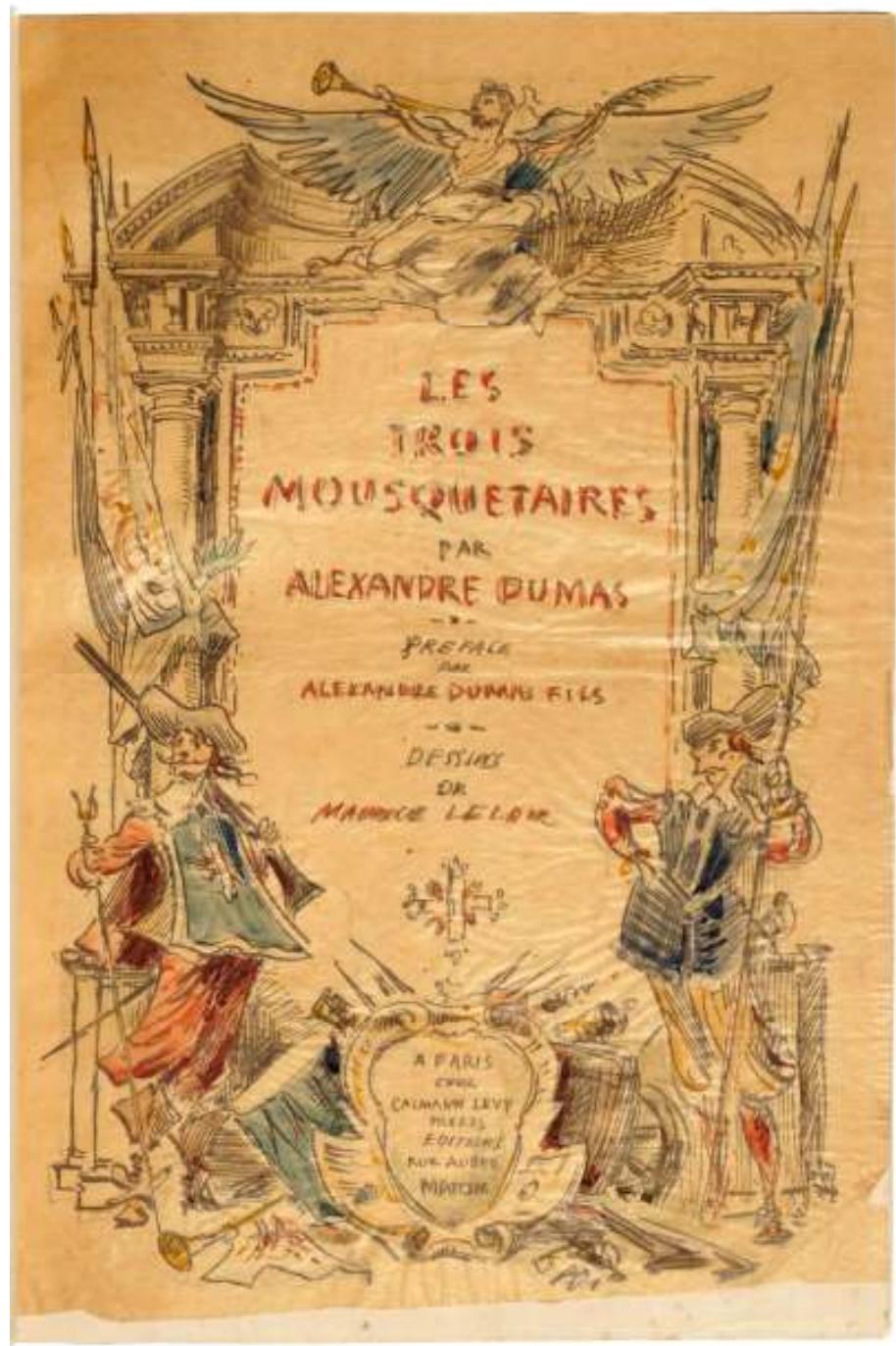
DUMAS, Alexandre. *Les Trois Mousquetaires.* Paris, Calmann Levy, 1894.

Two volumes, 4to, xxii, 479, [3]; [4], 469, [5] original artwork by Maurice Leloir for the front covers bound in at the start of each volume, first volume with two preliminary drawings, and one tracing paper sheet with colour highlights, second with watercolour draft of title, seven additional original watercolours, including one of a musketeer at start of each volume, illustrations in two states, in half blue morocco with marbled paper boards by René Aussourd, spines in five compartments, the second and fourth lettered direct, the others richly gilt, red morocco onlaid cross within a circular border to the central compartments, marbled endpapers, original wrappers bound in, spines slightly sunned. Preserved in a matching slipcase of marbled paper boards and blue morocco, slightly sunned. £3000

Edition de grand luxe, number 39, one of 250 copies on Chine paper, one of a 100 copies with drawings with parts of the engravings.

An attractive edition of *The Three Musketeers*, first published in 8 volumes in 1844, illustrated and with original drawings by Maurice Leloir, sometime President of the French Watercolour Society, and finely bound by René Aussourd.



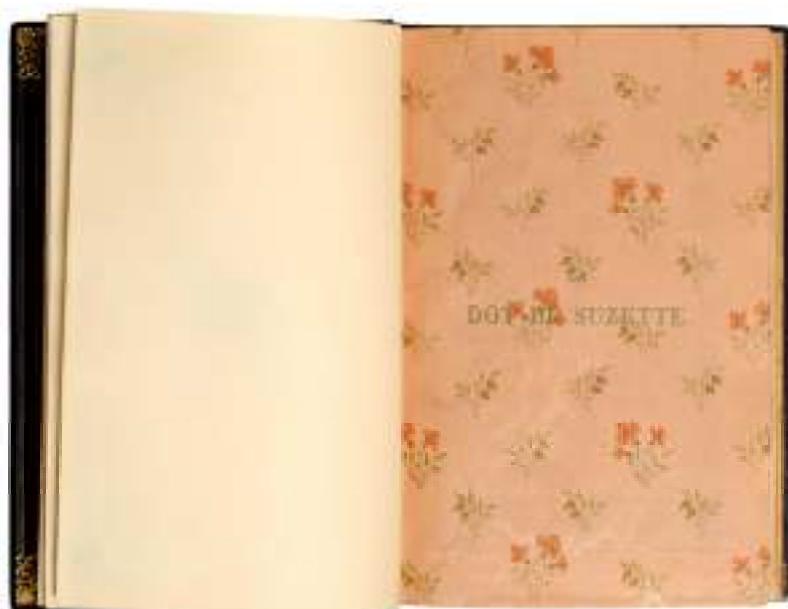


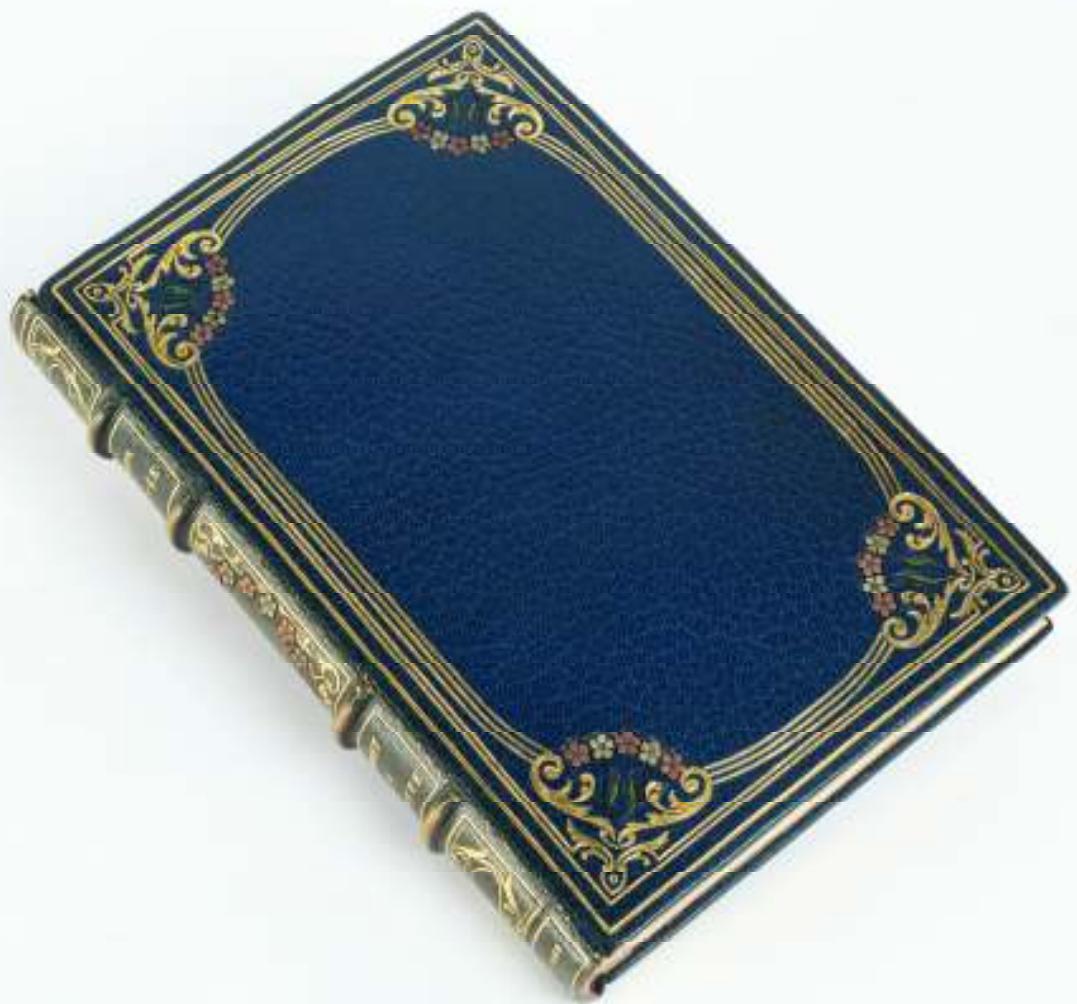
FIÉVÉE, Joseph. *La Dot de Suzette.* Paris, Chamerot & Renouard, 1892.

8vo, pp. xv, [1], 188, [2]; with 7 etchings by Foulquier within the text, each also appearing in two separate states, a fine copy in full ocean blue morocco by Aussourd, gilt ruled to a panel design, outer straight rules, inner curved triple fillet to connect corner scroll ornaments, corner bouquets of 5 flowers onlaid in different coloured leathers, spine gilt in five compartments, the second and fourth gilt lettered direct, gilt raised bands, the central with 12 flowers onlaid in leather, board edges with double gilt fillet, turns-ins gilt ruled with corner flower ornaments, central floral fabric panel with matching floral endpaper, marbled paper flyleaves, original floral paper wrappers bound in, the lower wrapper torn and repaired, all edges gilt. Autograph letter to Brivois from fellow committee member Ab[el] Giraudeau tipped in at the beginning concerning the distribution of the work. Preserved in a matching slipcase of marbled paper boards and morocco.

£1500

The Brivois copy, number 14 of 50 copies for the members of Société des Amis des Livres, from a total edition of 115. A splendid copy of Fiévé's most famous novel, a tale of changing times and mores.





GODWIN, William. Mandeville. A Tale of the Seventeenth Century in England ... *Edinburgh, Printed for Archibald Constable and Co. and Longman, Hurst, Rees, Orme, and Brown, London, 1817.*

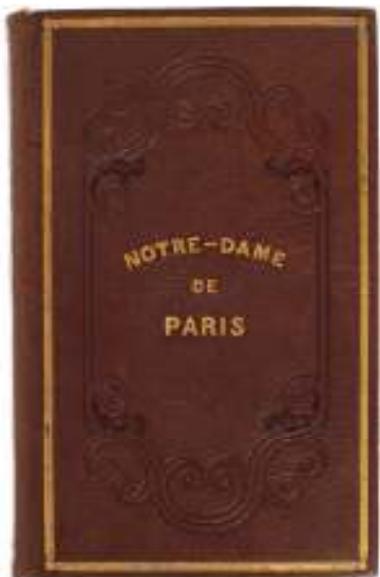
3 volumes, 12mo, with half-titles; marginal tear to B10 repaired in volume II, repair to head of final leaf in volume III, endleaves spotty, else a very good, tall copy in later half morocco and marbled boards by Birdsall, spines gilt, red morocco label, top edge gilt; armorial bookplate of the Askew family. £1500

First edition of a powerful study of madness set against the background of the English Civil War, a complex book in which Godwin successfully projects the political problems of his own time onto an earlier age.

The Birdstall bindery was established in 1792 in Northampton, by William Birdsall. It continued in the family until 1961. Skilled in all kinds of leatherwork, Birdsall employed around 250 workers at its peak, making it one of the largest provincial bookbinders. The company's extensive collection of finishing tools is now housed at the University of Toronto.

Garside, Raven and Schöwerling 1817: 29. Wolff 2588.





FIRST ILLUSTRATED EDITION

HUGO, Victor. *Notre-Dame de Paris.* *Paris, Eugène Renduel, 1836.*

8vo, pp. [iv], 631, with engraved title and 11 engraved plates after Johannot, Boulanger, Raffet, Rogier, and Rouargue printed on *papier chine* and mounted; some light spotting, but a very good copy in the original binding of brown morocco decorated in blind and gilt by Boutigny (who bound many copies of the book thus); gilt edges, some light wear; later slip-case; with the leather book-label of Georges Degryse. £2400

First illustrated edition, known as the 'édition keepsake'.

Boutigny was binder to the university of Paris, and worked from around 1835 to 1847. He was 'the leading exponent of the roccaille school of binding; much of his work was done anonymously for publishers' (Ramsden, *French Bookbinders 1789-1848*, p. 40).

Carteret III, p. 299.

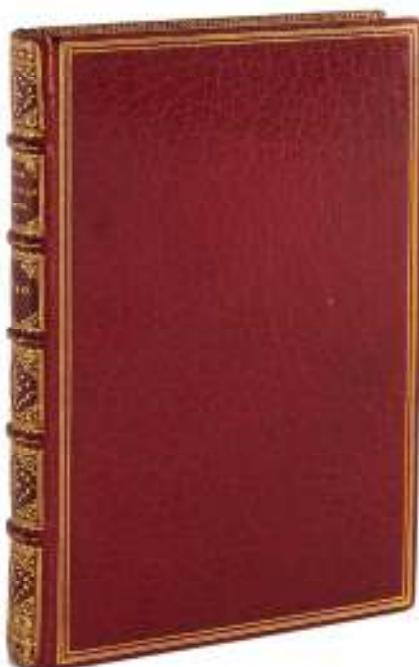
OVID. Ovid's Festivals, or Romane Calendar, translated into English Verse equinumerally by John Gower... *Cambridge, Roger Daniel, 1640.*

8vo, pp. [42], 146, [2], with the final imprimatur leaf, but wanting the initial blank; title in red and black; a fine copy in later full red morocco, gilt, for J. & E. Bumpus of Oxford Street. £2850

First edition of the first English translation of Ovid's *Fasti*, an unfinished work in six cantos describing the origins of Roman holidays and customs, structured as a series of eyewitness reports and dialogues between the poetic *vates* and the deities in question. Also included, as part of the prefatory life of Ovid, are translations of parts of *Tristia* and *Ex Ponto* (Gillespie & Cummings).

Bumpus enjoyed a reputation for handsome bindings in classical styles from its foundation in 1780 until the 20th century. In fact the 'bindery' never produced a single binding, instead outsourcing to the likes of Rivière, and Sangorski & Sutcliffe, a masterpiece of delegation.

STC 18948; Wither to Prior 405; Pforzheimer 782; Stuart Gillespie & Robert Cummings, 'A bibliography of Ovidian translations and imitations in English', *Translation and Literature* 13 (2004), p. 209.



BAUDELAIRE, Charles. *Les Epaves...* avec un eau-forte frontispice de Félicien Rops.. *Amsterdam, A L'Enseigne du Coq [Brussels, Poulet-Malassis], 1866.*

8vo, pp. [iv], ii, 165, with frontispiece by Félicien Rops printed on *chine*, preceded by a leaf of explanation printed in red; title printed in red and black; a fine copy in a near-contemporary binding signed by Canape (fl. 1865-94) of half citron morocco, spine decorated gilt in compartments with a repeated faun's head motif, top edge gilt, other edges uncut. £6000

Rare first edition of Baudelaire's last book, a collection of poems published in Brussels, containing the 6 banned poems from the *Fleurs du mal* - their first appearance since the 1857 first edition - and 17 new poems which had previously appeared in journals and reviews. One of 250 large paper copies on *Hollande* of a total edition of 260 copies (10 were printed on *chine*).

From the bindery of Georges Canape, master binder and founder member of a number of bibliographical societies, including La Société du Livre Contemporain. Georges had taken over from his father in 1894, turning the focus of the business from bindings for liturgical works and libraries to *de luxe* bindings.

Carteret I, 127.

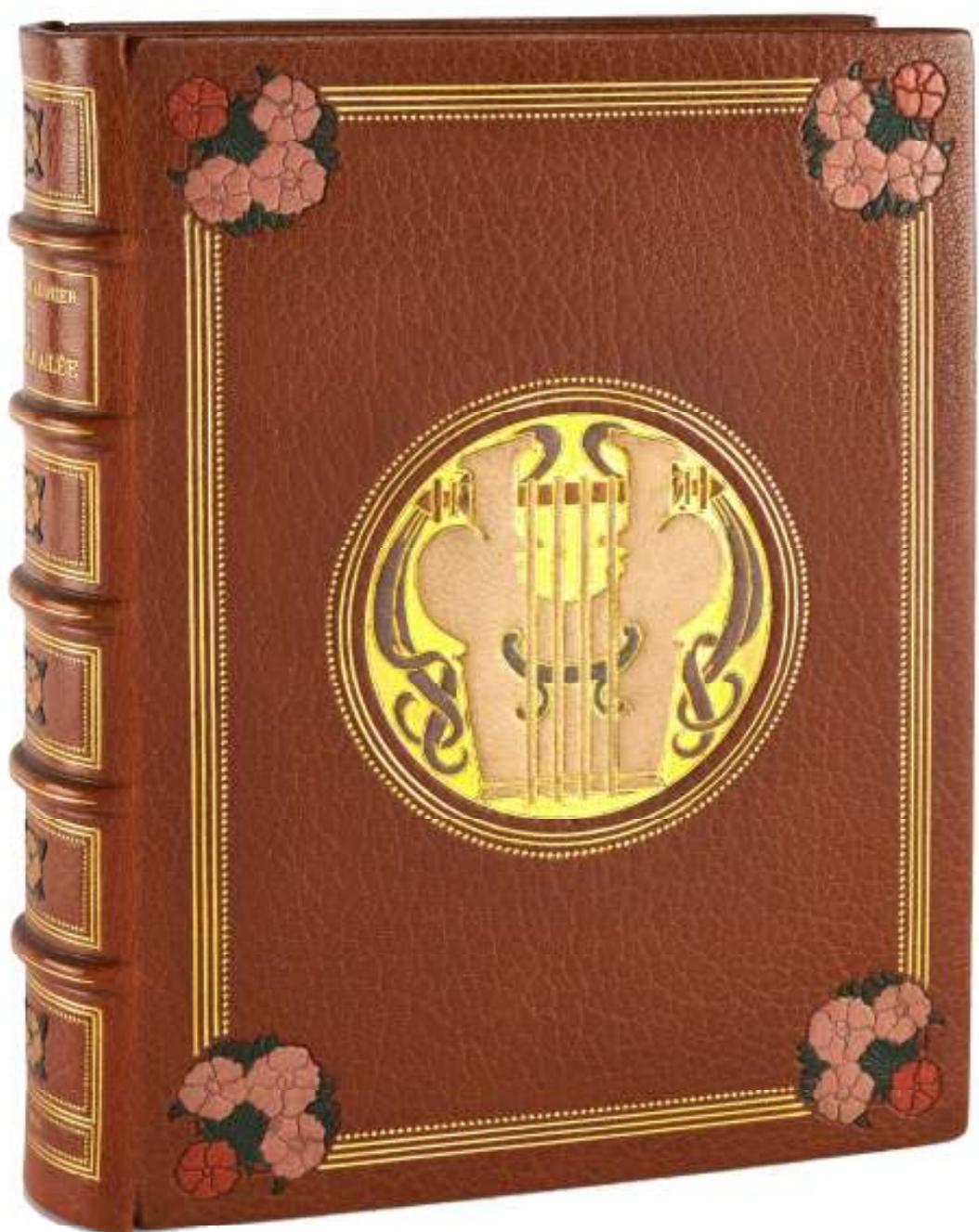


RÉGNIER, Henri de. *La Sandale Ailée*. Paris, Société des amis des livres modernes, 1914.

4to, pp. [8], 222, [4], with ten full-page colour plates in two states with differing colourways, with a further nine half-page images, appearing in one state within the text and another on additional sheets, numerous monochrome vignettes; a superfine copy in a stunning near-contemporary binding of full tan morocco by Canape and Corriez dated 1927, boards with corner bouquets onlaid in three coloured leathers, ruled to a panel design with a triple gilt rule and single pointillé rules, central circular panel to upper board with lyre device onlaid in cream morocco with brown morocco ornaments, on a gilt ground, within a double gilt fillet and single pointillé border, spine in six compartments with gilt-ruled raised bands, second compartment direct-lettered gilt, the others with central flowers of onlaid leathers within a double gilt fillet and single pointillé roll, board edges with a double gilt fillet, doublures richly gilt with a floral tool within a single gilt fillet border, central panels of lilac watered silk, matching lilac silk endpapers, all edges gilt; with the original wrappers bound in. Preserved in a leather-lined slipcase of marbled paper boards and matching morocco. £3500

Limited edition, Comte Foy's copy, number 35 of 125 copies produced for the members of the Société of this compendium of free verse by the Mallarmé-circle symbolist poet Henri de Régnier, attractively illustrated with reproductions of watercolours by noted French artist Antoine Calbet.

The collaboration of Canape and Corriez began in 1927, from which point bindings bore both names until Canape's retirement in 1937.



ESTIENNE, Henri. Ciceronianum lexicon Craecolatinum. Id est, Lexicon ex variis Graecorum scriptorum locis à Cicerone interpretatis collectum. [Geneva,] *Henri Estienne, 1557.* [with:]

ESTIENNE, Henri. In M. T. Ciceronis quam plurimos locos castigationes Henrici Stephani: partim ex eius ingenio, partim ex vetutissimo quodam & emendatissimo exemplari. [Geneva,] *Henri Estienne, 1557.*

Two works in one volume, 8vo, pp. [xvi], 200, 111 (misnumbered '11'), [1]; [vi], 114; each title page with Estienne device; Greek and Roman types; a very good, very clean copy, bound by Capé in full brown morocco, panelled spine lettered in gilt, gilt dentelles and edges; one or two very minor surface scratches. £1500

First editions, 'found bound together as often as they are not' (Schreiber) despite being cited by Renouard as a single item. They each have a title-page and a preface.

The *Lexicon Graecolatinum* is 'Henri Estienne's first original work, and very rare' (Schreiber). It systematically gathers Greek words, phrases and expressions adopted by Cicero while the second part (here bound before the first) offers the Greek texts in full, with parallel Latin translation. As well as being a remarkable piece of lexicography and history of classical lexicography, the Ciceronianum lexicon bears a notable introduction, where Henri pays tribute to the impulse given by his father Robert to Greek scholarship, and in particular celebrates the 'forthcoming' (fifteen years were in fact to elapse before the publication) Greek *Thesaurus*, 'vast and enormous', which his father had been preparing 'for many years and at fantastic expenses'.

The *Castigationes*, rare, gather Henri's own philological studies to Cicero's texts of Cicero. His *lectiones*, Henri declares, partly derive from an authoritative ('vetustissimo atque emendatissimo') manuscript, and partly are the result of his own collations and conjectures.

Adams S1755 & S1778; Renouard, p. 116, 4 and 144-5/2; Schreiber 143, 144.

10 |

CAPÉ, Charles-François

Paraphrasis

PACHYMERES, George. *Paraphrasis in omnia Dionysii Areopagitae. Paris, Guillaume Morel, 1561.*

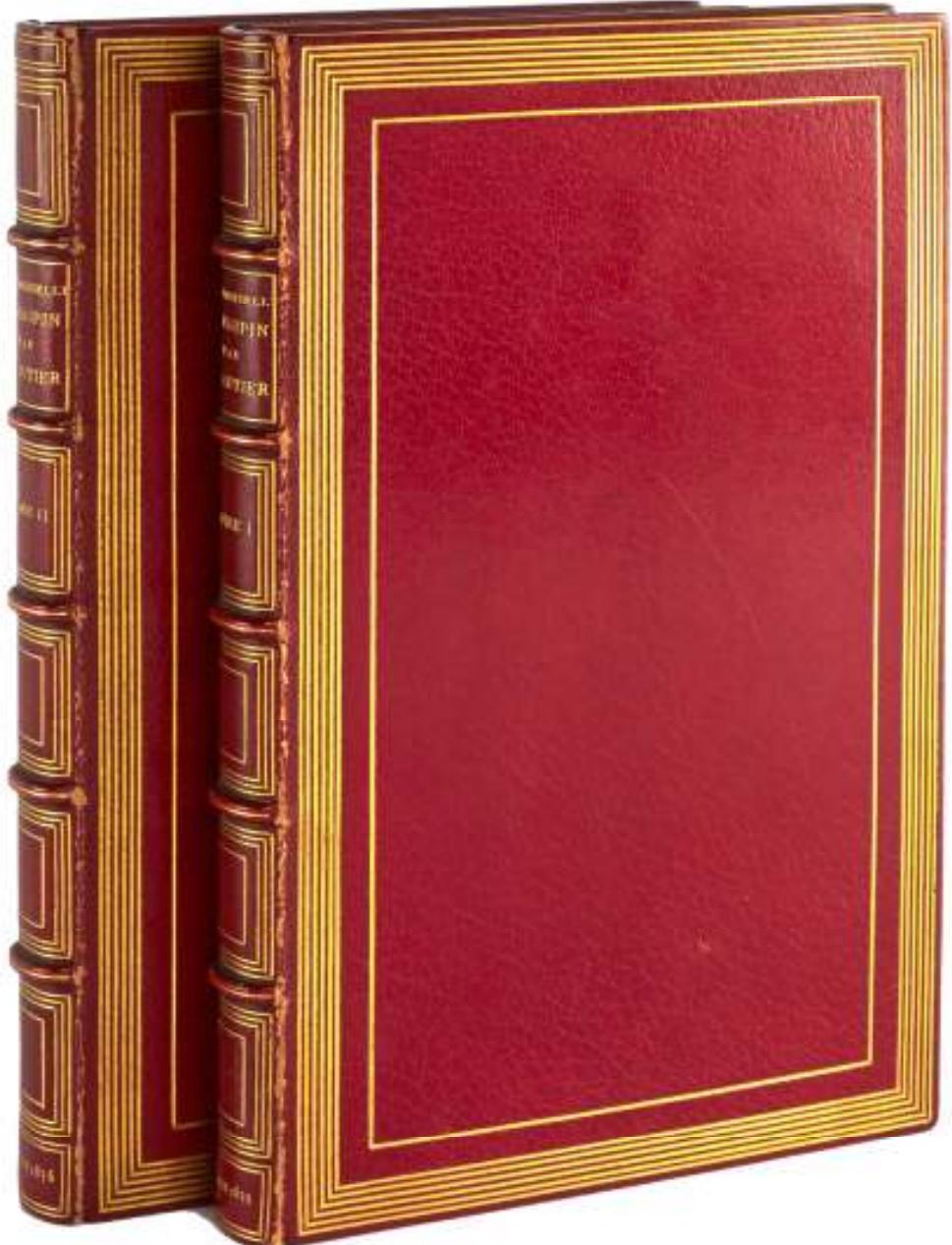
8vo, ff. [6], pp. 444, Greek letter throughout, printer's device on title, woodcut initials, in mid-nineteenth century dark blue morocco gilt by Capé, gilt edges. £2400

First edition of this Greek paraphrase of Dionysius the Areopagite by the thirteenth-century Byzantine scholar and writer George Pachymeres. It is sometimes found appended to the collected edition of Dionysius in the original Greek which the printer Morel issued the following year (1562).

From the Firmin Didot collection, with book-label.

According to Ramsden, curiously Capé's name does not appear in any of the almanachs of the period. Nonetheless, multiple examples of his work are known, and he is sometimes described as the 'relieur du Roi'. His best work dates from his earlier period. Ramsden, p.46-7.





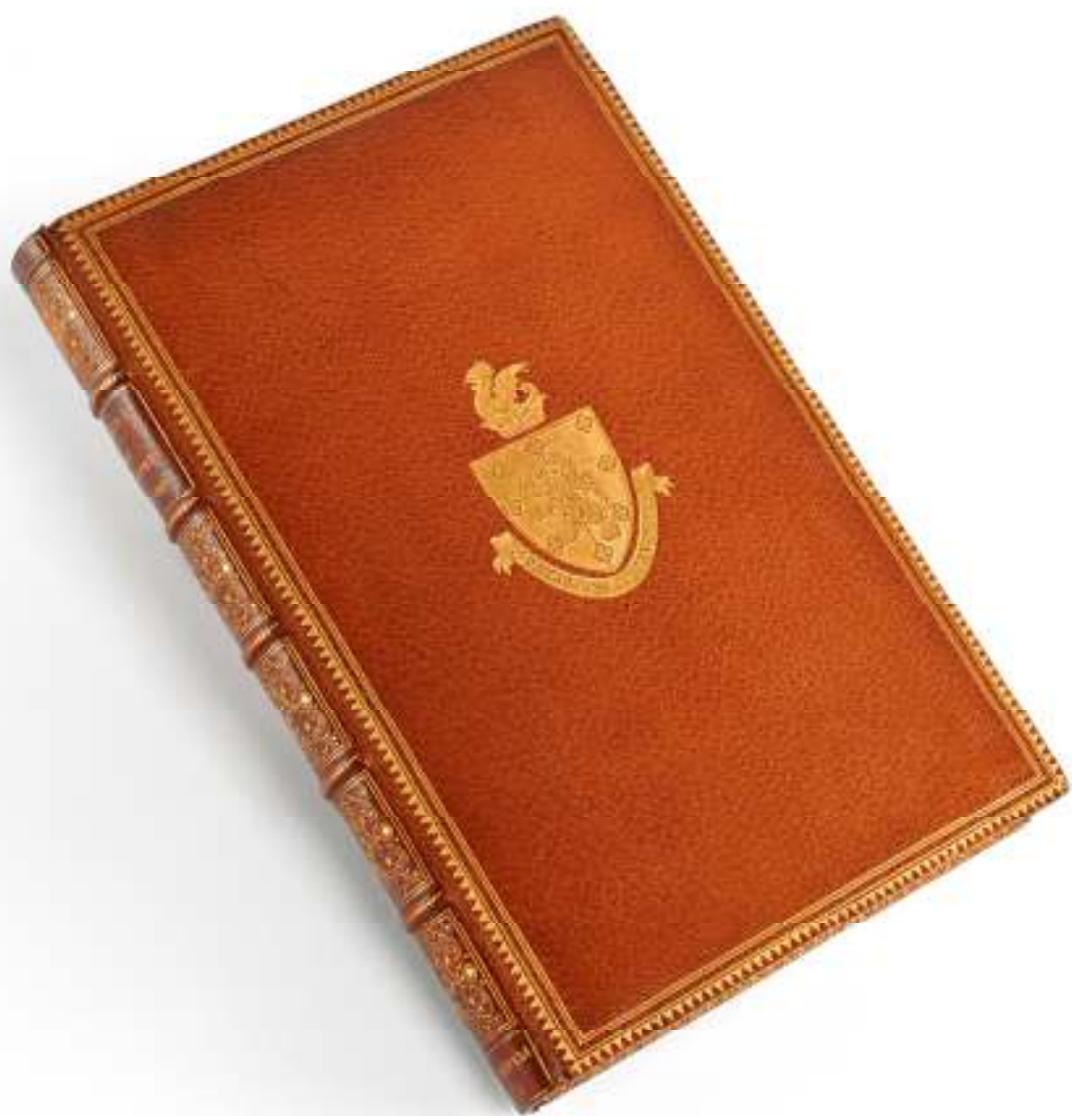
GAUTIER, Théophile. *Mademoiselle de Maupin. Paris, Eugene Renduel, 1835, 1836.*

Two volumes, 8vo, pp. 351, [1, blank]; 356; fine, in (not before 1861) crimson morocco, sextuple gilt fillet outer border, single gilt fillet inner border, board edges with double gilt-fillet, spines gilt ruled in six compartments, the second and third lettered direct; turn-ins with sextuple gilt fillet, signed Chambolle-Duru at foot; all edges gilt, rainbow silk markers. £2500

First edition of Gautier's historical romance, nominally based on the life of the French opera singer Mademoiselle Maupin, centring around the themes of a love triangle, and art for art's sake.

René Victor Chambolle and Hippolyte Duru worked in collaboration from 1861. Well-respected in bibliophilic society, examples of their work featured in the collection of Henri d'Orléans, duc d'Aumale. The Duke considered Duru to be one of the three greatest living binders, "Ce Duru est un habile homme et j'ai de magnifiques reliures qui sortent de ses mains" (1856). While the collaboration was dissolved by 1863, Chambolle remained in charge of the bindery, and subsequent bindings were also signed Chambolle-Duru.

Vicaire III 886.



Le jugement de Paris

IMBERT, Barthélemy. *Le jugement de Paris. Poëme en IV chants, suivi d'oeuvres mêlées. Amsterdam, [n.p.], 1774.*

4to, pp. [2, engraved title], xiv, [2], 248, iv, with 4 engraved plates by N de LAunay after Moreau, large engraved vignettes by Choffard to the start of each chant, a fine copy in mid 19th-century natural morocco by Chatelin, outer border of a triangular roll, with triple gilt fillets, central gilt arms of Hely Hutchinson, Earl of Donoghue, board edges with a double gilt fillet, inner dentelles richly gilt, spine gilt in compartments, the second lettered direct, the others with central ornaments within a border of curved rules and small tools, all edges gilt, armorial bookplate of Hutchinson to the front pastedown. £250

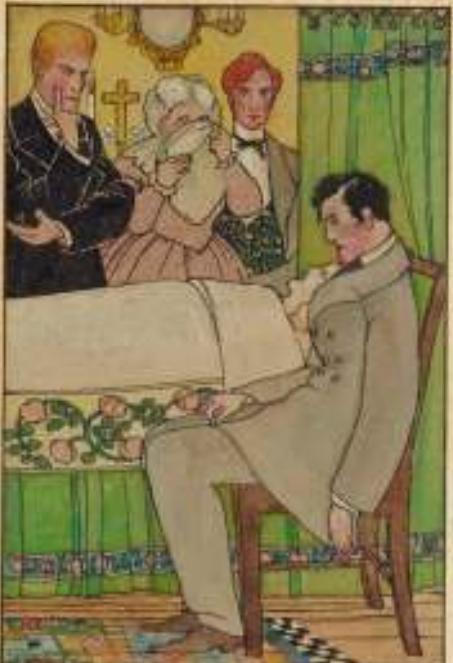
New edition (first, 1772), corrected and expanded of Barthélemy Imbert's interpretation of the classical myth of Paris's judgement, illustrated with handsome engraved plates. Also included is a selection of mixed, mainly poetical works, including a dialogue between Molière and Poinsinet, odes, epigrams, and letters.

Chatelin, a Frenchman, responsible for most of the bindings in the library of the Duc d'Aumale, relocated to England in around 1852. Examples of his work appeared in l'Exposition universelle of 1862 alongside contributions from Bedford and Rivière.

From the library of Hely Hutchinson, later in the library of J.H. Hutchinson, dispersed at Sotheby's on July 29th, 1892.



VITTORIA



THE ORDEAL OF RICHARD REVERAL



VITTORIA



RHODA FLEMING

MEREDITH, George. [Four designs for vellucent bindings].
c. 1900.

Four designs, 80 x 53 mm, in pen and ink and watercolour, book titles underneath, mounted, framed and glazed. £750 + VAT

Designs for book cover illustrations for works by novelist George Meredith, The *Ordeal of Richard Feveral*, *Vittoria*, and *Rhoda Fleming* in the style of Cedric Chivers, the pioneer of vellucent bindings. “For the first time in the history of the bilbiopegitic art the actual work of the artist, undiluted by a translation through the hands of mechanics, is here visible in the decoration of the book” (Chivers, *Books In Beautiful Bindings*).

Chivers employed a large staff at his Bath bindery, including some five women employed solely for the purposes of art and design. ‘These five were Dorothy Carleton Smyth, Alice Shepherd, Miss J.D. Dunn, Muriel Taylor, and Agatha Gales. Most Vellucent bindings were designed by H. Granville Fell, but the woman most frequently employed for this kind of work was probably Dorothy Carleton Smyth’ (Marianne Tidcombe, *Women Bookbinders 1880-1920*, p. 86).

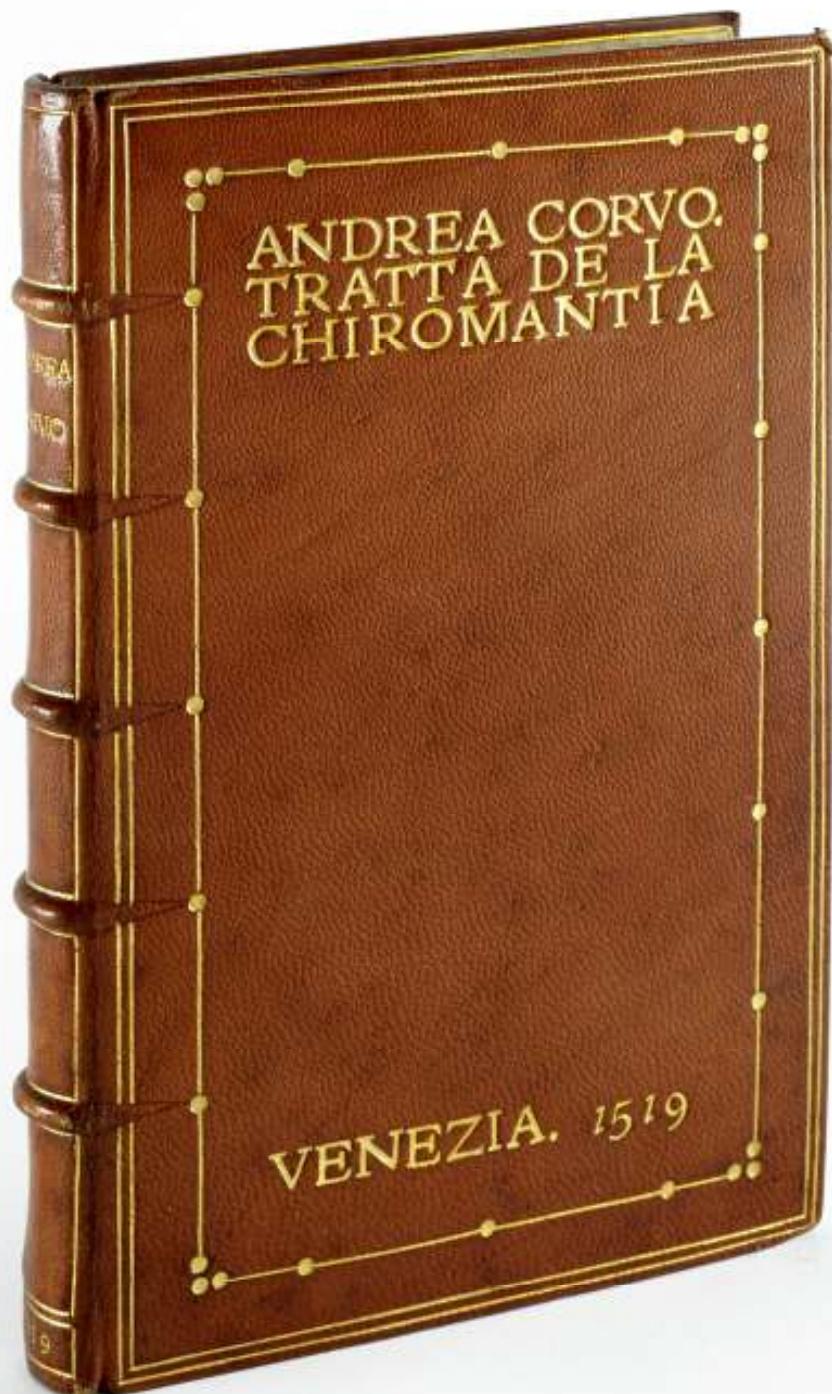
CORVUS, Andreas. *Opera nova ... Tratta de la chiromantia.* [Venice], Niccolò and Domenico dal Jesus, 1519.

Small 8vo, cc. [90]; Roman letter, with the chrism in white on black on verso of title, printers' device at end, a fine full-page woodcut of two men consulting a chiromancer, perhaps the author himself, and 155 large woodcuts of different palms, each with woodcut floral side borders and letterpress explanatory text beneath; the last 13 leaves torn across and neatly repaired, without loss of text; another 18 leaves with a marginal tear, restored, not affecting text; upper edge slightly shaved, with minimal losses to the uppermost line of woodcut in a few instances; otherwise a good copy bound by Douglas Cockerell (signed and dated 1901) in natural niger morocco, panelled spine lettered and numbered in gilt, upper side lettered in gilt. £7500

Second edition, very rare, of this richly illustrated treatise on palmistry used for medicine and surgery. The 1513 edition of the *Chiromantia* is understood to have been the first. The attention devoted, beside palm lines, to the morphognomic relationship between the shape of fingers and a prevalence of specific bodily humours is distinctive of this work within the genre, and secured its place in medical and surgical practices. The book had a great success and soon spread outside Italy, with early translations in German (1514) and French (ca. 1515). Corvus, of whom very little is known beside this publication, was born in Carpi near Modena and was active in Mirandola in the second half of the XV century.

The authorship of the *Chiromantia* was long disputed. According to some bibliographers (e.g. Lancetti, *Biografia cremonese*), the author of this work ought to be identified instead with Bartolomeo Della Rocca, a scholar of chiromancy and astrology also known as Cocles. The confusion between the two contemporary scholars was perhaps engendered by the publication of a compendium attributed to Cocles but containing the works of both.

Essling, 1786; Sander, 2223; see Thorndyke V, p. 55. Worldcat locates only 3 copies of this edition outside of Italy.



SCHILLER, Friedrich. Gedichte. Erster [-Zweyter] Theil.
Leipzig, Siegfried Lebrecht Crusius, 1800-1803.

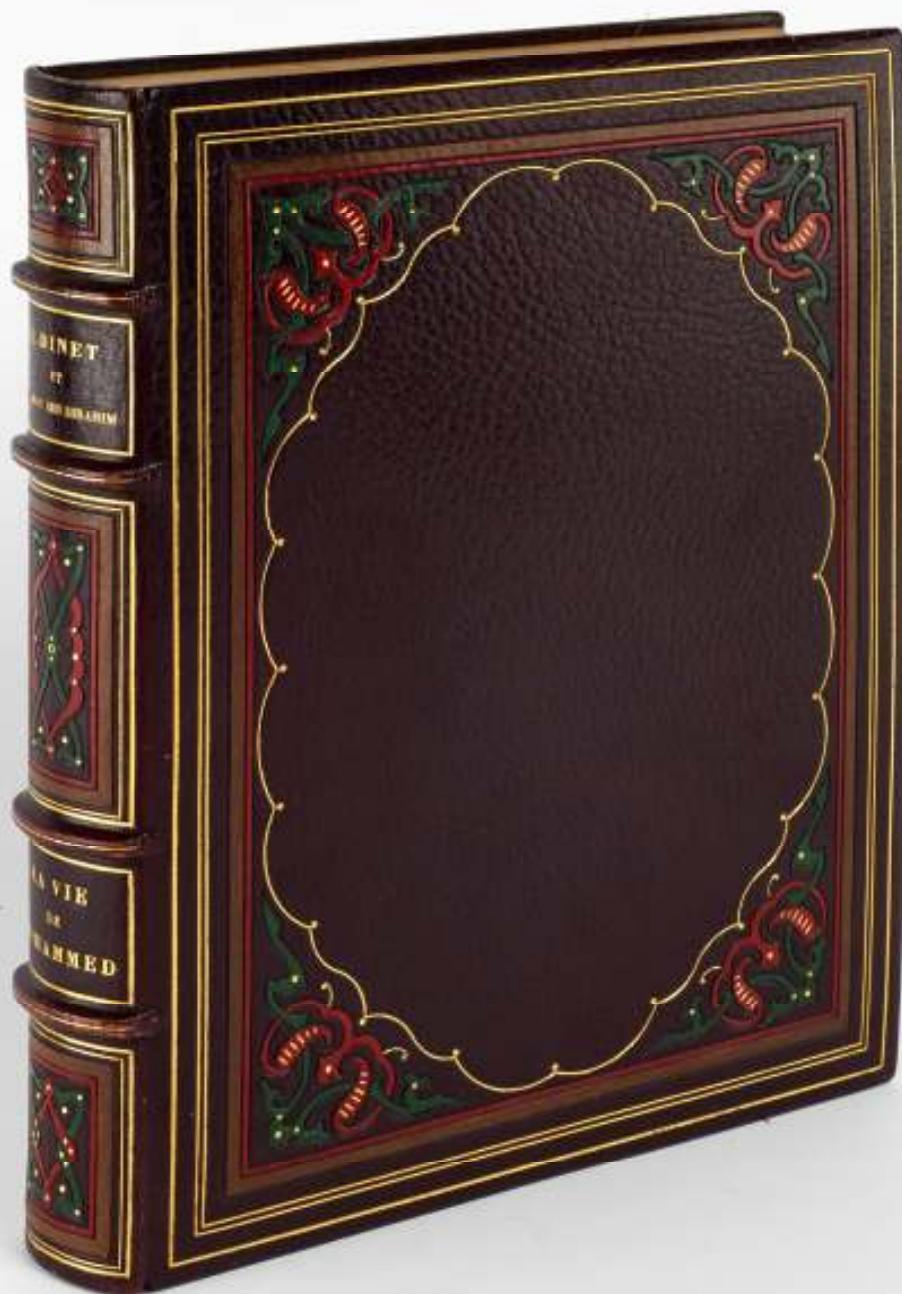
2 volumes, 8vo, pp. [vi], 335 with engraved frontispiece by W. Böhm after H. Meyer; [x], 358; one or two spots here and there, but a fine copy in contemporary red morocco gilt signed by Dahlbom of Uppsala, spines richly gilt, gilt edges; spines slightly faded, endleaves darkened; early owner's signature pasted on to endleaves covering another early signature, modern bookplate. £2750

First authorised edition of Schiller's poems, following an unauthorised edition of volume 1 only which appeared earlier in 1800. Previously the poems had appeared only in almanacs and periodicals. **This edition contains the first appearance in print of 10 poems.**

An attractive copy in contemporary red morocco gilt.

Goedeke V, 154, 2 & 155, 3; Trömmel/Marcuse 174 & 250; Wilpert/Gühring 35.





16|

DAVID

La vie de Mohammed

DINET, Etienne & Sliman BEN IBRAHIM. *La vie de Mohammed, Prophète d'Allah. Paris, H. Piazza, [1918].*

Folio, pp. x, 178, [4], with Arabic headpieces and tailpieces, 35 colour plates by Dinet with 35 corresponding black and white plates, 12 calligraphic colour plates by Mohammed Racim and 1 engraved map of the Hejaz; pages gilt-edged; an excellent copy in contemporary purple morocco by David, boards with an elaborate floral frame in brown, red, and green morocco, gilt-tooled, within a triple-ruled gilt compartment, the spine in gilt compartments containing floral patterns in red and green morocco, with raised bands, doublures in several colours of morocco, elaborately gilt-tooled in a floral motif, and the original green and gilt wrappers bound-in, with the original matching slipcase.

£5000

First edition, numbered 107 of 925 copies printed, one of 125 on japon with the additional black and white plates. The life of Muhammad, completed at the height of World War I and published at its conclusion, composed and illustrated by a French convert to Islam, with the Arabic calligraphy of a young Algerian Muslim, and dedicated to those Muslims who died defending the French republic: this is a work of compelling beauty and oddity. Figuratively illustrated, yet free of any depiction of the Prophet, it provides a narrative history of Muhammad, in French, set against the rich backdrop of Dinet's paintings of Arab life and Mohammed Racim's elaborate calligraphic plates.

See Carteret, Vol. IV, and *Arabica*, Vol. 49, pp. 325-359.

17|

DE SAUTY, Alfred

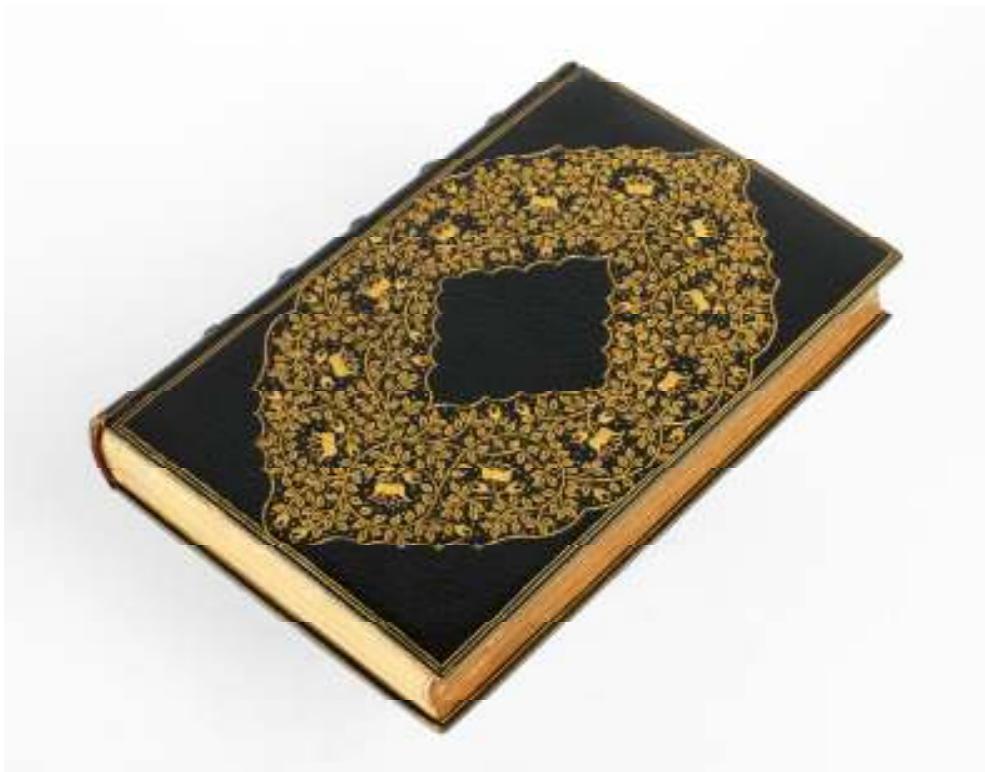
Rubaiyat

[OMAR KHAYYAM] McCarthy, Justin H. (translator)
Rubaiyat of Omar Khayyam. London, David Nutt, 1889.

8vo, pp. LXII, [2], CLVI, [2], printed throughout in capitals, edition limited to 550 copies, a fine copy in near-contemporary full black morocco by De Sauty, double gilt fillet border, elaborate gilt oval design of small tools within a border of curved fillets, comprising foliage, floral ornaments and pointillé tools around a central blank diamond, spine in six compartments, the second lettered direct, the others with single flowers and foliage within double gilt filleted borders, all edges gilt, small chip at head of spine, lower joint just starting at head; bookplate of William Gable. £450

First edition of McCarthy's translation of this classic text. Alfred de Sauty was active in London from around 1898 to 1923. Believed to have worked both independently and in the Rivière bindery, he was recruited by the American T.E. Donnelley from the Central School of Arts and Crafts, which took him to Chicago where he set a new benchmark for American binding standards.

Edwards p.710.



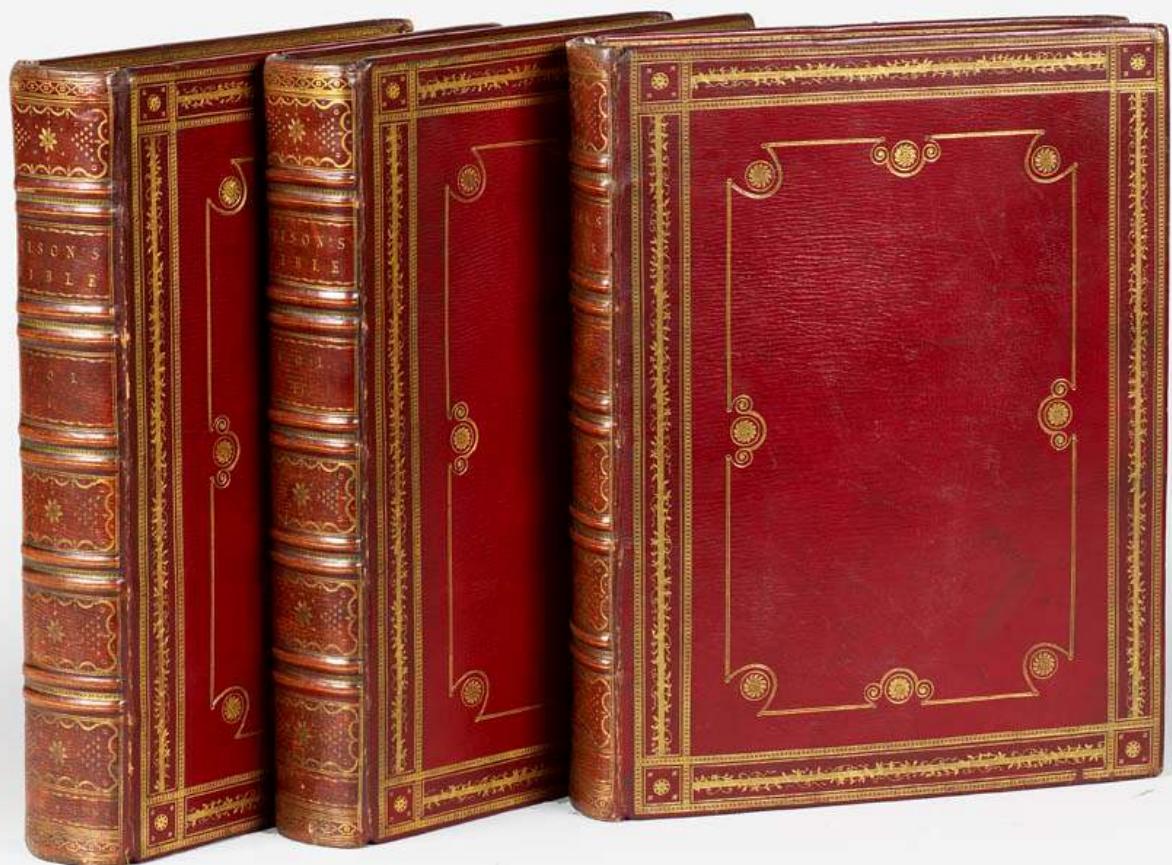


HERMANT, Abel. Souvenirs du Vte. De Courpière. *Librairie Hachette, Paul Brodard, 1931.*

8vo, pp. [10], 277, [5]; including 16 wood engravings, 8 full-page; a fine copy in a handsome art deco Jotau binding of pollopas resin, silver metal inlay to the upper board, piano hinges, signed 'Reliure Jotau, Brevete SGDG', metallic patterned paper endleaves, silk marker. £950

A rare survival, in perfect condition, of this industrial bookbinding from the studio of Brodard & Taupin, whence the name Jo[seph] Tau[pin]. Similar in texture to Bakelite, pollopas resin is prone to becoming brittle over time, making the immaculate state of the present example all the more remarkable. The high cost of manufacture meant this style of binding was short-lived, and was discontinued after 1933, in spite of the obvious structural advantages of the piano-key hinges, which enable the boards to move very independently of the bookblock, adding an unusual degree of flexibility to the reader.

An edition nicely illustrated by the Omer Bouchery.



BIBLE. The Holy Bible; containing the books of the Old and New Testaments, and the Apocrypha... *Bath, R. Crutwell, 1785.*

3 volumes, large 4to, pp. [54], 864; [4], 1022; [4], 580, [290]; printed in Roman letter; a few small marks to the first title, a few leaves foxed; generally a fine, clean, well-margined copy in near-contemporary neo-classical style red crushed morocco by Kalthoeber, double gilt borders enclosing a vine motif with corner fleurons, central gilt double-fillet panel with corner and central indented floral roundels, gilt spirals to outer edges, inner dentelles gilt to a double Greek-key border with central floral roll design, spines gilt in floral motif with swagged border in six compartments with double raised bands, all edges gilt, marbled end-papers; a few corners a touch bumped, light wear to extremities; armorial bookplates of Lord Rendlesham to the front pastedowns, those of Lord Wardington to the rear.

£4000

A lavish production in a deluxe binding. This edition by Thomas Wilson aims to provide the most complete overview of variant Biblical readings to date. Drawing on the translations of Coverdale, Douai, Cranmer, Wycliffe, and Geneva amongst others, as well as the work of contemporary scholars, each page is copiously annotated.

Christian Samuel Kalthoeber was one of the foremost émigré German binders working in London at the end of the eighteenth century, initially working with Johann Baumgarten, then taking over his workshop in 1782. He was considered by many to be the best binder in England, if not the world.

Darlow & Moule 937; Herbert 1302.

20 |

KIEFFER, RENÉ

ONE OF 75 COPIES ON LARGE PAPER

La Trahison des clercs

BENDA, Julien. *La Trahison des clercs.* Paris, Bernard Grasset, "Les Cahiers Verts", 1927.

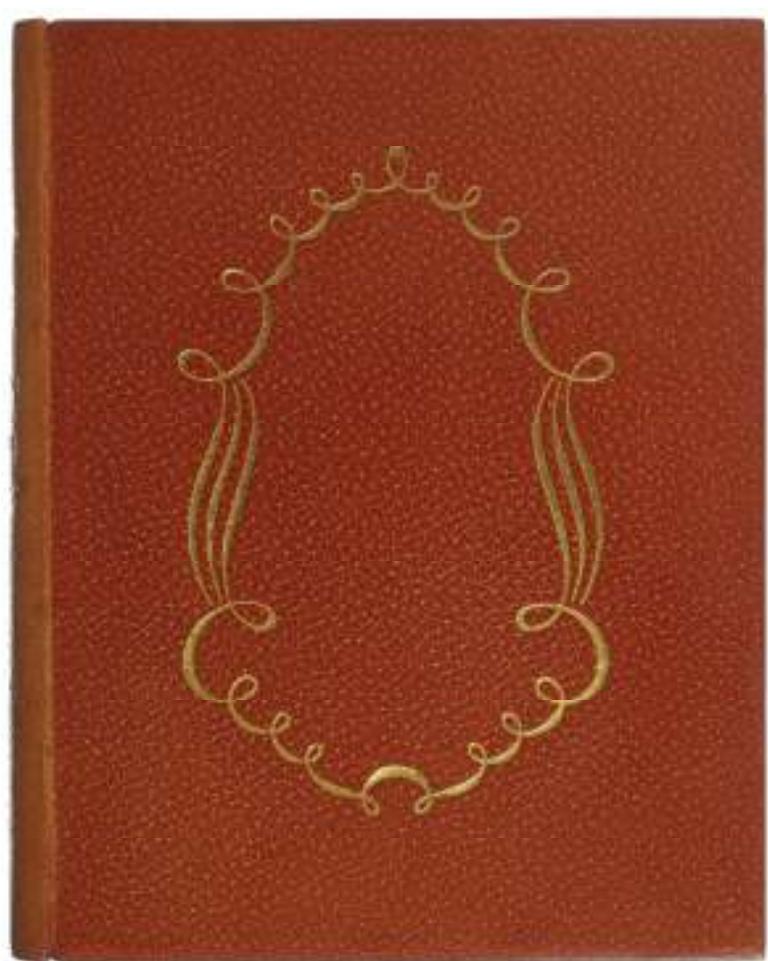
4to, pp. 308, no. 1 of 14 copies on *Annam de Rives*; a fine, large copy, uncut, in full tan morocco gilt by René Kieffer, sides decorated gilt, gilt lettering to spine, top edges gilt, the original wrappers and spine bound in; spine very slightly lightened; in a matching slip-case.

£2500

First edition, one of only 75 copies printed 'exceptionnellement' in large format, ours is one of 14 on *Annam de Rives*.

'The publication of [*La Trahison des clercs*] was undoubtedly one of the major events in political thought between the two wars. The "Clerc" is what Benda conceived the intellectual to be, someone disengaged from the mere contingencies of existence and fighting for ideals which went beyond the demands of a given moment in space and time. In violent and brilliant invective, he attacked the intellectuals of the nineteenth and twentieth centuries for having fallen short of this ideal by becoming the devoted advocates not of ideals, but of groups or existences, material and transient, such as a nation or a social class. The title of Benda's manifesto became a kind of catch phrase which, by a curious irony of fate, inverted its original sense, and came sometimes to be used as a term of reproach for the intellectuals who shut themselves off from the march of events in an ivory tower' (*Printing and the Mind of Man* 419).

René Kieffer was one of the foremost Parisian binders of the early 20th century. Trained in the art of classical gilding, Kieffer worked for some years at the Chambolle-Duru *atelier* before setting up on his own. His ambitious works combined a mastery of classical techniques with a passion for modernity, making him one of the most important practitioners of Art Deco, winning acclaim both nationally and internationally.



DINET, Etienne & Sliman BEN IBRAHIM. *La vie de Mohammed, Prophète d'Allah.* Paris, H. Piazza, [1918].

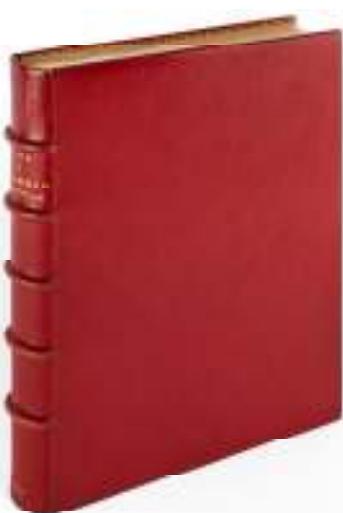
Folio, pp. x, 178, [4], with Arabic headpieces and tailpieces, 35 colour plates by Dinet with 35 corresponding black and white plates, 12 calligraphic colour plates by Mohammed Racim and 1 engraved map of the Hejaz; pages gilt-edged; an excellent copy bound by Charles Lanoe in red morocco, gilt-lettered spine with raised bands, doublures in several colours of morocco, elaborately gilt-tooled in a floral motif, and the original green and gilt wrappers bound-in, with the original protective case in marbled paper and red morocco; two tiny marks to head of spine; with exlibris of Raymonde Dubois and Jean Jacobs to front endpapers. £5000

First edition, numbered 96 of 925 copies printed, one of 125 on japon with the additional black and white plates.

For more details on the text, see number 13.

Charles Lanoé, sometime of Meunier, was a lifelong proponent of the most technically sophisticated and beautiful designer binding. Accelerated through the ranks thanks to his exceptional aptitude and artistry, he went on to become a chevalier de le Légion d'honneur. This is an excellent specimen of his discreetly luxurious style, in splendid condition.

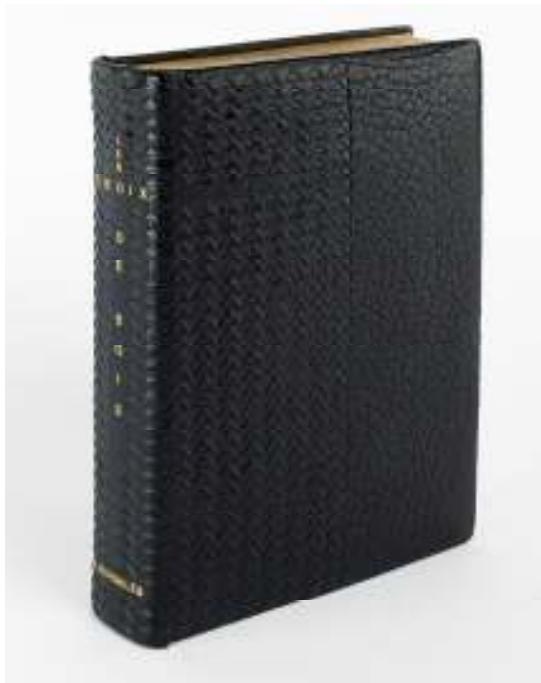
See Carteret, Vol. IV, and *Arabica*, Vol. 49, pp. 325-359.



22 |

LEFÈVRE, Y-J

Les Croix des Bois



DORGÈLES, Roland. *Les Croix de Bois. Paris, Librairie de la Revue Française, [c. 1930]*

8vo, pp. 315, [5], with 8 engravings by André Fraye; a little foxing, else a fine copy, in full black morocco gilt by Y-J Lefèvre, title gilt to spine in a cross formation, over a cross in natural morocco, half of both boards textured with a geometric triangle pattern, the other half natural, small repair at head, top edge gilt, marbled endpapers, original wrappers bound in. With a slipcase of marbled paper and morocco.

£1200

A striking and sombre binding on Dorgèles' novel of daily life in the French army of the World War I, written in homage to and commemoration of the innumerable fallen soldiers, particularly the otherwise unknown whose graves are marked by nothing but plain wooden crosses.

Limited edition, number 242 of 1125 copies.

23|

LEGRAIN, Pierre and J. Anthoine.

Contes et Nouvelles

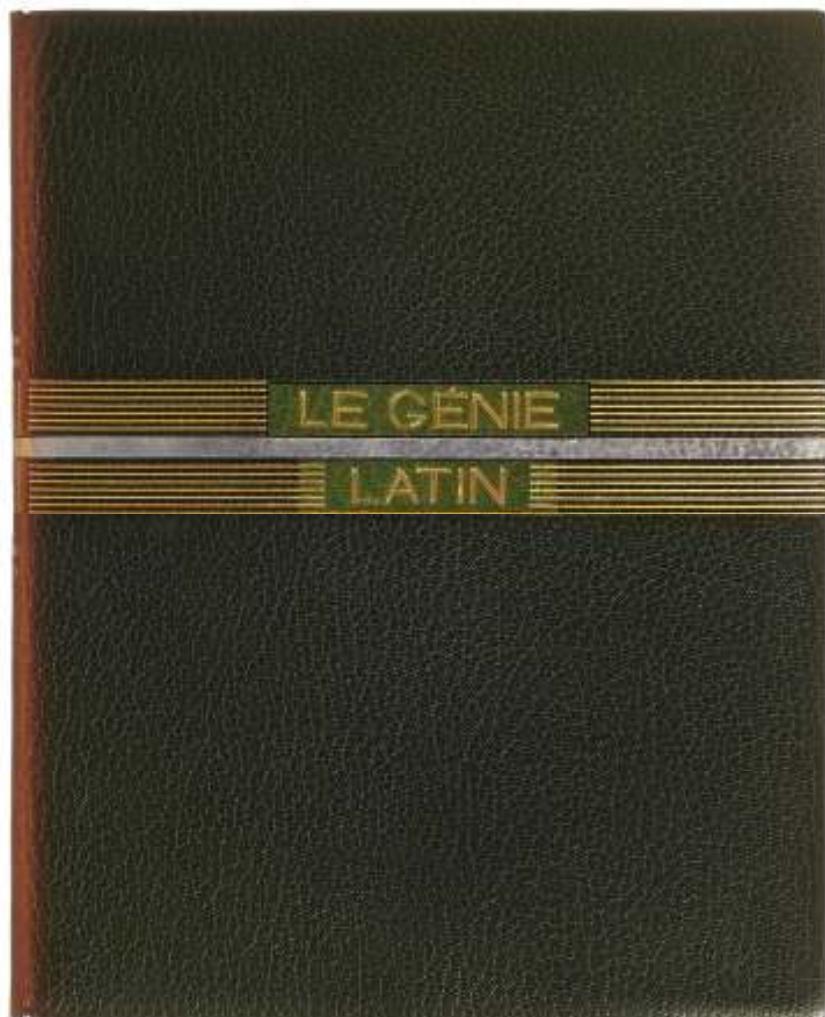
DE LA FONTAINE, Jean. *Le quatrième livre de Contes et Nouvelles. Paris, Xavier Havermans, 1930.*

4to, pp. [6], 142, [6], with colour illustrations by Carlège, including an original watercolour, all illustrations repeated in outline on tissue; in contemporary crimson morocco jointly signed by Pierre Legrain and J. Anthoine Legrain, gilt-tooled border of short rules around central panel of natural and polished geometric shagreen sections and red morocco squares tooled in gilt, flat spine with author gilt at head and title at foot, triple gilt fillet detail, morocco doublures with pattern of silver circles and gold dots, charcoal watered silk endpapers, all edges gilt. Preserved in a slipcase of red morocco and paper boards with a coordinating sleeve with black leather label. £3500

Volume IV only of the four volume set of Jean de la Fontaine's works, number 14 of fourteen copies on japon blanc nacré à la cuve, from a total limited edition of 346 copies.

A striking composition, designed by the pioneer of art deco, Pierre Legrain, and executed by his stepson Jacques Anthoine Legrain after Pierre's death in 1929. Jacques himself was active between 1930 and 1950.





FRANCE, Anatole. *Le Génie Latin*. Paris, Edouard Pelletan, 1909.

4to, pp. 14, with decorative head and tailpieces and one full-page portrait of the author by Henri Bellery-Desfontaines, with a vellum sheet with an engraving of Nicolas Langelier signed by Anatole France tipped in; a fine copy in slightly later full green morocco by Marot-Rodde, horizontal silver painted leather onlaid band to both boards, upper board with sextuple gilt fillet to both sides of band, titling piece in lighter green morocco, title gilt to spine with short vertical rules, turn-ins with a quintuple gilt fillet, central panel of watered jade silk within a band of silver painted leather, matching flyleaf of jade watered silk, marbled silver and green endpapers, spine sunned, a little light wear to the silver paint especially to spine, all edges gilt. Book label of Louis Barthou. Preserved in a matching slipcase of marbled paper boards and green morocco (sunned). £850

First edition. The text of France's address delivered at the Sorbonne on 3 April 1909, in celebration of Brazilian intellect. The copy of Louis Barthou, Minister of Public Works, Post and Telegraphs, number 3 of 300 copies.

A striking binding from Mme. Marot-Rodde, one of many bindings she executed for the library of Louis Barthou. She was active from 1920 to approximately 1936, renowned for her eye-catching geometric designs and one of the few notable women-binders of her time. Her workshop was justifiably famed for its decorative work.



25|

MCCLELLAND

Pictures

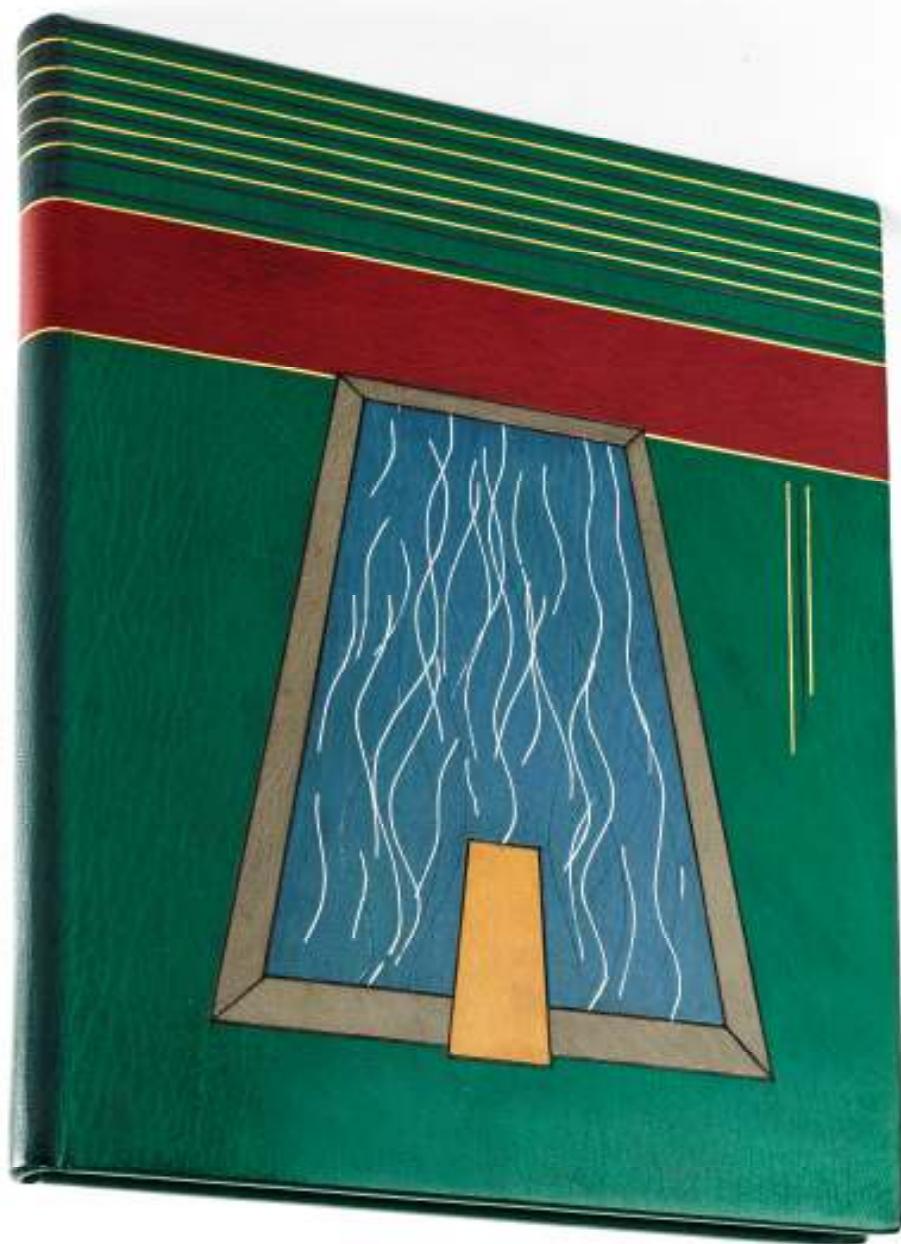
HOCKNEY, David. Pictures by David Hockney. *London, Thames & Hudson, 1984.*

4to, pp. 120, with 144 illustrations, 61 in colour; in a modern designer binding of full peacock green morocco by McClelland, the front cover with a swimming pool design loosely based on Hockney's 1978 work 'Day Pool with Three Blues' (p.63 of the current work) in onlays, blue, green and yellow morocco with black-rules and silver and blind wave detail, the back cover with an abstract design of an intersecting circle and triangle, alternating gilt and black rules above red morocco horizontal band within gilt rules at head of both boards, all edges blue. Preserved in a slipcase.

£1200

A playful binding of this thematic analysis of Hockney's works, overseen by Nikos Stangos, lavishly illustrated.





26|

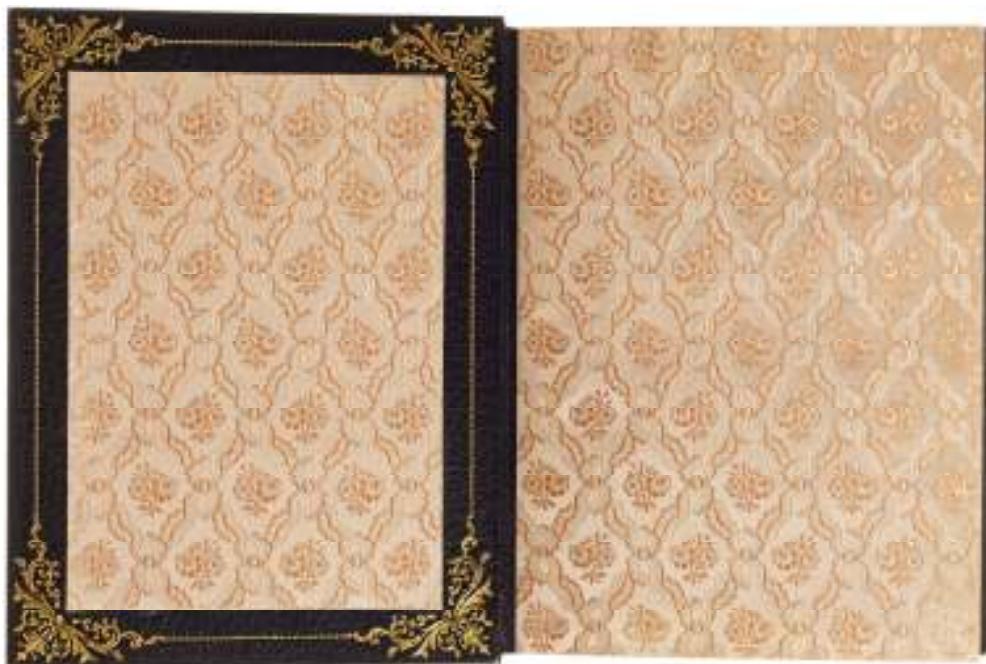
MERCIER, Georges

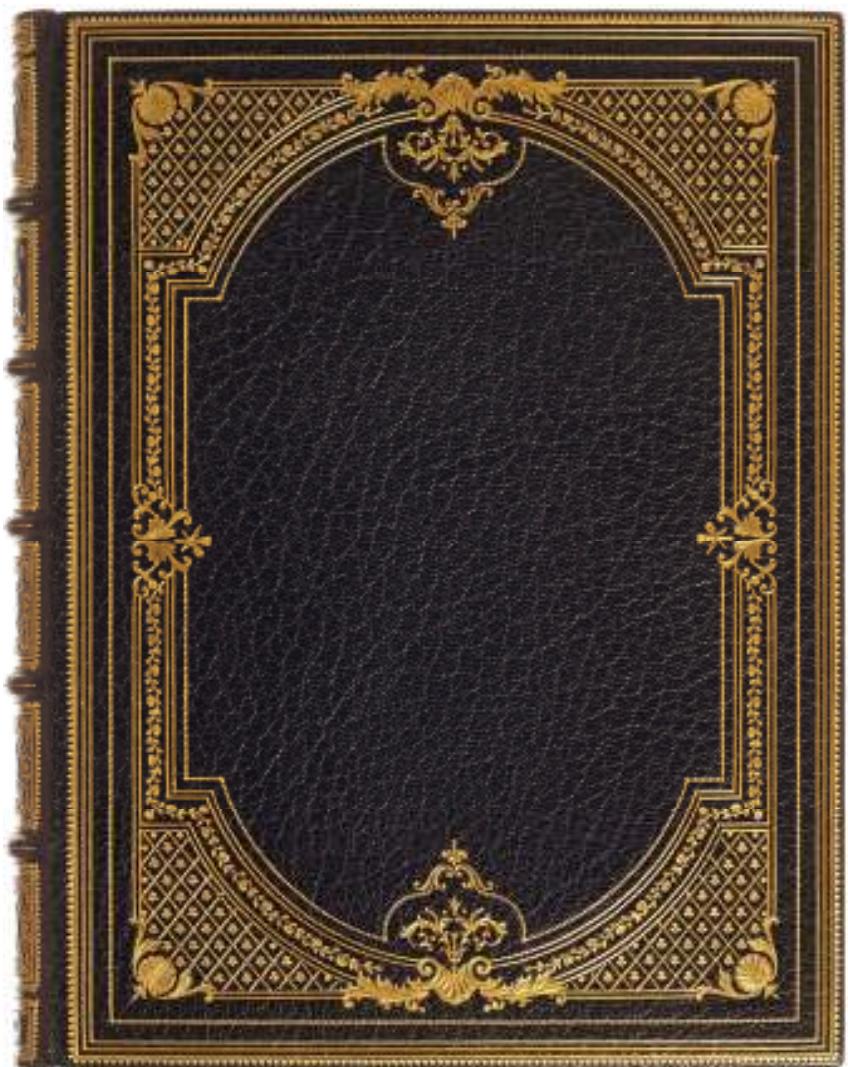
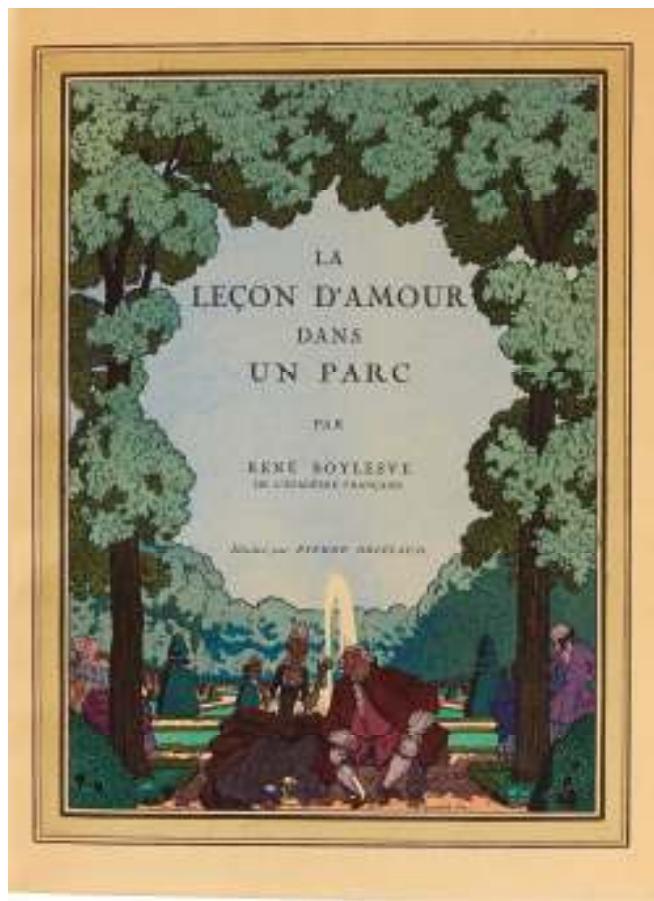
BOYLESVE, René. *La Leçon d'Amour dans un Parc. Paris, Lapina, 1925.*

4to, pp. 249, [3], with one original watercolour by Pierre Brissaud, and 45 watercolours reproduced in pochoir plates with hand detail, in two suites on separate plates and again within the text; a fine copy in full black morocco gilt signed 'G Mercier Sr et son pere 1928', outer triangular roll tool and triple fillets, pointillé roll, then richly gilt border including corner shell devices and cupid's bow and arrow tool, spine in six compartments, the second lettered direct, the rest richly gilt to a panel design, board edges with double gilt fillet, turns-ins gilt with floral corner ornaments, central geometric silk panel, the same to adjacent endpapers, marbled flyleaves, all edges gilt. £2500

A sumptuous edition of Boylesve's libertine novel, beautifully illustrated with colourful erotic plates. Number 8 of 501 copies, and one of only seven copies on old Japon paper, with one watercolour and a double suite of illustrations in colour and black and white, signed to the limitation by the author and the illustrator.

Son of Émile Mercier, who had succeeded Gruel as the President of the *Chambre syndicale de la reliure*, Georges Mercier 'connaissant parfaitement son metier...ayant continué toute sa vie le genre créé par son père' (Flety). On his death his widow dispersed a vast collection of some 17,000 tools.





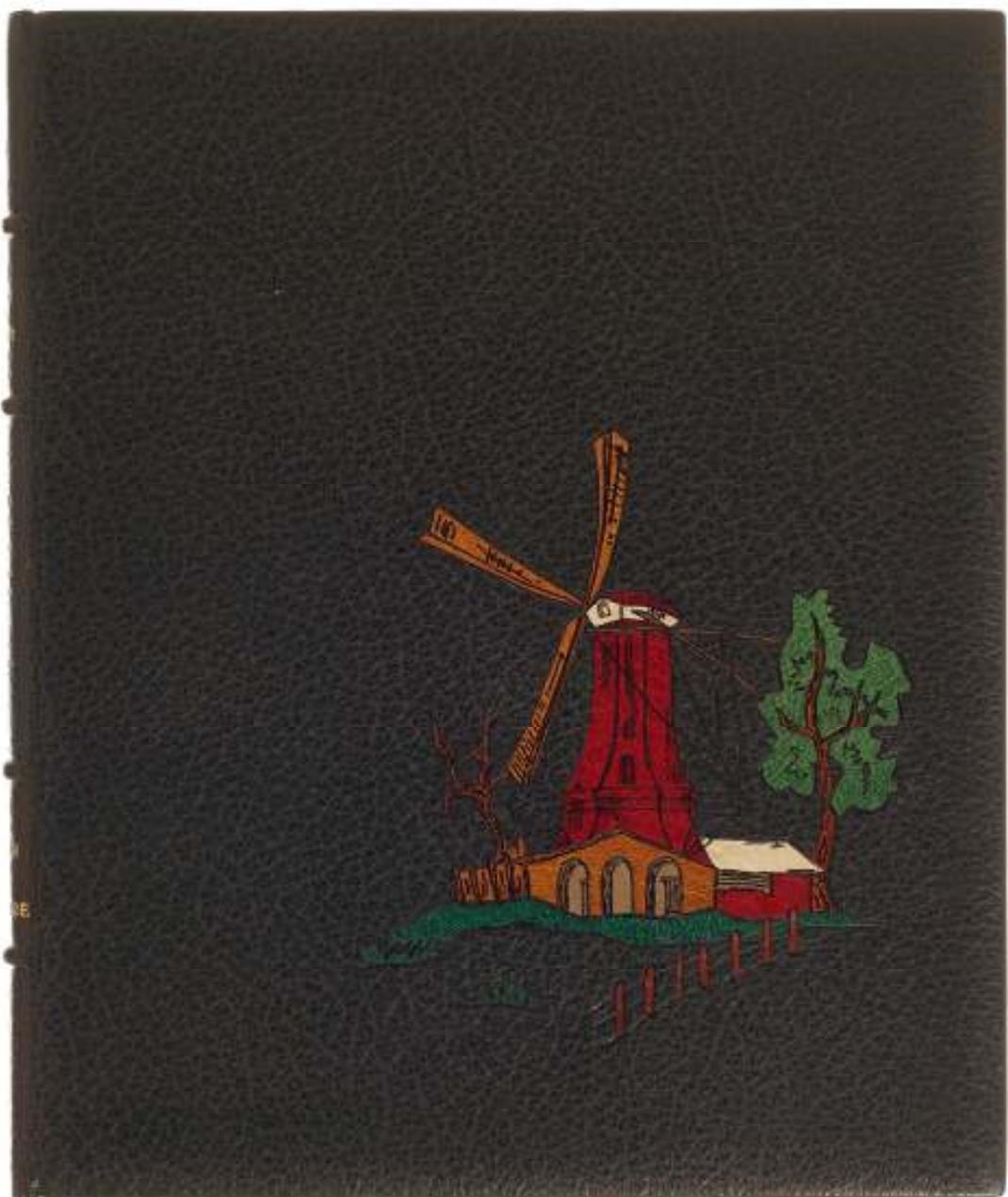
La retour de Hollande

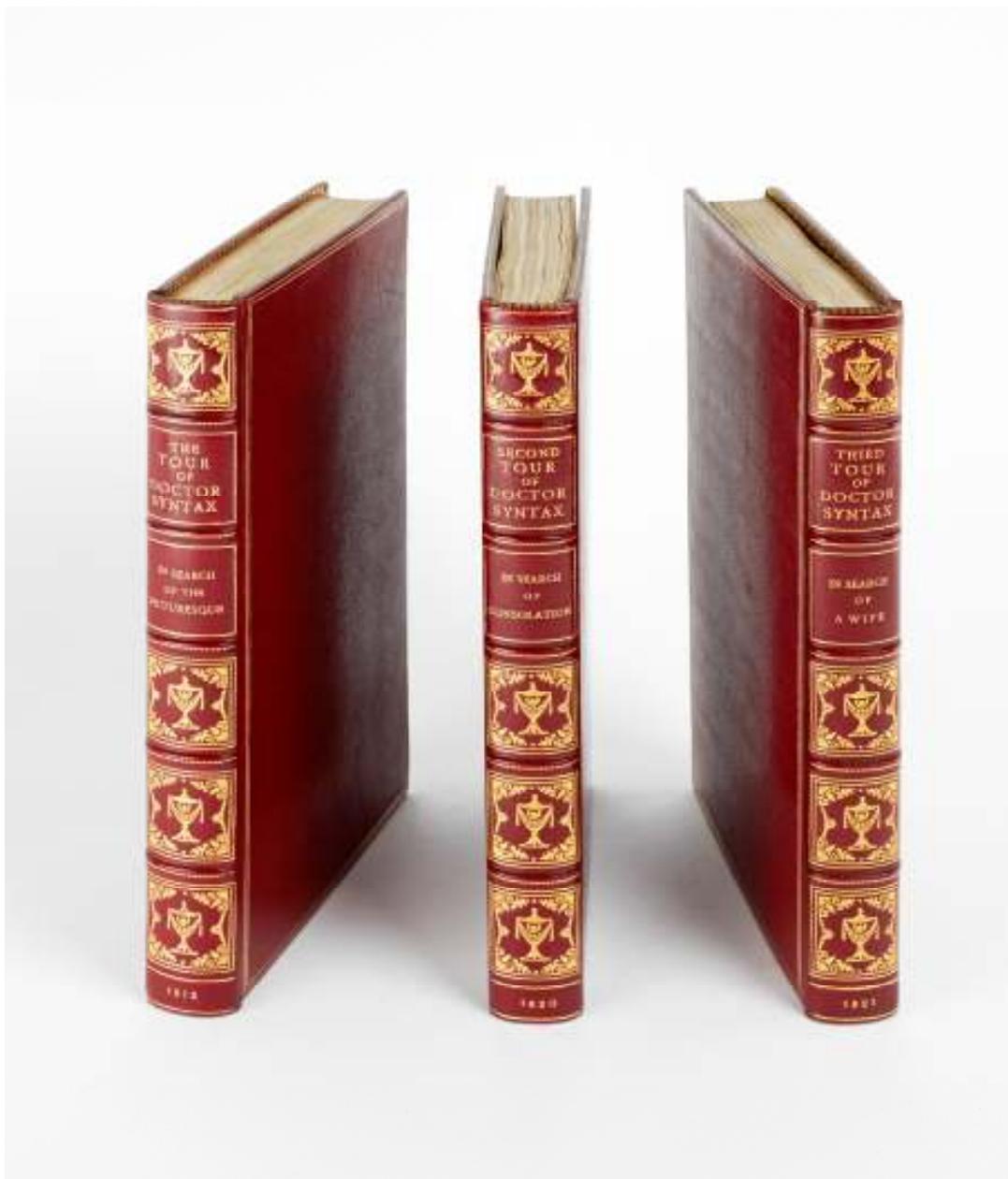
VALÉRY, Paul. *La retour de Hollande. Suivi de Fragment d'un Descartes.* Paris, Compagnie Française des Arts Graphiques, 1946.

4to, pp. 46, [4]; with etchings by Jean-Eugène Bersier; a fine copy in full ivy green morocco signed by Peuser, decorative windmill reproducing frontispiece illustration drawn in black with coloured leather inlays to the upper board, spine in five compartments, direct lettered gilt, doublures with double gilt-ruled border, citron morocco central panels, green watered silk endpapers, top edge gilt. £850

Limited edition, number 27 of 315. An attractively presented copy of Valéry's autobiographical philosophical essay.







28|

RIVIERE, Robert

Dr Syntax

[COMBE, William]. The tour of Dr. Syntax, in search of the picturesque...in search of consolation... in search of a wife. A poem. *London, R. Ackermann, [1812, 1820, 1821]*.

3 vols, 4to, pp. iii, [iii], 275, [1, blank]; [vi], 277, [1, blank]; [iv], 279, [1, blank], with 80 hand-coloured aquatints; minor repairs to some leaves and plates, otherwise a fine copy in full red morocco gilt by Riviere; edges gilt.

£1500

First editions of each part, published separately in 1812, 1820 and 1821. Written as a parody of the prevailing mode for travel books, the works, following the fortunes of a clergyman and a priest with text by William Combe and caricature-style illustrations by Thomas Rowlandson, were an instant success, and were much imitated.

A stunning set by Riviere, showcasing the workshop's inimitable simplicity and excellence of binding, richly gilt as usual. After a London apprenticeship, Riviere set up independently as a bookseller and binder in Bath in 1829, returning to London in 1840, where he supplied many of the great libraries with his work, including Chatsworth and the Royal Collection.

Abbey (life) 265-7. Tooley 427-9. Ray 34.

SHELLEY, Percy Bysshe. Queen Mab; a philosophical Poem: with Notes. *London: P. B. Shelley, 1813.*

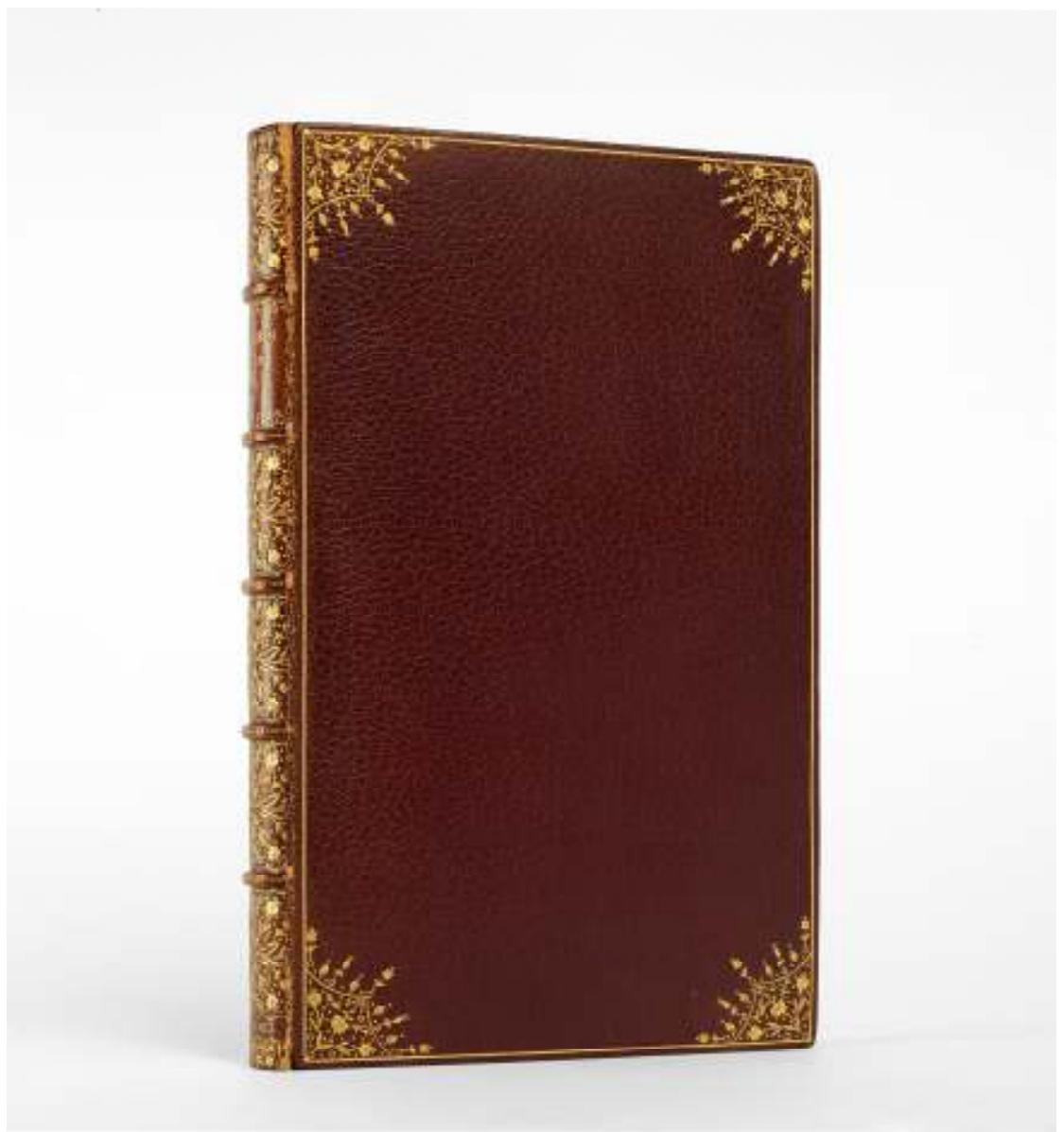
8vo, pp. [4], 240; a fine copy in full reddish-brown crushed levant by Rivière & Son, gilt with floral spray tools, top edge gilt, the others uncut, upper joint slightly rubbed; bookplate of Thomas Jefferson McKee. £12,500

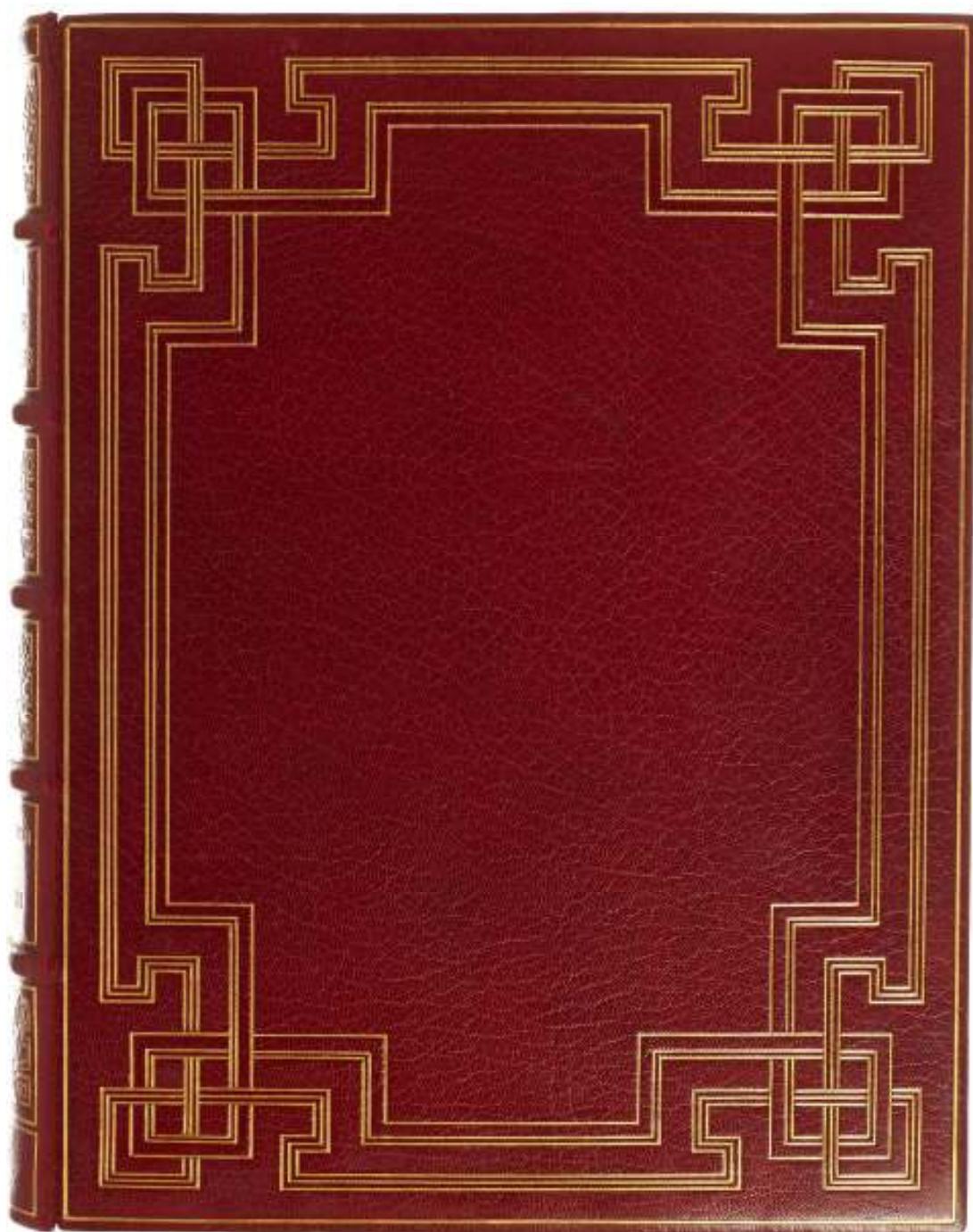
First edition of Shelley's first substantial poem, composed when he was nineteen and privately printed, probably in an edition of 250 copies; because its inflammatory content made regular publication impossible. No other edition appeared until a piracy of 1821. Shelley, who had the poem printed on fine paper hoping to catch the sons and daughters of aristocrats, distributed some seventy copies, but when he did so he almost always removed the verse dedication to Harriet (either his wife, or Harriet Grove), and cut away the imprints bearing his name at the foot of the title-page and last leaf. **The present copy is unmutilated, and in fine condition.**

This was an extraordinarily ambitious work for the young radical poet, offering a vision of the past, present, and future of mankind, buttressed with 120 pages of scientific and philosophical notes. As Queen Mab takes the reader on a tour of the heavens in her time chariot, earth and its affairs dwindle in proportion. Later cantos attack monarchy, war, commerce, and religion. Shelley described it, reacting to the piracy of 1821, as 'a poem written by me when very young, in the most furious style, with long notes against Jesus Christ, & God the Father and the King & the Bishops & marriage & the Devil knows what'. Until the piracy appeared it was almost unknown.

Signed as it is by Riviere and Son, the present binding can be no earlier than 1881, when the business was renamed to incorporate the credentials of Percy Calkin, Riviere's grandson, as partner.

Buxton Forman 21; Granniss 15; Jonathan Wordsworth, *Ancestral Voices*, pp. 140–44.





[BAUDELAIRE]. POE, Edgar. Vingt Histoires Extraordinaires. Illustrées par quarante et une eaux-fortes originales de Lobel-Riche. Paris, *Le Livre de Plantin*, 1927.

Large 4to, pp. 335, [3], with an engraved frontispiece portrait of the author, and forty engravings, 20 hors-texte in three suites, one with remarques, 20 'lettrines' in two states, the first black and grey with extra illustrations, the second in colour within the text; a couple of tiny marks, else a fine copy in gorgeous full crimson morocco by Charles de Samblanx; boards within a single gilt fillet border with elaborate interlacing geometric knotwork, board edges with double gilt fillet, turn-ins with quintuple gilt fillet, marbled endpapers, spine in six compartments, second and fifth direct lettered gilt, the others tooled with a geometric knotwork border, a very little wear to spine, all edges gilt. Preserved in a slipcase of marbled paper boards. £4000

First edition of Baudelaire's celebrated translation to appear with these striking illustrations by Alméry Lobel-Riche, his close friend who was to illustrate the whole Baudelaire canon during the 1920s and early 1930s. Lobel-Riche described Baudelaire as "le premier, le plus grand poète de la femme moderne. Beaucoup le chanteront après lui, mais il est resté le Maître et le Modèle". Number 103 of 197 copies.

Baudelaire's translations of Edgar Allan Poe had a tremendous impact on Poe's world-wide reputation, and a lasting influence on French literature. Baudelaire devoted much of the first half of the 1850s to translating the works of Poe, which he had first encountered in 1847. The translations had appeared regularly in reviews, but they were first published in book form in 1856 under the title *Histoires extraordinaires*, with an important critical introduction by Baudelaire.

A handsome creation from the pinnacle of Belgian binding.

'L'atelier de De Samblanx-Weckesser est sans doute celui qui fournit à l'époque la production la plus importante' (*La reliure en belgique aux XIXe et XXe siecles*).

PUSHKIN. Contes Populaires Russes de Pouchkine, traduits en Francais par Alexandra de Holstein et René Ghil et ornés de bois graves par Jean Lébédeff [Ivan Lebedev]. Paris, Société Littéraire de France, 1919.

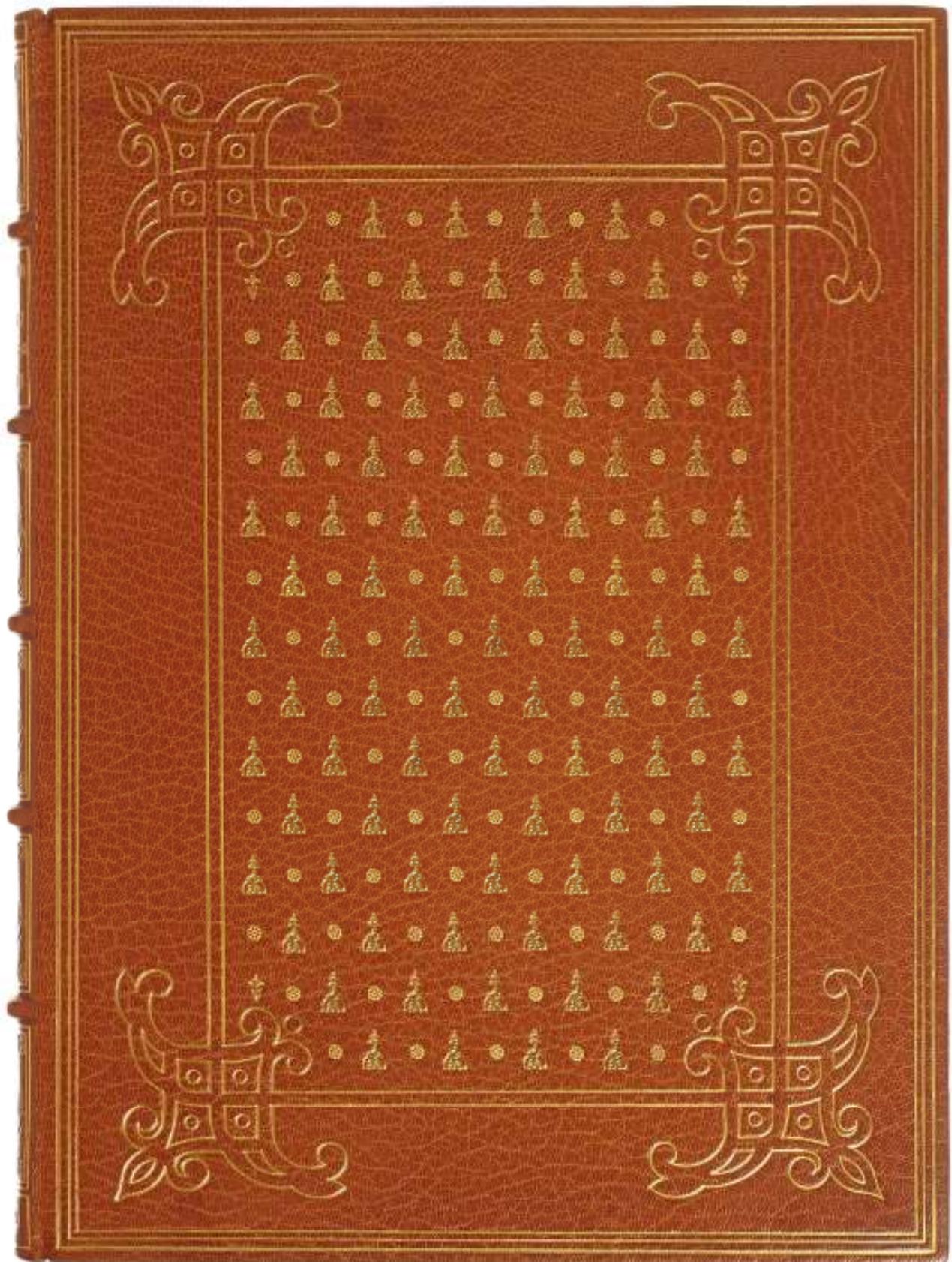
4to, pp. [4], LXVIII, [1, blank], [1, limitation], [1, blank], with 16 coloured woodcuts within the text, repeated in two states, coloured and uncoloured, decorative initials and text ornaments, one of fifteen copies on imperial Japon paper (number 11); fine copy in full tan morocco by Samblanx, triple gilt fillet border around a double gilt fillet central panel, small Russianate tools to the centre, decorative corners, board edges with a double gilt fillet, turn-ins with gilt geometric flower border within a double gilt fillet, spine in six compartments, the second direct lettered gilt, the others with large floralesque central ornaments and corner fleurons, all edges gilt; armorial bookplate of the Baron de Launoit to the front pastedown.

£3000

A beautifully illustrated work, combining old Russian fairytales as told by the inestimable Pushkin with Ivan Lebedev's antique style woodcuts which evoke the spirit of an earlier, simpler, and more colourful age. A handsome production from Charles de Samblanx, in the Russian style.

Baron de Launoit was a highly successful *homme d'affaires*, masterminding Belgium's lucrative positioning as a supplier to Nazi Germany.





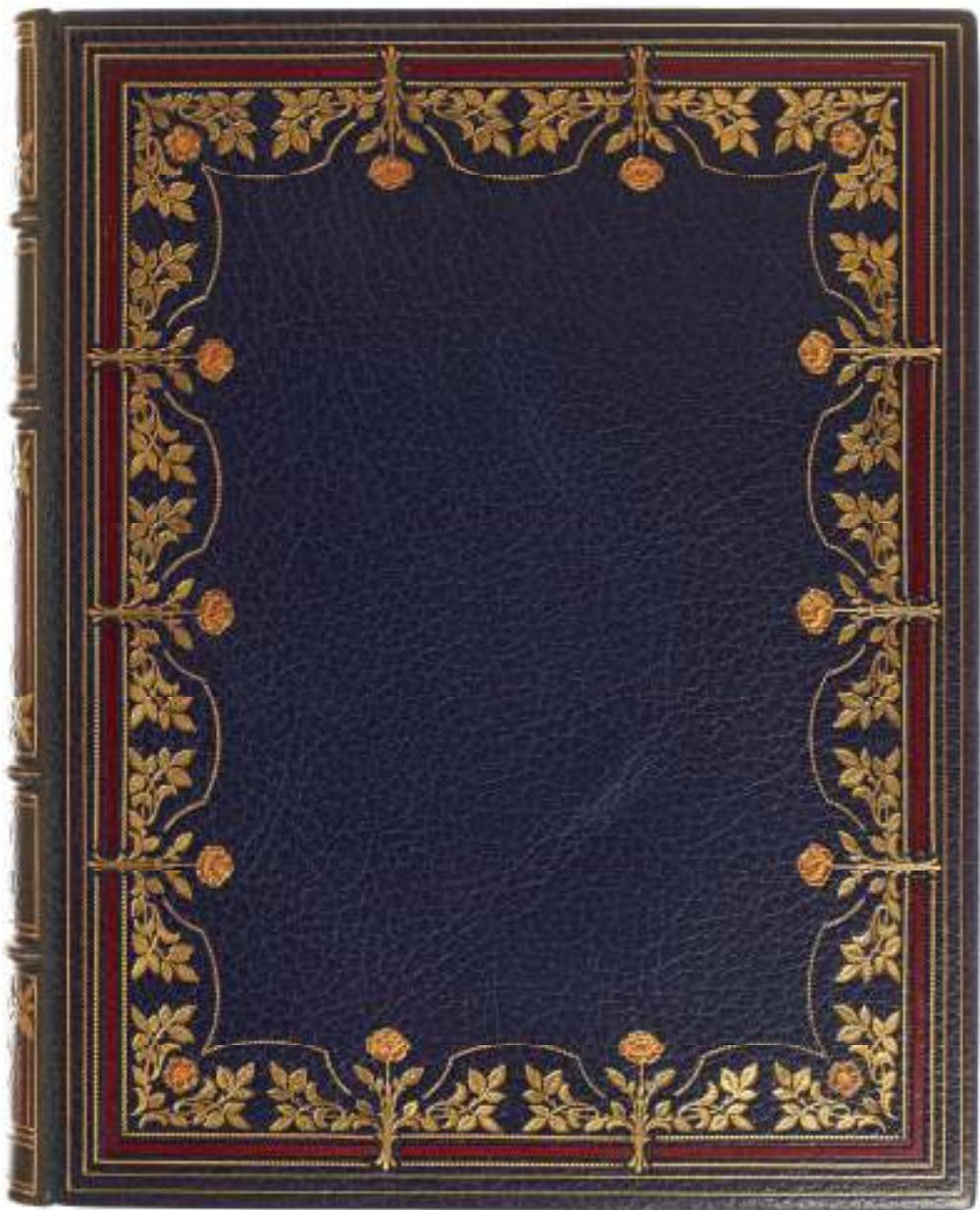
MAUPASSANT Guy de. *Pierre et Jean*. Paris, Boussod, Valadon et Cie, 1888.

4to, pp. 170, [2]; with three suits of engravings, in cameo on satin, in cameo on Whatman paper, and in bistre on Japon, original watercolour of a boat signed E Duez to the half-title, a fine copy in luxurious full blue morocco by Charles Septier, boards within a double gilt-ruled border, onlaid border of red morocco within a pointillé border, regularly intersected with gilt rose stems, flowerheads onlaid in red morocco, gilt leaf tools to either side, turn-ins in coordinating style with corner flowers, central panel of crimson watered silk, matching endpaper, then marbled endpapers, spine gilt in five compartments, the second and fourth lettered direct, the other with gilt and onlaid flowers with decorative borders, board edges with double gilt-fillet, all edges gilt. Preserved in a slipcase of marbled paper boards and blue morocco. £1750

First illustrated edition of Maupassant's realist novel, a controversial and impassioned examination of illegitimacy, the bourgeoisie, and the problems of money, with large illustrations by Albert Lynch and Ernest Duez, each with a different ornament underneath. Number 33 of 50 copies on Japon paper.

Charles Septier trained under the great Meunier, establishing his Parisian workshop in 1933. 'Ses travaux de qualité lui valurent une notoriété justifiée' (Flety).





SOUTHEY, Robert. *A Tale of Paraguay ... London, for Longman, Hurst, Rees, Orme, Brown, and Green, 1825.*

12mo., pp. xviii, [2], 199, [1], with engraved frontispiece and plate (foxed), tear to one leaf (no loss); a very good copy uncut and partially unopened in Southe's Cottonian binding of black cloth with green pattern, characteristic paper label at head of spine; facsimile of Southe's bookplate unfortunately inserted on front pastedown. £4500

First edition, Southe's own copy, of his last published narrative poem, one of the most elegant and finished of Southe's works despite his being 'impeded by the difficulties of Spenser's stanza'.

Paraguay shows Southe 'exploring, in greater depth than elsewhere in his work, the insecurity of the human condition, the prolonged suffering to which so many are condemned' (*Oxford DNB*). He introduces the poem with a long extract, in Latin, from Martin Dobrizhoffer's 1784 history of the indigenous Abipones, a text that he had encouraged Sara Coleridge to translate (her three volume *Account of the Abipones* was published by John Murray in 1822 and was reviewed by Southe in the *Quarterly Review*). This anthropological study formed the factual foundation of the poem's review of the problems of proselytising and advancing the Christian Mission during times of civil strife (Paraguay had gained its independence in 1811 after a bloody struggle). A tale of war and pilgrimage, it is an enduringly unhappy one, despite the apparent salvation at its denouement.

The bookplate here is a facsimile, but the distinctive 'Cottonian' binding, executed by his daughters, marks the copy as the author's own.



UNIDENTIFIED BINDERS & ILLUSTRATED BOOKS

CONTEMPORARY VENETIAN BINDING

34|

Hecatomp
hila

ALBERTI, Leon Battista. *Hecatomphila che ne insegnia l'ingeniosa arte d'amore. Deiphira che ne mostra suggir il mal principiato amore. Venice, Giovanni Antonio et Fratelli da Sabbio ad instantia de Nicolo & Francesco Librari al Dolphin, 1528.*

8vo, pp. [2], 29, [1], italic letter, title within a woodcut border of renaissance ornament with publisher's white-on-black dolphin device, same device repeated on verso of last, otherwise blank, leaf; in a **contemporary Venetian binding of soft cream-coloured calf** sewn on three thongs, gilt panel on sides of repeated impressions of a stamp of a staff and trailing vine leaves, within the panel a flaming vase with rosettes and Aldine leaves above and below, remains of silk ties, traces of MS lettering on spine; some wear and loss of gilding, but an attractive unrestored binding preserving original pastedowns and endleaves; in a cloth case. £8000

The emblem of the vase of flames – the symbol of love, carnal and spiritual – occurs on both Italian and French renaissance bindings. Anthony Hobson cites examples of its use in *Humanists and Bookbinders*, Cambridge, 1989, pp. 165-166. See also two examples in Breslauer, cat. 110, nos. 23 and 25.

Contemporary owner's initials at foot of title "F.M.S.I.B.". From the library of L.A. Barbet, sale Paris (Giraud-Badin), part 2 (Oct-Nov. 1932), lot 256. De Marinis (*La legatura artistica in Italia*), no. 2202.

A combined edition of the *Ecatomfila* and the *Deifira*, Alberti's two dialogues on love, treating the vagaries of love from different perspectives.

Sander, no. 148.



35|

[APOCRYPHA]. The Apocrypha section extracted from a late 17th century English Bible and splendidly bound a little later. [c. 1640-1680].

Apocrypha

12mo (164 x 110 mm.), pp. [136], complete in itself, contemporarily ruled in red, closely shaved, loosing a couple of letters at the foot of one page only, but in very good condition and bound in a striking English black morocco binding, c. 1720, gilt, covers with triple gilt fillets enclosing lozenge made up of massed floral tools, and also corner pieces, richly gilt spine in five compartments, gilt inside dentelles, gilt edges. £650

A curious piece, being the Apocrypha extracted from a 17th century 12mo Bible and splendidly bound some time later. The Apocrypha was often printed as an inter-testamental section, separating the Old from the New Testament and some saw these writings as not canonical. A number of Bibles printed in England during the Civil War and beyond did not include this section. Here we have the section extracted and some time later splendidly bound in black morocco gilt 'very prettily tooled, fresh as new' as it is called by a pasted in late 19th century bookseller's slip.



KARSAVINA, LOPOKOVA & NIJINSKY

36|

[BALLET.] BARBIER, George, and Jean-Louis VAUDOYER. Album dédié à Tamar Karsavina. *Paris, Collections Pierre Corrard, 1914.* [bound with:]

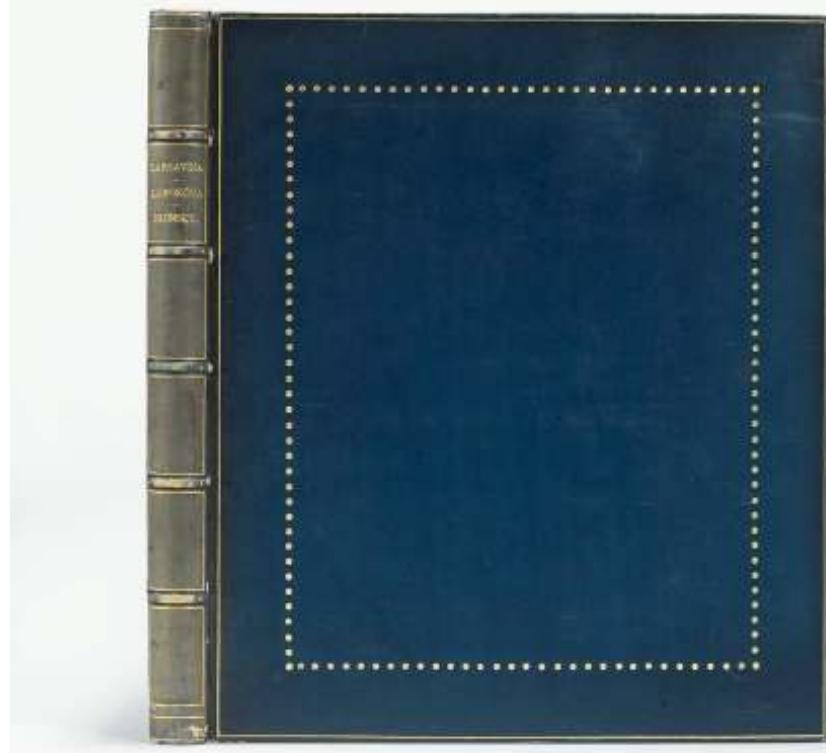
[BEAUMONT, Cyril.] The Art of Lydia Lopokova, including a portrait in sanguine by Glyn Philpot, a portrait by Pablo Picasso and nine full-page hand-coloured illustrations, three decorations and cover design by Arabella Yorke together with an appreciation by Cyril W. Beaumont. *London, C. W. Beaumont, 1920.* [and:]

BARBIER, George. Designs on the Dances of Vaslav Nijinsky. Foreword by Francis de Miomandre. Translated from the French by C. W. Beaumont. *London, C. W. Beaumont & Co., 1913.*

3 vols. in one; in a fine contemporary binding of blue polished calf gilt for the bookseller C. J. Sawyer, panelled spine lettered gilt, gilt borders, all edges gilt; spine slightly faded and rubbed, a few scratches to rear cover, but in very good condition; armorial bookplate of Napier George Henry Sturt, 3rd Baron Alington on front pastedown. £9000

I. Large 4to, pp. [22], 12 pochoir plates by Barbier, [2] colophon, with three black and white illustrations (title, and start and end of the text); preserving the original illustrated front cover; a couple of small stains to front cover and first blank, some light offsetting from plates; a very good copy; first edition, number 428 of 512, printed on Vélin d'Arches paper.

II. Large 4to, pp. [viii], 6, [2], 9 pochoir plates by Yorke, with a frontispiece portrait (in pastel by Philpot) and one plate (pencil drawing by Picasso) before the text as well as illustrations through the text; preserving Yorke's original illustrated front cover; cover lightly soiled, offsetting from plates and illustrations; a very good

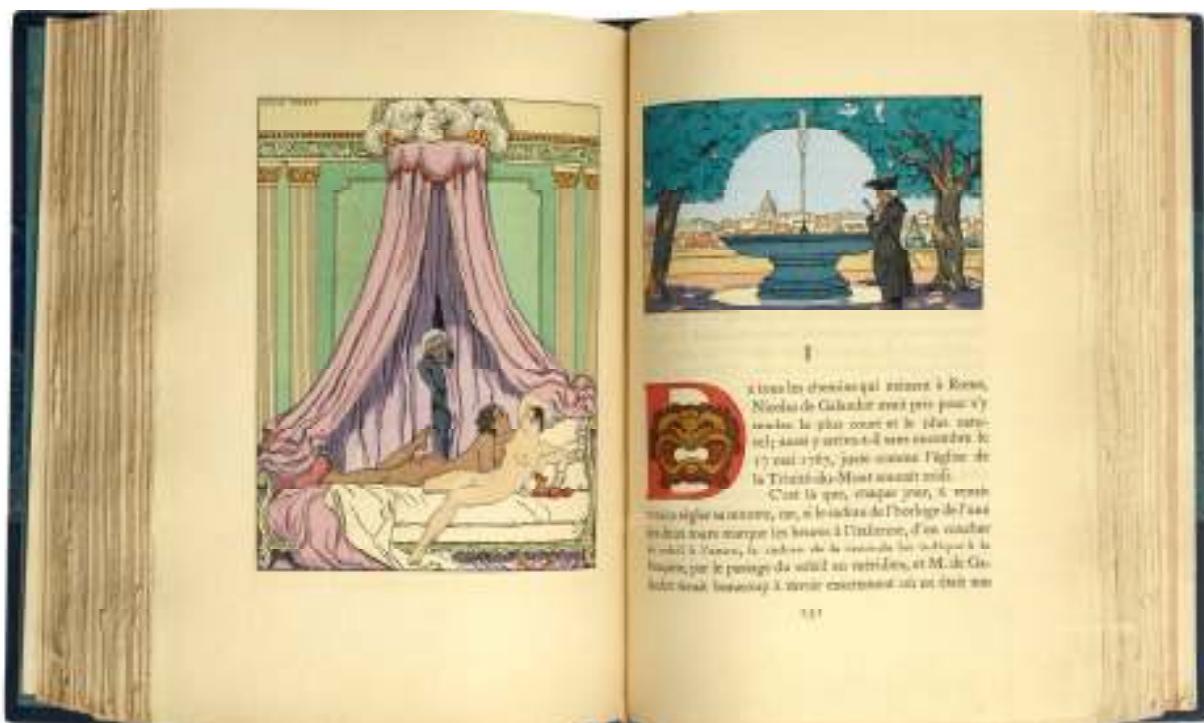


copy.

III. Large 4to, pp. [ii] title, [6], [2], one black and white plate and **12 pochoir plates by Barbier**, [2] colophon, with black and white head- and tail-piece illustrations; preserving the original illustrated front cover; cover a little browned and soiled, some light offsetting from plates; a very good copy; first English edition, number 24 of 400, printed on *papier vélin*.

A very attractive volume containing three excellent examples of the illustrated ‘éditions de luxe’ which captivated collectors in Paris and London during the early part of the twentieth century. Barbier first made his name in 1912 when he became one of the principal illustrators for two new journals, the *Journal des Dames et des Modes* (which, despite lasting only until 1914, had a clientele which included many of the artists and designers at the forefront of fashion) and the *Gazette du Bon Ton*. In addition to illustrating the new styles of the great fashion houses Barbier regularly contributed his own designs, developing a distinctive style which showed the influence of both Aubrey Beardsley and Léon Bakst. *Dessins sur les dances de Vaslav Nijinsky* was his first solo publication, inspired by the passion and poetry of the Ballets Russes, and he followed this up the following year with his *Album dédié à Tamar Karsavina*. Nijinsky is depicted in some of his most famous roles.

The Art of Lydia Lopokova was the idea of the great lover of ballet Cyril Beaumont and brought together images of Lopokova by Philpot, Picasso and the lesser-known Arabella Yorke whose nine pochoir plates were commissioned for this volume. Yorke was an American who moved to London in 1917 and is known primarily as the lover of Richard Aldington although also for her translation of Dunan’s *The Love Life of Julius Caesar*. She had previously lived in Paris and the influences of Bakst and Barbier are apparent in her work here. The style of drawing is very similar to that of Barbier but the extensive use of colour owes more to Bakst. An attractive and interesting volume from one of ballet’s greatest admirers to one of its most famous exponents.



A toutes choses qui entrent à Rome,
Nicolo de Galard ne peu pouv'y
mettre la plus courte et le plus
court; ainsi y entrent-il sans essouffrir le
cavalier, porte ouverte l'égout de
la Trinité-Majeure auvent moli.

C'est là que, chaque jour, il rend
mais n'apprécie sa morture, car, si le jadis de l'horloge de l'abbé
ne fait tourner marquer les heures à l'intérieur, d'en visiter
et faire à l'heure, le couloir de la concierge lui suffit pour la
bouffer par le passage du couloir au vestibule, et M. de Ga-
lard croit bonnemoy l'heure exactement où on doit son

37|

BARBIER, Georges and Henri de RÉGNIER. *La Double maîtresse*. Paris, Mornay, 1928.

8vo, pp. [10], 405, [3]; 4 full-page pochoir plates, 27 smaller illustrations, and 38 large animated initials in full colour; a fine clean copy in half blue morocco with marbled paper boards, spine in five compartments, the second and fourth lettered direct, some retouching, top edge gilt, others uncut, original wrappers bound in. Preserved in a matching slipcase of marbled paper boards and blue morocco. £500

First edition illustrated by Barbier. Number 138, one of 50 copies printed on *montval* for La Librairie Viau Y Zona of Buenos Aires, from a total edition of 1000 copies.

A tale of the romantic and erotic misadventures of a young man, appealingly illustrated with quietly provocative illustrations by the great Georges Barbier.

38|

BENOIS, Alexander. Азбука въ Картинахъ [The alphabet in pictures]. *St Petersburg, 1904.*

Azбука

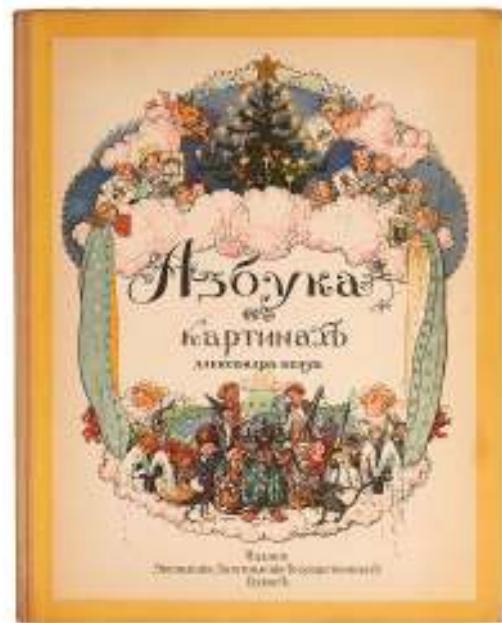
Folio, ll. [18], containing 35 full-page chromolithographs, many highlighted in gold and silver, a very little light foxing, else a fine copy in the original quarter cloth with elaborate decorative paper wrappers, with the original drab dust-jacket, preserved in melinex; armorial bookplate of Baron Ernst Grunelius, Baroness Anna v. Grunelius, née Countess von Bernstorff AD MDCCCCXXVIII to the front pastedown.

£8,500

First edition of this famous alphabet book. Both colourful and imaginative, the work uses themes from the Bible (Jonah and the whale), Russian folklore (Baba-Yaga), popular fairytales (Hansel & Gretel), as well as daily life (matryoshkas). Many of the plates feature Russian motifs, with a number of Imperial eagles making discreet appearances, and St Petersburg's Peter and Paul fortress forming the backdrop to some astronomers in period dress for 'Z' (Stars). Each plate contains an extraordinary level of detail, 'G' shows children playing at war, while in the background a painting on the wall is also in a military vein. A theatrical flavour is very apparent throughout, with plates including a theatre to illustrate 'T', a magician performing and jesters, as well as subtle theatrical motifs in many of the plates, including two instances of swans swimming on lakes.

Alexander Benois, with Sergei Diaghilev and Leo Bakst, founded the *Mir Iskusstva* magazine and movement, introducing art nouveau and the aesthetic movement to Russia. The present work was published shortly after Benois' appointment as the scenic director at the Mariinsky theatre, where he served as the first artistic director of Diaghilev's *Ballets Russes*.

Rare. Worldcat finds only 3 copies in American libraries, at Amherst, Ryerson and Burnham, and Pierpont Morgan, to which can be added 2 copies at Harvard. Lévéque p. 11. Schug 2745. Vollmer I, 17of.



BIBLE FOR HUGUENOTS IN ENGLAND

39 |

Bible

[BIBLE.] La Bible, qui est toute la Sainte Escriture du Vieil et du Nouveau Testament. Autrement, l'ancienne et la nouvelle alliance. Le tout reveu et conferé sur les textes hebreux et grecs. Avec les Pseaumes de David, mis en rime françoise par Cl. Marot et Theod. de Beze. *London, R. Everingham for R. Bentley and J. Hindmarsh, 1687.*

Small 8vo, pp. [1018], with an engraved additional title; bound without the Apocrypha (see below); manuscript hymns in German in an early hand on two blank leaves at end; **contemporary English black morocco richly gilt**, covers tooled with an attractive all-over design of drawer-handles, pansies and leaves, comb-marbled endleaves, gilt edges; minor wear, corners a little bumped, one or two tiny areas of retouching.

£5750

First complete edition of the Bible in French to be printed in England, in a fine Restoration binding. This Bible, in the French Geneva version, was published less than two years after the Revocation of the Edict of Nantes (22 October 1685) which saw about 50,000 French Protestant refugees move to England (the word 'refugee' entered the English language at this time). The present copy is without the Apocrypha sometimes found at the end of the Old Testament (as is the Bible Society copy; see Darlow & Moule).

For a comparable binding, also apparently employing the same distinctive pansy tool used here, see Maggs, *Bookbinding in the British Isles*, part I, 1987, no. 95. See also G. D. Hobson, *English bindings 1490–1940 in the library of J. R. Abbey*, no. 46.

Darlow & Moule 3771; Wing B2707A.



40|

Il libro delle preghiere pubbliche

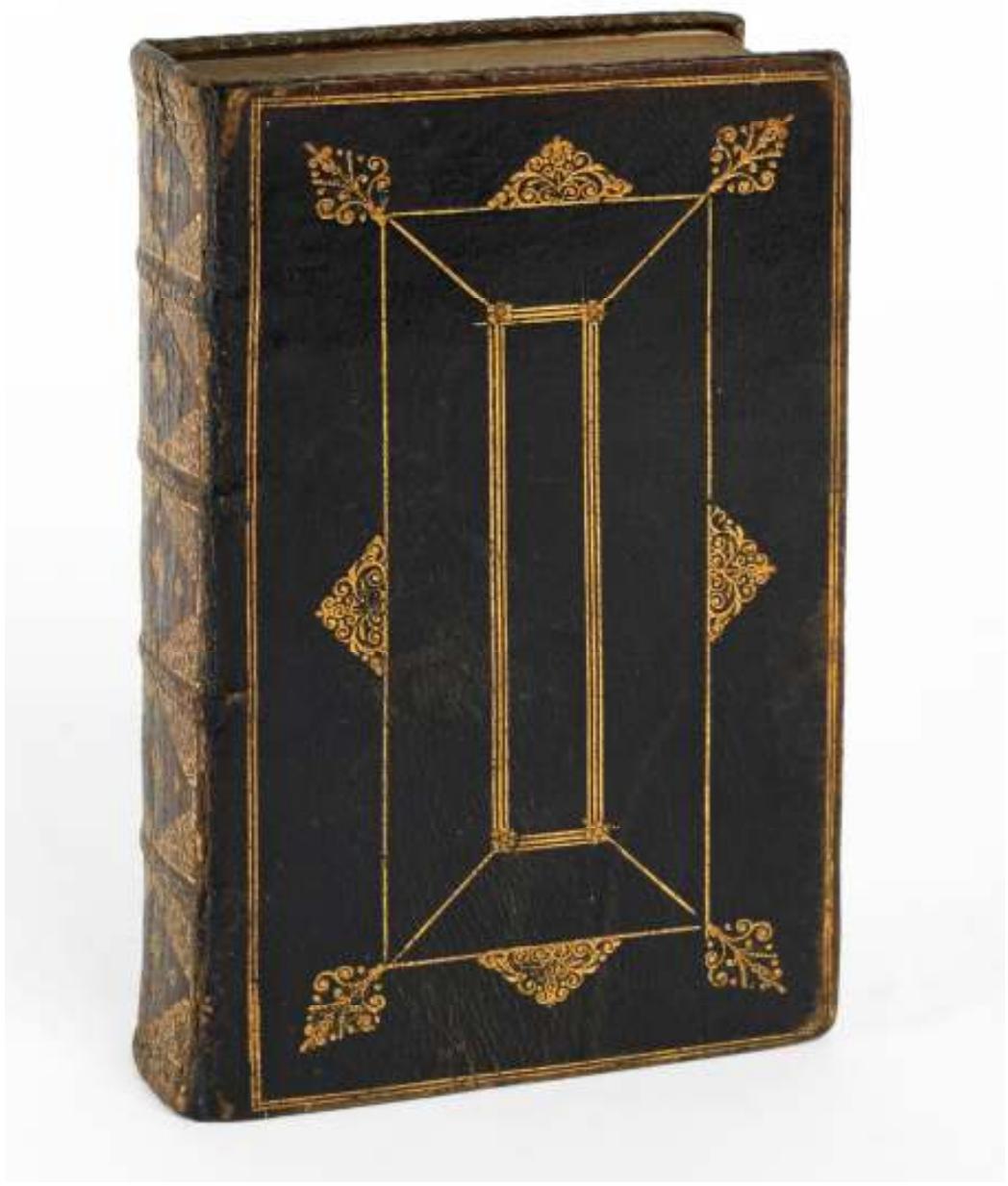
[BOOK OF COMMON PRAYER.] Il Libro delle Preghiere pubbliche ed Amministrazione de Sacramenti, ed altri Riti e Cerimonie della Chiesa, secondo l'Uso della Chiesa Anglicana; insieme col Saltero over i Salmi di David, come hanno da esser recitati nelle Chiese. E la Forma e Modo di fare, ordinare e consacrare Vescovi, Presbiteri e Diaconi. *London, Moise Pitt, 1685.*

12mo, pp. [72], 312, 289-550, [3 blank], 2-24, with the medial blank 2A12; a very good copy in handsome contemporary black morocco, panelled gilt, gilt edges; bookplate of the Biblioteca Lindesiana.

£1250

First edition of the first translation of the Book of Common Prayer into Italian. The project was begun by Edward Browne while chaplain to Sir John Finch in Constantinople, perhaps incorporating an earlier, unpublished translation by William Bedell (the manuscript being listed in Griffiths' *Bibliography of the Book of Common Prayer* as Italian 1). Back in London, the work was completed by the Italian émigré merchant Giovan-Battista Capello (John Capell), a friend of Hobbes.

Griffiths, Italian 2; Wing B 3675B.



41

[CANNON, Richard.] Historical records of the British Army. Prepared for publication under the direction of the Adjutant-General. [London, printed by William Clowes, 1834-9.]

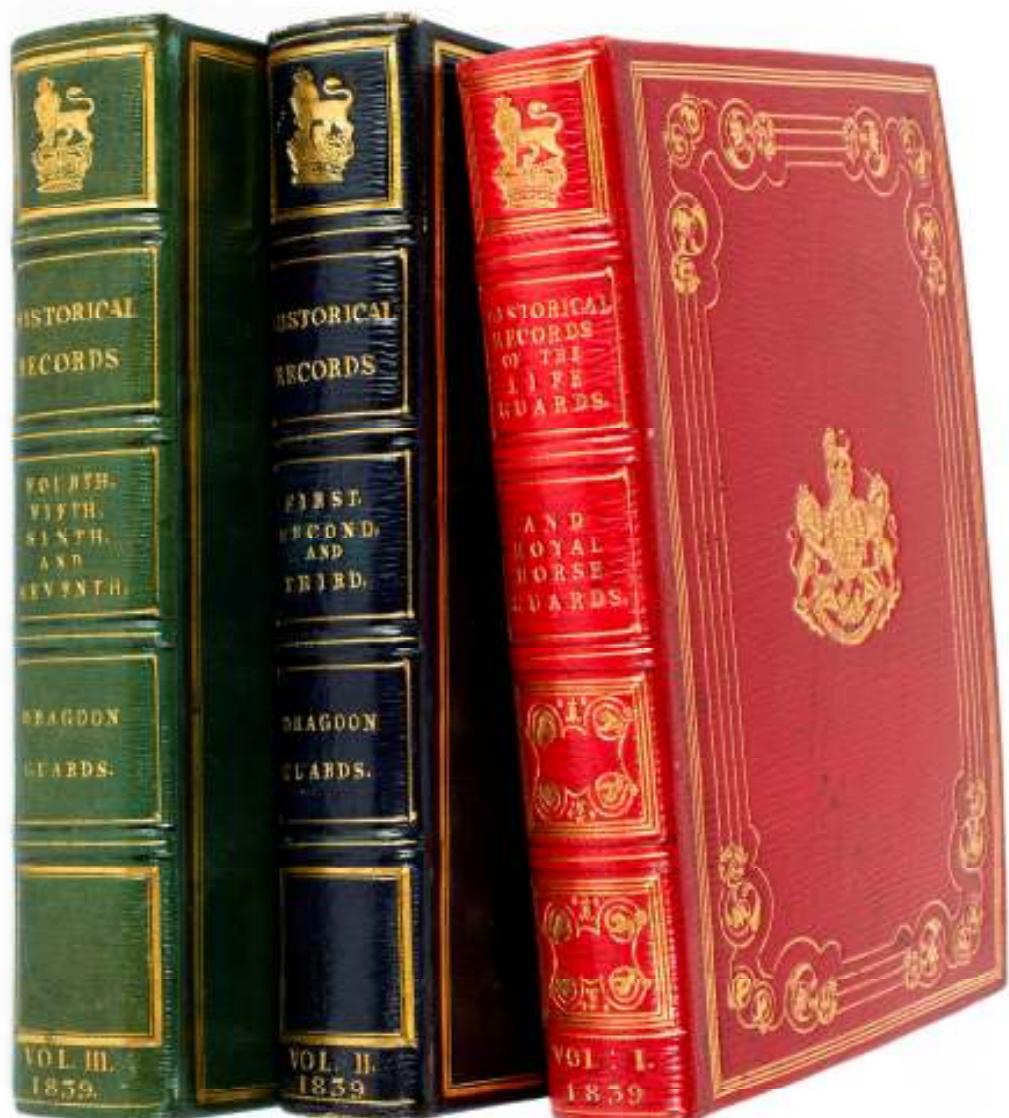
Nine works bound in three vols, 8vo, pp. [viii], [ii, title to this vol.], [ix]-xi, [1, blank], [iii]-ix, [i], 291, [1], with an engraved title and six coloured lithographed plates; ix, [1], 150, with an engraved frontispiece and seven coloured lithographed plates; [ii], xiv, vi, 121, [1], with an engraved title and four coloured lithographed plates; [viii], viii, viii, 100, with four coloured lithographed plates; [viii], viii, vi, [ii], 129, [1], with three coloured lithographed plates; [viii], viii, vi, 94, [2], with an engraved title and three coloured lithographed plates; [viii], [viii], viii, vi, [ii], 99, [1], with three coloured lithographed plates; [viii], viii, vi, 104, with three coloured lithographed plates; [viii], viii, vi, 98 with two lithographed coloured plates; vol. I bound in contemporary red crushed morocco, vol. II in contemporary black crushed morocco and vol. III in contemporary green crushed morocco; all with gilt borders enclosing royal arms, panelled spine with royal crest in top panel; gilt edges; a splendid set in almost pristine condition.

£6500

First editions of the first nine books in Cannon's series of official regimental histories. 'Cannon's volumes were authoritative and readable, well produced and often well illustrated...Cannon set a standard for succeeding regimental historians to emulate' (*Oxford DNB*).

Including records of the Life Guards, Horse Guards, and Dragoon guards.

Ogilby Trust, *Index to British military costume prints* 157 (1-9). See Colas 514; Hiler p. 136; Lipperheide Qh 14.





CONTEMPORARY ENGLISH BINDING
WITH THE ARMS OF HENRY VIII AND CATHERINE OF ARAGON

42 |

- DECIO, Filippo. *De regulis juris.* [Lyon, Jean David, or La Mouche, 2 July] 1528. [bound with:]
DINO Del Mugello. *De regulis juris.* [Lyon, Giunta,] 1530.

De regulis iuris

Two works bound in one volume, 8vo, ff. [xxxii], 151, [1], including final blank; 136, [18]; both titles printed in red and black, within wood-cut historiated architectural borders; minute and inconsequential wormholes mainly in the initial leaves of the first work, light damp-staining in the margins of the initial and the last quires, but very good copies, in **contemporary English calf over wooden boards, panelled sides, with large stamped arms of Henry VIII and Catherine of Aragon** to the front cover and the Tudor arms and Rose in two compartments on the lower cover, brass catches (missing the clasps), contemporary printed waste end-papers; minute pinholes through the upper cover not detracting from the panelling, some skilful restoration to spine extremities; **contemporary ownership inscription on the last leaf, by Hugh Thomas, recording the purchase of this book for the price of 5 shillings four pence, witness one Edward Josue; further inscription on the front free end-paper recording the gift or sale of the book from Hugh Thomas to one John Nicholas;** several interesting contemporary marginalia in Latin in an English hand (see below); preserved in a brown cloth box.

£17,500

Two rare works of roman and canon law, in a contemporary English binding with the Royal arms of Henry VIII and Catherine of Aragon, remarkably well-preserved, with very clear and well-defined panel stamps.

Oldham cites only four instances in which these panel stamps are found together.

Baudrier V, p. 144, and VI, p. 98, 101, 134; Oldham *Blind Panels* HE8, HE9; *Rolls F.P.a*; see also Nixon, *Broxbourne Library* 21.

43|

ELUARD, Paul and Albert FLOCON. Perspectives. *Paris, Maeght, 1949.*

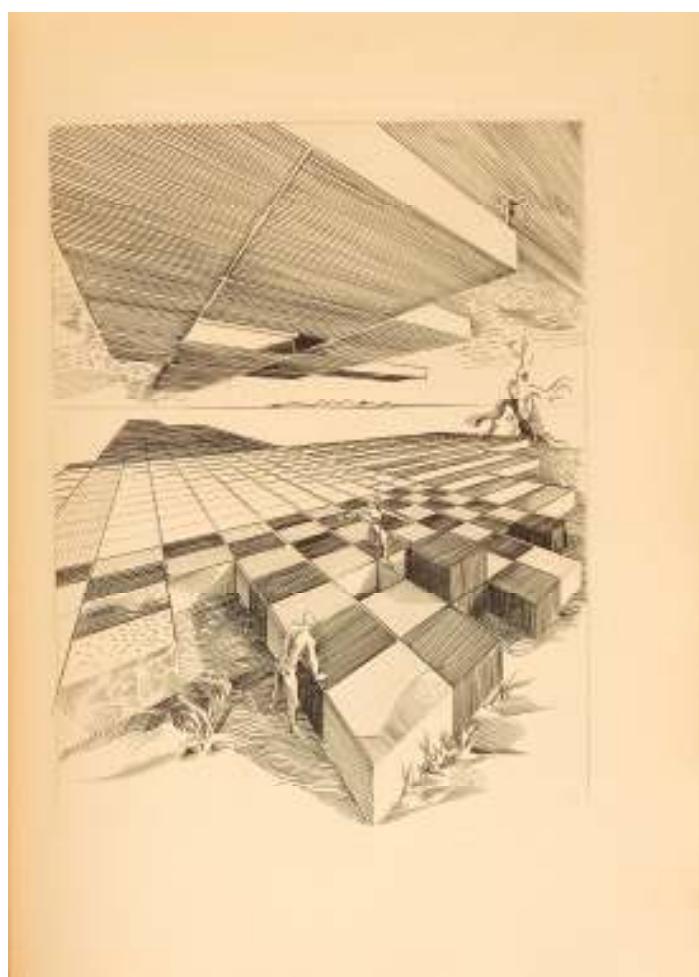
4to, pp. [4, half-title, title], wrapper and frontispiece engraving , each in 3 states, then ten numbered text-leaves each with engravings in three states, two on vélin d'arches, the third in black and white on Japon, some fore-edges foxed, generally a very good copy in near-contemporary quarter black morocco with marbled paper boards, title direct-lettered gilt to flat spine, marbled endpapers, original wrappers bound in. £850

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First edition of Eluard's collection of ten poems, inspired by perspectival surrealist engravings by Flocon. Number XI of 26 copies on *velin d'arches* with the engravings in two states, from a total edition of 200 copies.

A dramatic compilation, coupling sober and stark designs with short and sharp prose.

Monod 4224 ; Strachan 121, 332



44|

SPANISH BINDING FOR QUEEN MARIA CHRISTINA

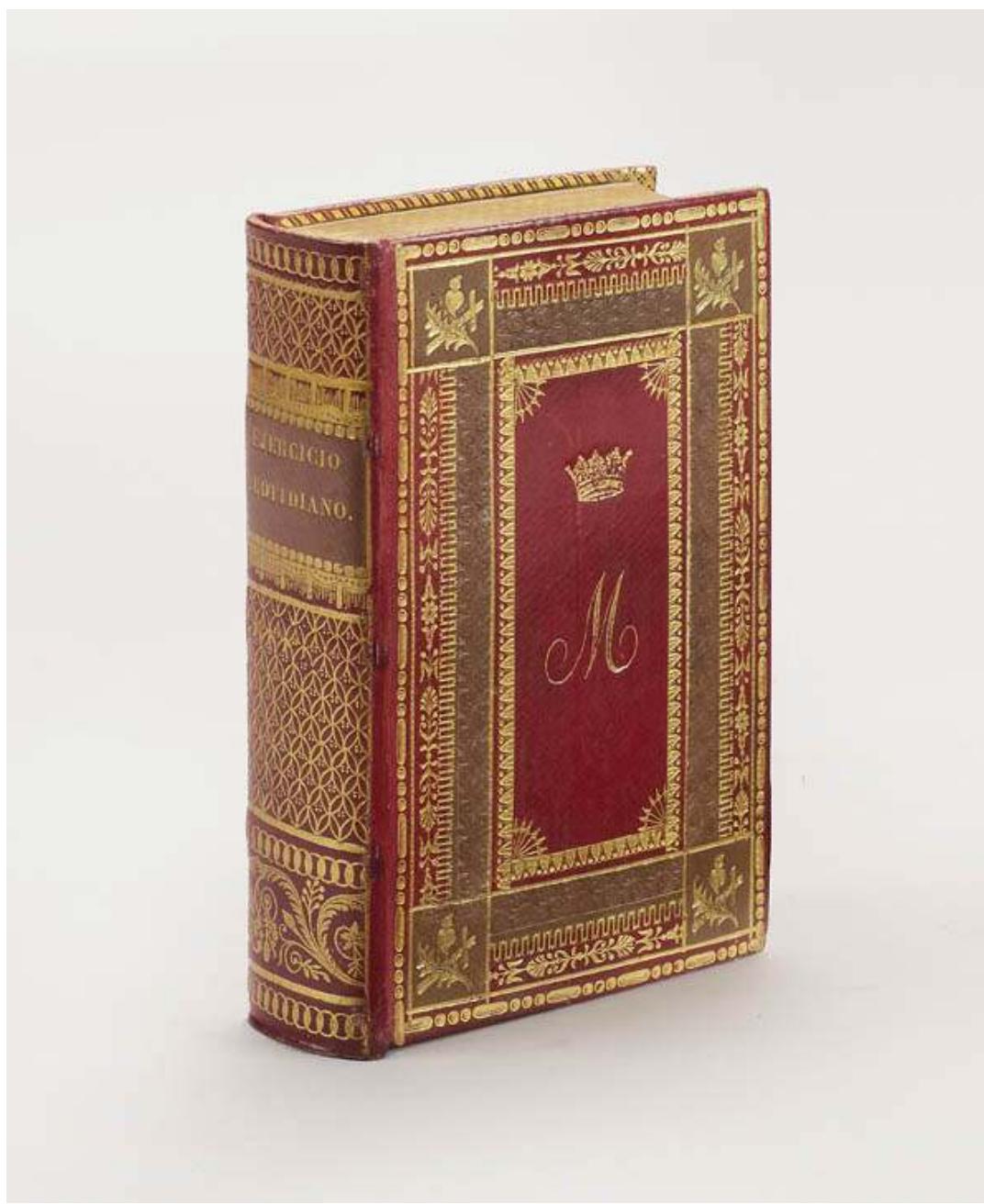
EXERCICIO QUOTIDIANO, adiconado con diferentes oraciones. *Madrid, Ibarra, impressor de camara de S.M., 1825.*

8vo, pp. [viii], 590; in a **contemporary Spanish binding** for **Maria Christina of Bourbon, Queen of Spain**, faintly diced burgundy-red morocco with olive inlays round the sides; broad gilt border of neoclassical floral ornament, the emblems of the Passion at the four corners; central panel with a crowned flourished initial M on upper cover, a similarly crowned initial C on lower cover, flat spine closely gilt with intersecting ovals, broad band of floral and foliate ornament at foot, olive lettering piece; gilt edges; preserved in its original pull-off case of Spanish sheep with gilt border and the same crowned initials M and C on front and back cover respectively; red leather label, foot of spine lettered ARANJUEZ (i.e. the Royal Palace). £4250

In very fresh condition: a charming Spanish romantic binding made for Queen Maria Christina of Bourbon (1806-1878), fourth wife of Ferdinand VII, and Regent of Spain during the minority of Queen Isabella.

The lettering at the foot of the spine of the accompanying case indicates that the volume comes from the library of the Royal Palace at Aranjuez.

This edition not in Palau.



45

FIRDOUSSI, Abou'lkasim. *Histoire de Minoutchehr. Selon le livre des Rois. Illustrées par Michel Simonidy.* Paris, H.Piazza, 1919.

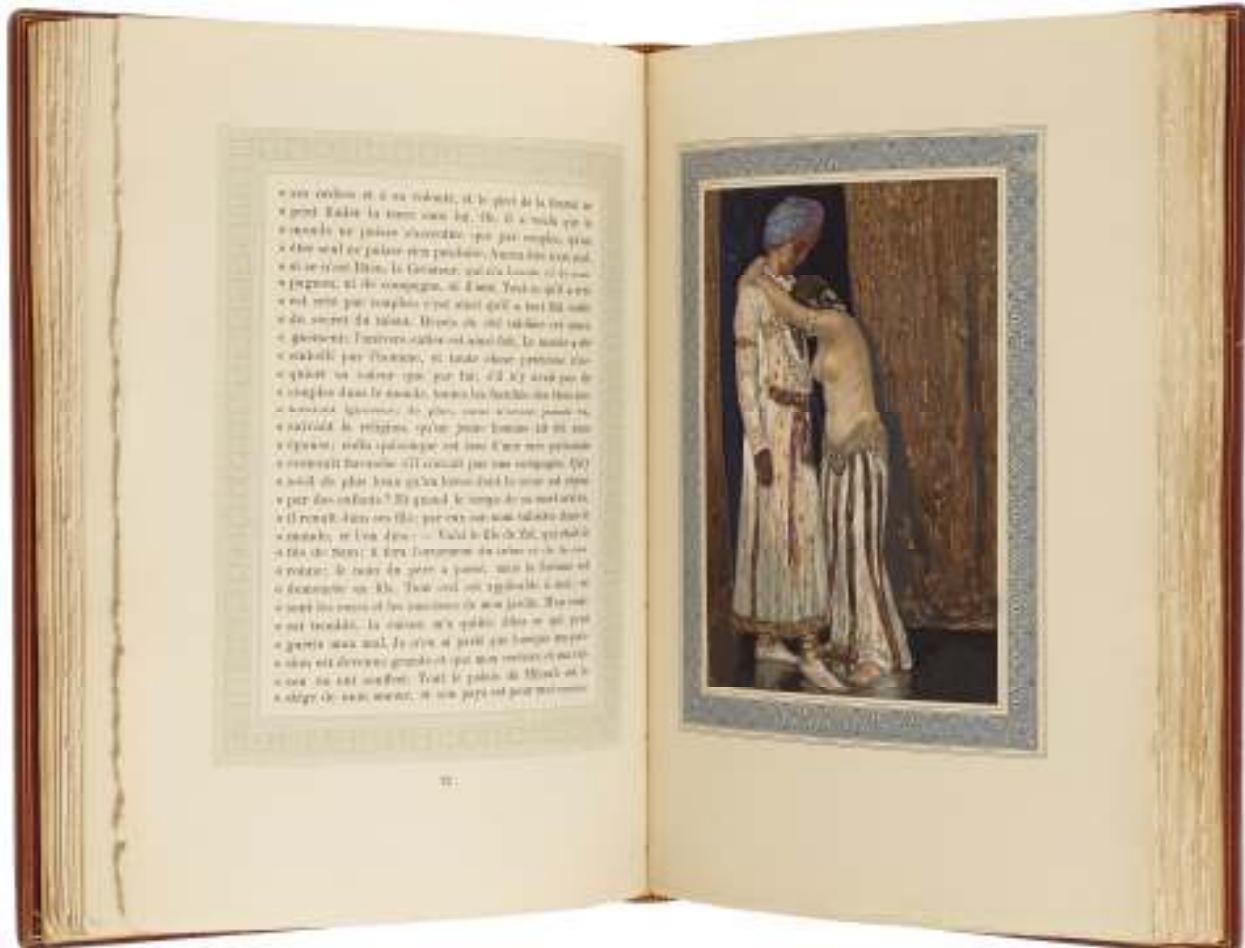
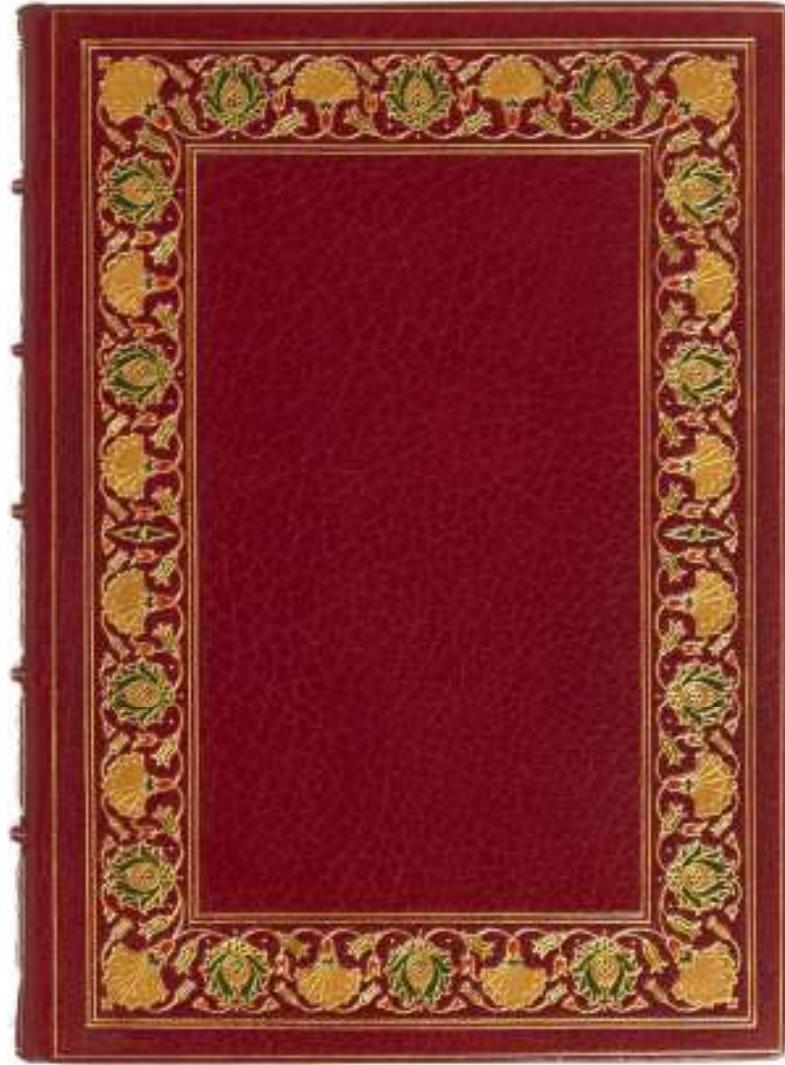
Histoire de Minoutchehr

4to, pp. 184, [8], text printed within coloured decorative orientalist borders, with 49 illustrations by Michel Simonidy, in full-colour, several full-page, heightened by hand in gold and silver. Number 488 of the limited edition on thick vélin cuve paper, bound in full crimson morocco, single gilt-fillet border to both boards, upper board with elaborate floral border of leather onlays with gilt tooling within a double gilt-fillet border, board edges with a single gilt-fillet, top edge gilt, spine in six compartments with raised gilt binds, second compartment direct lettered gilt, the others gilt tooled to a floral design with leather onlays, gilt-tooled doublures with corner leather onlaid floral detail, yellow watered silk central panels and endpapers, original printed paper wrappers bound in at beginning and end; book label of Charles Bertrand.

£1500

A beautifully illustrated excerpt from Julius Mohl's French translation of the Shahnameh of Firdawsi, the epic Persian poem which charts the history of Persia from its mythological creation to the Islamic conquests in the seventh century. The present text spans the reign of the legendary shah Minoutcher or Manuchehr, and includes tales of that iconic Persian folk-hero, Rustam. Encompassing bloody war and correspondingly brutal romance, mythic beasts and bestial men, the Shanameh, even in this compact selection, remains a stirring and engaging sequence of tales whose gripping narrative suits the lush, coloured illustrations of Simonidy admirably.

Julius Mohl (1800-1876) was one of the foremost Orientalist scholars of his day, and his translation of the Shahnameh remained a foundational text for decades after his death.



46|

HEADLEY, Henry, editor. *Select Beauties of ancient English Poetry ... London, for T. Cadell, 1787.*

2 vols., 8vo, with half-titles, list of subscribers, and errata leaf; engraved title vignettes; apart from a tear to top margin of a6-7 in volume I, a fine copy in contemporary speckled calf, gilt rolls to covers, spines gilt, slight worming to lower joint of vol. II. £850

First edition. This important miscellany – which would have been continued had not the young editor died in 1788 at the age of twenty-three – explores some of the byways of Elizabethan and early Stuart poetry. After a long introductory appreciation with biographical sketches of the poets, the verse is presented under headings such as Descriptive, Moral, Elegiac. The section of Sonnets – mainly by Daniel, Drayton, and Drummond – may have influenced Headley's Oxford friend, William Bowles, a subscriber, who two years later was to publish his first collection of Romantic sonnets.



47|

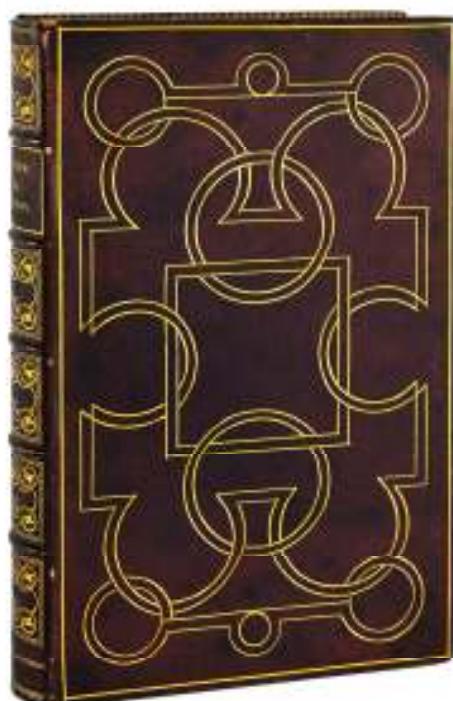
'ONE OF THOSE RARE THINGS WHICH MONEY COULD NOT PURCHASE'

[HOUSMAN, Catherine]. Letter to Dr. Spry, in *Vindication of the Word of God against every Species of scientific Opposition*. London, W. Hughes, 1839.

8vo, pp. [4], 227, [1], with eight engraved plates (four hand-coloured), each with tissue guard; a fine copy in a presentation binding of dark purple morocco, covers gilt with an interlocking geometric pattern, gilt edges. £650

First edition, privately printed, of an idiosyncratic defence of Scripture against modern science. Oddly enough, this copy was given as 'A present from the author' to a scientist: the botanist William Baxter (1787-1871), curator of Oxford Botanic Garden since 1813. Tipped in at the front is an autograph letter by the traveller and art dealer Charles Empson to Baxter, presenting the book on Housman's behalf.

The rather wry letter from Charles Empson (1794-1861), who was, like Housman, active in Bath, explains: 'A very kind friend of mine & subscriber to your Book ... has just printed a Book for private Circulation a Copy of which she sends to you. The object of her work is to vindicate the truth of Scriptures against the errors of modern science & I am sure that you will be glad to have the Volume in your Library as it is one of those rare things which money could not purchase ...'.



PRESENTATION COPY

48|

FEYDEAU, Ernest. *Fanny. Paris, Amyot, 1858.*

8vo, pp. [6], xvi, 248, title printed in red and black; one or two marginal annotations in pencil; a very good copy in French late-19th century dark blue straight grained morocco, panelled sides richly gilt, spine gilt in compartments, gilt edges. £1250

Fanny

With a signed presentation inscription on half-title: 'À mon cher Emile-Gérard, l'auteur Ernest Feydeau'.

One of 100 numbered copies of the **large paper edition**, printed on *papier de Hollande*: the third printing of the text, with a preface by Jules Janin. The first edition was published in 12mo by Amyot earlier the same year, and was followed by another 12mo edition with the first appearance of the preface. Feydeau's most famous novel, *Fanny* is a scandalous story of adultery and jealousy; for a time its success surpassed even that of *Madame Bovary*, published a year earlier.

Carteret I, p. 260.



49|

[HILAIRE, Camille]. MALLET-JORIS (Françoise). *Le Cirque*.
Paris, P. Galerie Mozart, Robert Mouret 1974.

Le Cirque

Two red cloth portfolios, first containing two slipcases the first of 10 lithographed plates, the second of text, pp. [4] 13-47, [2]; second with 5 double-page lithographs in full colour, signed in pencil by the author.

£2,500

Limited edition, the artist's own copy. A description of the circus, accompanied by stunning plates.





50|

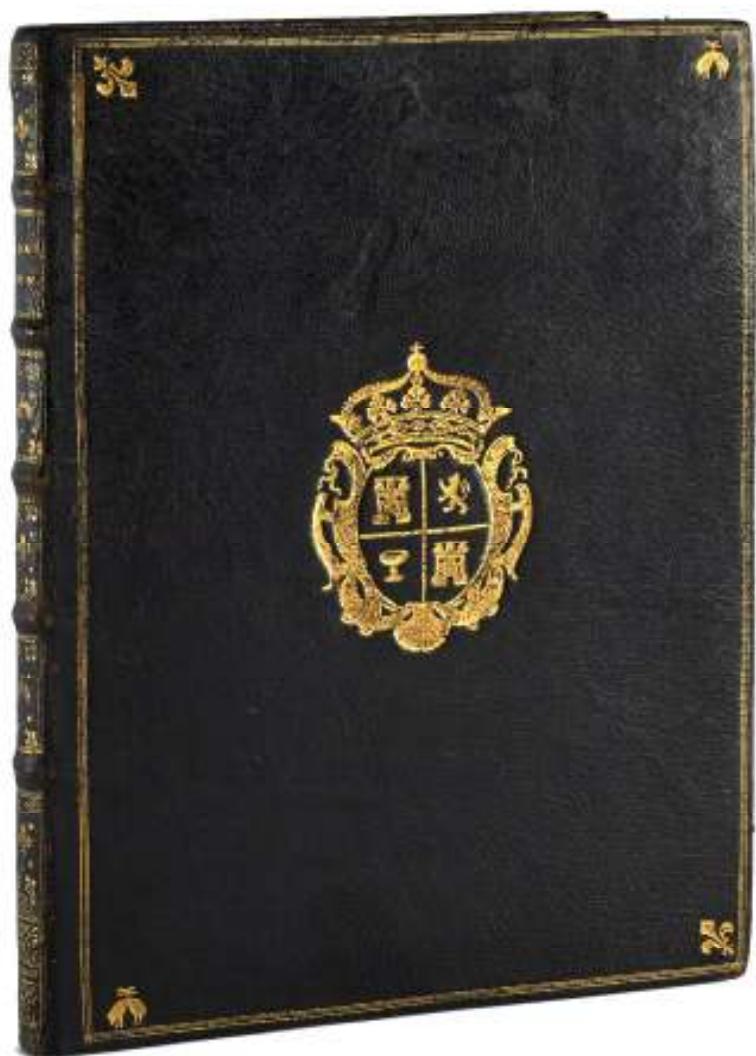
LA RUE, Charles de. Oracion funebre del Serenissimo Principe Luis Delphin. Predicada en la Iglesia Metropolitana de Paris, à 3 de Julio de 1711. Por el R. P. Carlos de La Rue, de la Compañia de Jesus, Predicador ordinario de la Magestad Christianissima. Traducida en Castellano por el R. P. Gabriel Bermudez de la misma Compañia, Predicador del Rey, y Calificador del Santo Oficio. *Paris, Jean Baptiste Coignard and Etienne Papillon, 1711.*

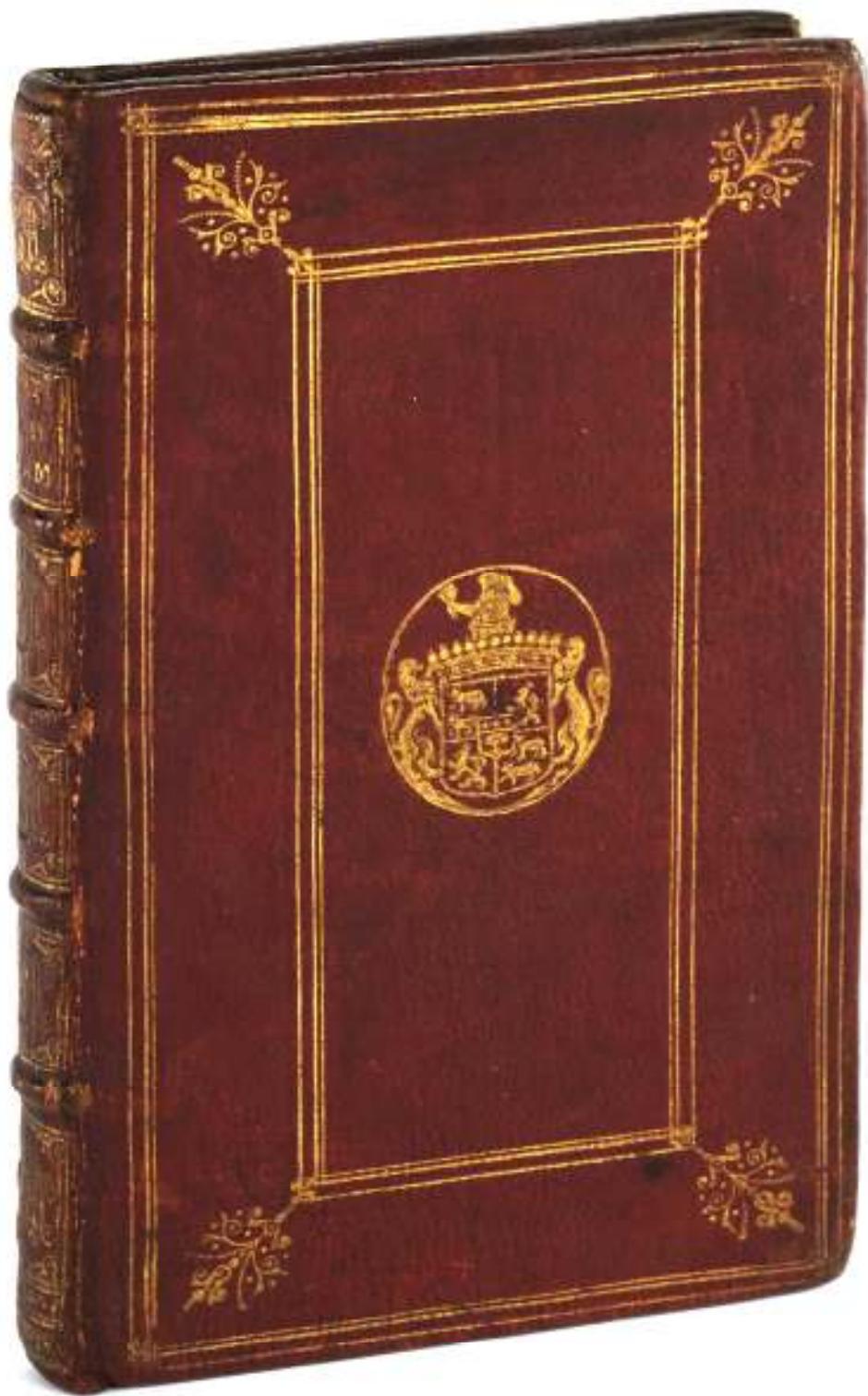
Small folio, pp. 73, [1, blank], [3], text in French and Spanish on facing pages, with an engraved vignette on title, two large engraved head-pieces (one incorporating a portrait of the Grand Dauphin, the other his arms within a cartouche supported by a skull and bat's wings) and two engraved tail-pieces; some slight cockling, but a very good, fresh copy in **contemporary French black morocco with the arms of Philip V of Spain stamped in gilt in centre of covers**, fleur de lys and Golden Fleece motifs stamped in alternation in corners and in compartments of spine, gilt edges. £7800

First edition in Spanish, very rare, of the celebrated Jesuit preacher Charles de La Rue's funeral oration for Louis of France, 'Le Grand Dauphin', bound for Louis's son, Philip V of Spain (King of Spain from 1700 to 15 January 1724, when he abdicated in favour of his son, and from 6 September 1724, when he assumed the throne again upon his son's death, to 1746).

The first part of de La Rue's oration, highly elegiac in tone, concerns the education and military campaigns of the dauphin. The second relates the consequences of the acceptance of the will of Charles II of Spain (in which Philip, then Duc d'Anjou, was named as successor). The third part concerns the dauphin's personal virtues.

See Sommervogel VII p. 299. OCLC records three copies only (Biblioteca Nacional, Spain, Bibliothèque nationale and Valladolid).





51

MADELENET, Gabriel. *Carminum libellus. Paris, Claude Cramoisy, 1662.*

12mo, ruled in red, title printed in red and black; bound in French contemporary red morocco, panelled sides, fleurons at corners, arms in centre of **Louis-Henri de Loménie de Brienne** (1636-1698; Olivier 1072, 2) with the crest of the fairy Melusine in a tub, spine in compartments with his monogram (*ibid.* 1072, 4), edges gilt. £2250

First edition, the author's only book, edited after his death by Loménie de Brienne, **this copy ruled in red and bound for the editor with his arms.**

The poems are addressed to the great names of seventeenth-century France - Louis XII and Louis XIV, Richelieu, Mazarin, Foucquet, the duc de Gramont, and Queen Christina. And they earned the writer an inflated reputation: "Balzac le comparait à Horace; Costar déclarait voir en lui le premier homme pour les vers lyriques; Nicolas Bourbon s'écria en le lisant: *Ubi tamdiu latuisti?*" (*Biog. Univ.*).

Loménie de Brienne was Secretary of State for Foreign Affairs under Louis XIV. On his bindings, see Dr. Robert Birley in *The Library*, 5th Series, vol. XVII, no. 2, p. 114 ff.

NUC lists two copies - Harvard and Yale.

52 |

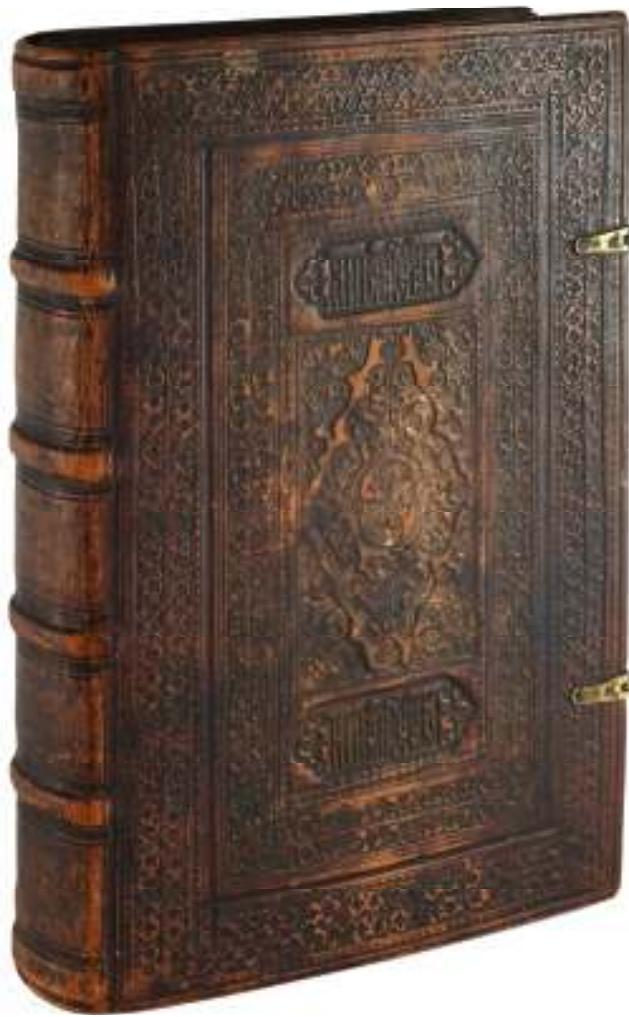
[ORTHODOX CHRISTIANITY]. NATHANAEL, Abbot, *compiler*. Kniga o vere edinoi istinnoi pravoslavnoi [Book of the one true Orthodox faith]. Moscow, *Stefan Boniface*, 1648.

The Book of Faith

Folio, 310 x 195mm, ll. [269], without the first (blank) leaf, text printed in Old Church Slavonic, f. 1 and 10 printed in red and black, with large woodcut head-pieces and ornamental initials, occasional red headlines, highlights, sidenotes and initials, light toning, heavier at end, margins a little dust-soiled, a few small marks, still a very good copy in contemporary full calf over wooden boards, upper board with blind-tooled floral roll borders to a panel design, tooled centre piece of a unicorn trampling a ram in central panel with traces of gilt, Slavonic lettered panels 'Kniga Gl[agol]emaia' (Glagolitic book) above and below, lower board blind-tooled with geometric roll tools to a panel design, spine in compartments, brass clasps, a little light wear to joints and extremities; from the Macclesfield library, with the Shirburn castle blind-stamp to first and last three leaves of text, near-contemporary inscription detailing the acquisition by Christian Hoppe in Moscow in 1675 and manuscript shelf marks to the front pastedown. £8500

First edition, very rare, of a book of Orthodox liturgy and theology. Beginning with prayers, this is a compilation of writings on all aspects of the Orthodox tradition, including a variety of polemical treatises against heretics, Catholics, and traitors to the Orthodox faith, some of which has been taken by Abbot Nathanael of Kiev from the earlier writings of Zechariah Kopystensky, Archimandrite of the Kiev-Pechersk Monastery. Both philosophical and theological in content, chapters cover the state of religion and belief in Russia, the differences between the Eastern and Western churches, the significance of icons, apostolic power, churches, the role of the Patriarch and more.

Unsurprisingly, this 'definitive' text did not please everyone. Within a short time of his installation, Patriarch Nikon, on a mission to reform the Russian orthodox church in favour of the ways of the Byzantine original, had condemned many of the included texts as un-Orthodox, reserving his particular displeasure for the thirtieth chapter, to which

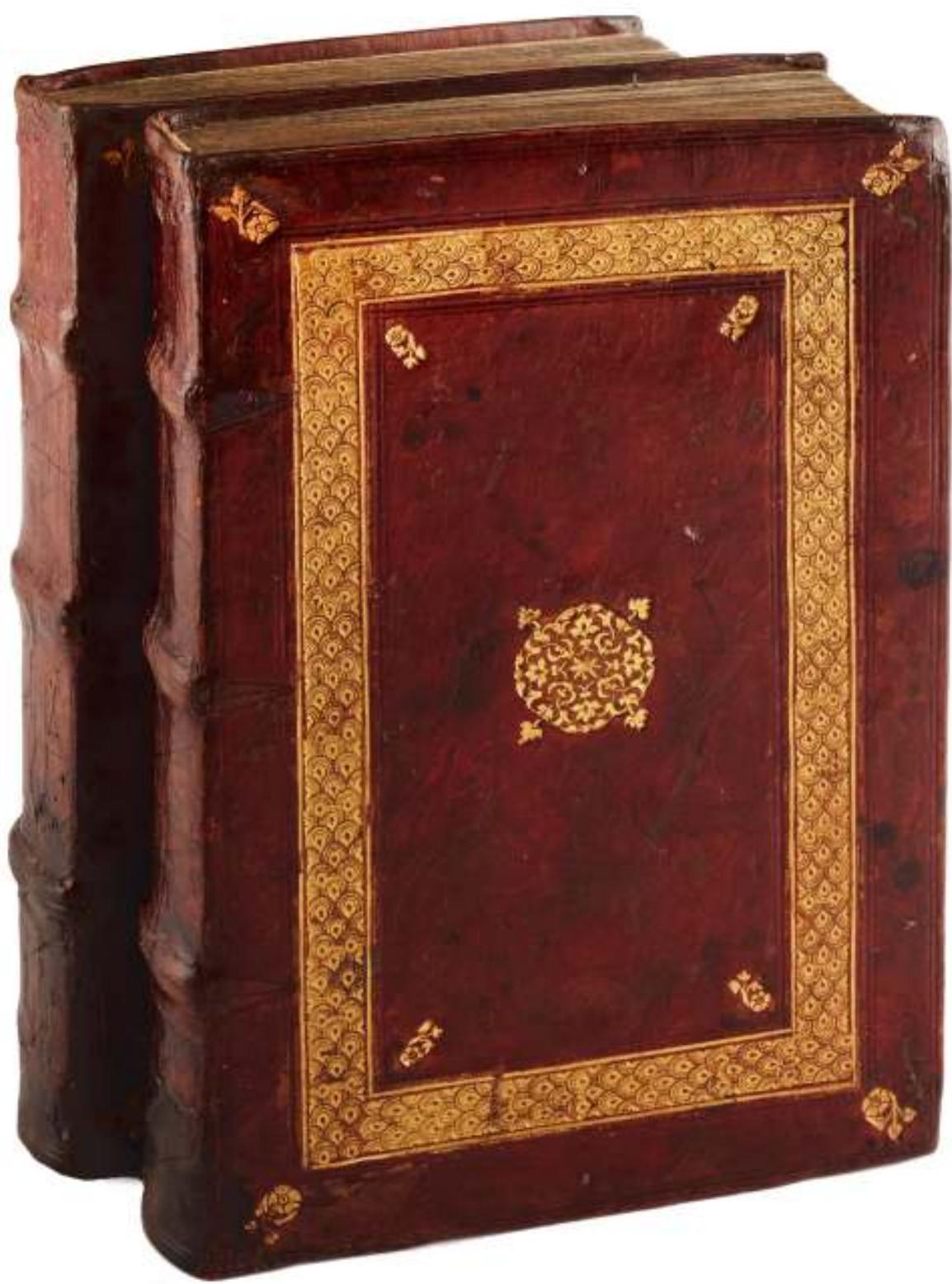


he attributed an unwelcome eschatological interpretation that in 1666 would come the spiritual reign of the Antichrist.

The biblical unicorn and ram motif of the binding (most notably present in Daniel 8:1-27), symbolizes the true (Christian) faith assuming supremacy over the other religions of the world.

The inscription reads: 'Сею книга купиль Христьянъ Христьяновъ с(ы)нъ Хоппе Теология и Филозофие Студиозусь Бешыковского города земли Лаузеницкои иноземецъ на Москве лета 7183-г(о) или по-немецькие 1675-г(о) за 6 ефимъков.' Christian Christianov's son Hoppe, a theology and philosophy student from the town of Beshkov in Lausen [Switzerland], a foreigner, bought this book in Moscow in 7183, that is 1675 in the German style, for 6 Efimki'.

Zernova (1958) no. 209 (listing 3 copies in Moscow and 2 in St. Petersburg)



53 |

SABELLICUS, Marcus Antonius Coccius. *Rapsodi[a]e historiaru[m] enneadu[m] Marci Antonii Coccii Sabellici ab orbe condito. Pars prima quinque complectens Enneades [vol. II: continens sex enneades reliquas]: praemissis earundem repertoriis auctis et recognitis ab Ascensio cum authoris epitomis. Paris, Josse Badius Ascensius and Jean Petit, [1513 (vol. II 1516)].*

2 vols., folio, ff. [xxii], 394; [xviii], 355, [1, blank]; roman letter, titles printed in red within elaborate woodcut borders, Ascensius's woodcut printing press device on each title, numerous woodcut crible initials; light dampstain in last few leaves of vol. 2, but an excellent copy in contemporary Italian (Neapolitan?) red goatskin over paste boards, tooled in blind and gold to a panel design, broad gilt border formed from repeated impressions of a 'peacock's tail' motif, central gilt arabesque, fleurons at inner and outer corners of border, rear covers lettered in gilt 'ENNEADUM SABELLICI PARS PRIOR' and 'ENNEADUM SABELLICI PARS POSTERIOR' respectively, remains of four pairs of ties, edges speckled in red and blue; slightly rubbed, skillful repairs at foot of spines and corners, small areas of re-gilding.

£16,000

Mixed edition of Sabellicus' historical *magnum opus*, a universal history from the Creation, in an important contemporary Italian binding.

Tammaro de Marinis illustrates a very similar binding, displaying the same 'peacock's tail' stamp and with lettering similarly on the rear cover, assigning it to Naples; see De Marinis, *La legatura artistica in Italia nei secoli XV e XVI*, vol I no. 272 (p. 28 and pl. LIII), a copy of Cyrillus Alexandrinus (Paris, 1508) now in the Museo Civico, Turin.

Provenance: Giorgio Trivulzio (1542–1612), Count of Melzo, with his ownership inscription on title and f. A¹ of each volume. Trivulzio was member of the College of Jurisconsults of Milan and became a senator in 1571. His extensive library was dispersed in the middle of the nineteenth century.

Renouard, *Josse Badius Ascensius III* pp. 224–226.

54|

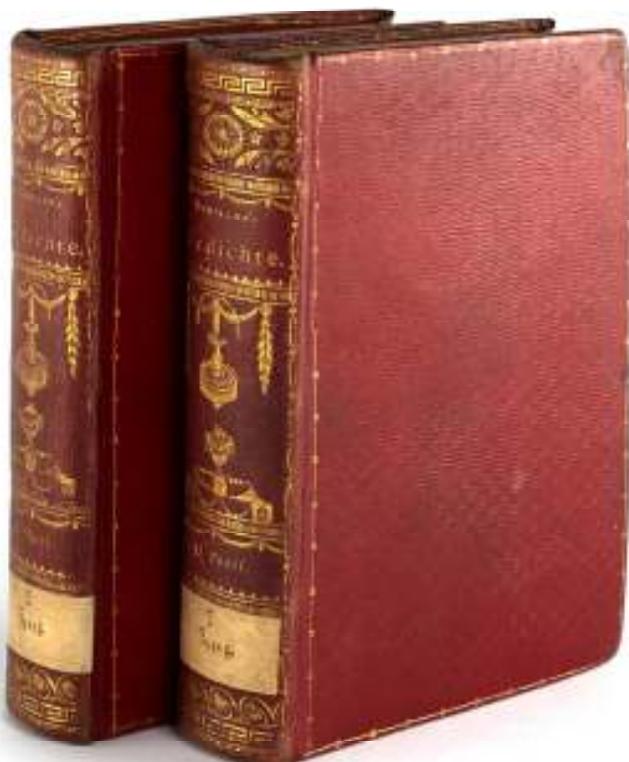
SCHILLER, Friedrich. Gedichte. Erster [- Zweiter] Theil.
Dritte von neuem durchgesehene Auflage. Leipzig, bei
Siegfried Lebrecht Crusius, 1807-8.

Gedichte

2 vols., 8vo, pp. vi, 335; x, 390, 2 engraved frontispieces by W. Böhm
after Schnorr; printed on thick paper; German contemporary red
morocco, gilt borders, spines tooled in gilt to an elaborate neo-
classical design, paper label at foot of each spine, gilt edges; with the
bookplate of La Princesse Amélie Christine de Bade (married, 1818,
Charles Egon de Fürstenberg), Donaueschingen library stamp on
verso of title-pages. £1250

An early edition of Schiller's poems, in a handsome German neo-
classical binding.

Goedecke V, 154, 2 and 155, 3.



CHINESE TEA MAKES BRITAIN GREAT

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TATE, N[ahum]. Panacea: a Poem upon Tea: in two Canto's
... *London, J. Roberts, 1700.*

8vo, pp. [16], 34, [6]; signature B browned, occasional light marginal staining but a very good copy in contemporary dark blue morocco gilt, central panel of fillets and stylised floral roll, supporting side pieces of massed small ornaments, large fleurons at corners, spine gilt in compartments, gilt edges, minor rubbing, stitching loose but firm, in attractive condition. £2400

First edition of a charming mock-heroic on the origins and virtues of tea-drinking.

Canto I describes the savage reign of the tyrant Ki whose despotism encouraged a dark age of war, feudalism, poverty and luxurious excess among the ruling classes in China, at the price of public health. The Chinese eventually restore their government, but the physical effects of the lifestyle endure. In desperation they turn to Confucius and are amazed to find Soumblo and Bohe tea growing in his ascetic desert cell. The second Canto is an elaborate allegorical homage to tea drinking, and the greatness it confers on its most ardent devotees, the British.

Tate's Preface addresses various professionals; statesmen, for whom tea provides wisdom; lawyers, for whom it is a wellspring of eloquence; doctors; academics, musicians and artists.

Wing T 202.



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PRESIDENTIAL PRESENTATION SOVIET BINDINGS

ZÁPOTOCKÝ, Antonín. A presentation set of ten first edition volumes. *Prague, various, 1950-1954.*

8vo, ten volumes; occasional toning, else very good; the first inscribed by the author 'To Maria Trojanova, Happy 50th Birthday and all very best wishes for the next 50 years' the others signed (bar vol. 10), uniformly bound in pale brown calf, each volume with a different Soviet design, featuring leather onlays, gilt tooling, titles gilt to spines, decorative marbled endpapers. £1800

First editions. A finely-bound selection of the works of Antonín Zápotocký, who served as Prime Minister and then President of Czechoslovakia, from 1948-1957, meaning the present set was dedicated during his premiership.

The included titles are *Vstanou noví Bojovníci*, *Bouřlivý Rok 1905*, *Rudá záře nad kladnem*, *Boj o jednotu odborů*, *Po staru se žít nedá*, *Nová odborová politika*, *Jednota odborů oporou bojů za socialisaci*, *Revoluční odborové hnutí po únoru 1948*. *O socialistickém soutěžení a mzdové politice* and *Slovo k odborářům*.

