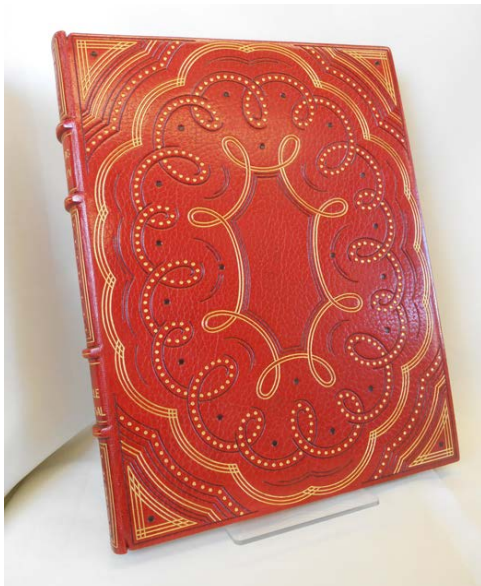




Design and Fine Bindings

Occasional Catalogue no. 2

Featured Items:



Gruel, *La Famille Cardinal*.
See item #10



Francoeur, *The Play of Pericles
Prince of Tyre*
See item #7

Swan's Fine Books

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Meet Laurelle Swan, Proprietor of Swan's Fine Books

Swan's Fine Books is pleased to announce the publication of its second catalogue, wherein we turn our attention to design and fine bindings.

We chose the books for this catalogue due to the ingenuity and emotive power of the bindings, proof that you can indeed judge a book by its cover. Included are an array of bindings: some traditional in their presentation, such as that done by the atelier Gruel; through current design binders such as Paul Delrue. Susan Allix, known for her artist books, is also an accomplished binder and two of her works are represented, including one volume that is no.2 of only 5 copies.



The joy of the books contained herein is that the interiors are as lovely as the exteriors; there are illustrations by J. Martin Pitts, David Jones, Simon Brett, Gwenda Morgan, and Clara Tice. Most notable is the only book considered to have been illustrated by Degas, *La Famille Cardinal*.

As always, I would like to recognize the artistic eye and technical wizardry of Margueritte Peterson, without whom it would not have been possible to publish this catalogue.

Any errors contained herein are mine alone; in case of such please note that Swan's Fine Books does offer a 30-day return policy on all items for any reason, so long as the books are returned in the same condition as when sent.

The Fine Print

For all:

- All items are subject to prior sale.
- Returns are accepted for any reason within 30 days of purchase, so long as the item is returned in the same condition as when sent; we do ask for the courtesy of advance notice of a return so that the item may be made available to others.
- Accepted forms of payment include personal or business check (drawn on a US bank), major credit cards, or bank wire for purchases over \$1,000.
- California sales tax will apply to all orders to residents of California, unless we have a valid Reseller Certificate from you on file.
- Shipping will be at cost, for both domestic and international orders.

For colleagues in the trade and institutions:

- Usual terms are available to members of the trade: 20% discount for check payments and 15% discount for credit card payments, 30 days net upon request.
- Institutions may receive deferred billing, please ask.



And so it begins! Alphabetical by Designer.
(See Index at End to view by Author or Artist)

Item 1. [Susan Allix, Artist and Bookbinder]

Fitzgerald, Edward (Translator). *Rubaiyat of Omar Khayyam*. London: Lewis Rouse Jones, Typography, and Susan Allix, [Binding and] Etchings, 1973. Small quarto size (approximately 10" tall), with 45 french fold pages. Fine.

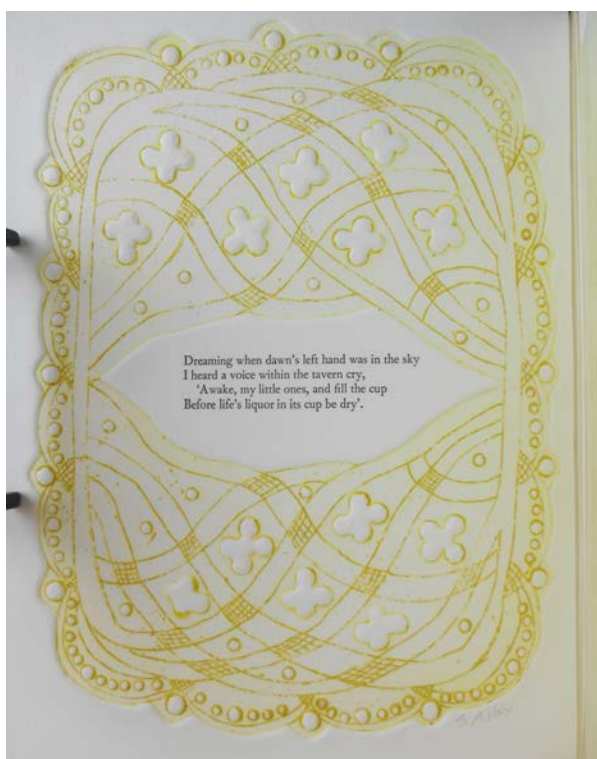
Limited edition of 75 total, this one of 25 specially bound by Susan Allix in full crimson leather with a gold-tooled geometric pattern interspersed with stars on the front, gilt lettering on the spine, fore- and bottom edges uncut, patterned endpapers, title page in brown with a small decoration in black at the top.

The artwork by Susan Allix uses "embossed prints to present a tactile set of pages that use geometrically inspired shapes to interpret the poetry" (from the web site of Susan Allix), bringing delight both to the eye and the touch. Bound in are 23 etchings in colour and two photographs printed from half tone blocks,

many full-page with some double-page, each tissue-guarded and signed in pencil by Susan Allix.

This copy inscribed by Ms. Allix to Mimi and Arnold Elkind, Grolier Club members and book collectors who were supportive of her and her work in the early days.

\$ 7,000



Item 2. [Susan Allix, Artist and Bookbinder]

[Buddhist Text]. *To the Place of the Emerald Buddha.*

[London]: Susan Allix, [2004]. Quarto size (just under 12" tall), 35 pages, text pages in Thai. Fine.

Limited edition of only 5, this no. 2 of 4 offered for sale, signed by Susan Allix on the colophon page. The binding has three panels of natural goatskin; two remaining panels on front and back boards are covered in golden satin, overlaid with shapes of transparent acetate incised with fine lines and inked in black. Beige, red and green paper onlays, graphite and watercolour are added.



The text is part of a book printed by letterpress in a delicate Thai script, which is now old and fragile. Although “about Buddha” its exact meaning is left mysterious, for this is an evocation of atmosphere and place rather than a written record, which combines the unfamiliar, the remnants of age and tradition and the present visual reality. The images were made by pochoir from original drawings and overprinted with finely textured etchings. The pages were then laced together with orange or green silk, reminiscent of the garlands of marigolds and lotus buds around the temple. The images, on Saunders mould made paper, and the printed pages are mounted on beige hand-made paper; titles are printed in Granby. The endpapers are golden Washi and the fly-leaves

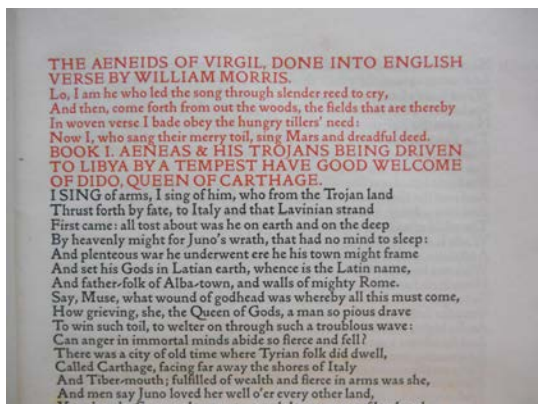
sand-coloured hand-made. The interleaving is conservation glassine. Enclosed in a ivory cloth box lined with emerald felt, with paper labels on the spine and front.

Susan Allix was inspired to create this book during a trip to Australia, during which she stopped in Bangkok to see the city. As with other Indian cities, it has an “engagement with colour and life that overflowed from the streets to the temples and the river”. She found the text, which would only stretch to five books, on a pavement shop in a street market and the seller seemed uninterested in it and only said it was “about Buddha” but wouldn’t elaborate. During the trip she planned the book using watercolours and local silks for sewing; upon her return to England she used pochoir for the plates because the book had evolved with that sort of identity.

N.B. The above information from Susan Allix.

\$ 10,000





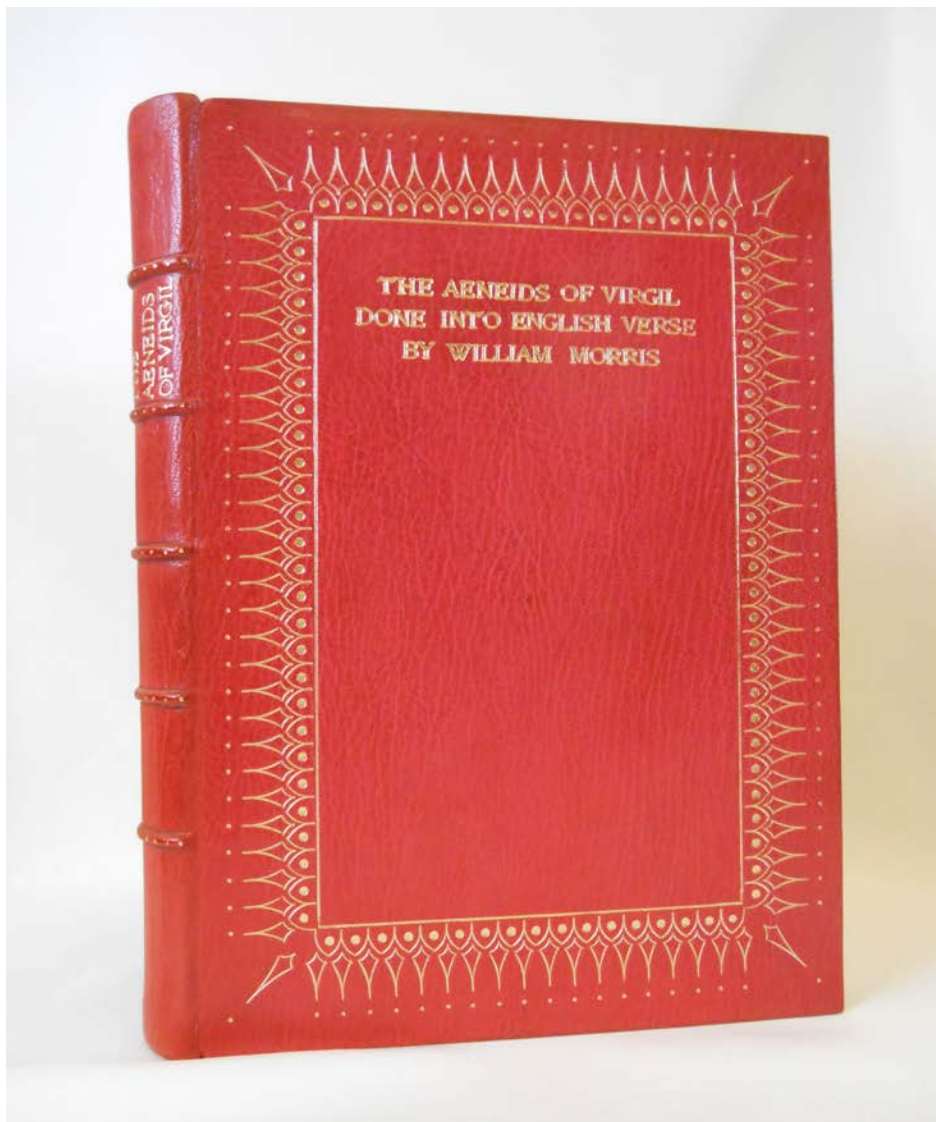
Item 3.

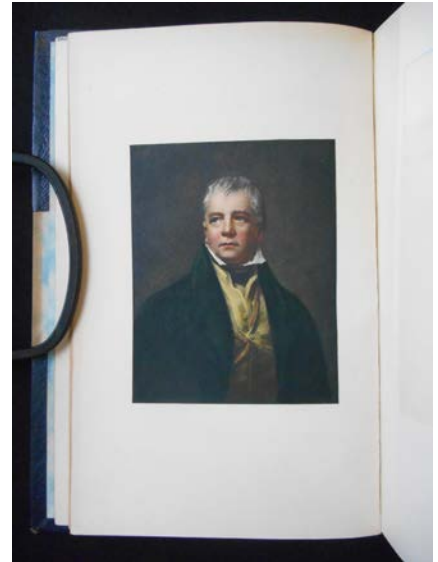
[Hugh Birkett, Bookbinder]

Morris, William. *Aeneids of Virgil*. [London: Longmans, Green and Co., Printed at the Chiswick Press, 1902.] Quarto size (just over 11" tall), pagination: (i-iv), 1-238. A reprint of the 1876 edition by the Chiswick Press using the Golden type designed by William Morris for the Kelmscott Press. Fine overall.

Custom binding by Hugh D.G. Birkett (1919-2002), whose ex-libris plate is bound in at the front of the book; binder's stamp on rear turn-in, "10 HB 69". Fully bound in deep coral leather, elaborate gilt decorative border on both boards, gilt lettering on the front and spine, five raised bands on the spine decorated with gilt dots, turn-ins have gilt borders, combed marble endpapers.

\$ 900





Item 4. [Croscup & Sterling Co., Publisher]

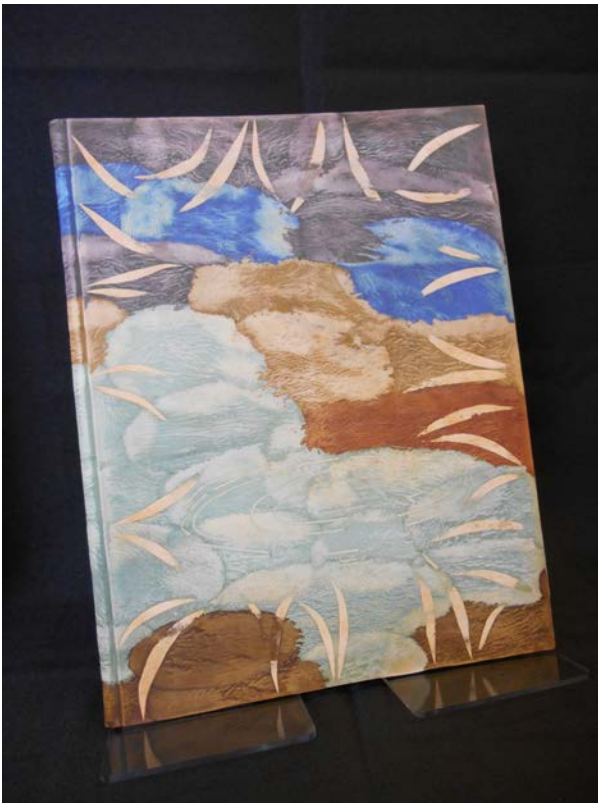
Dryden, John; Saintsbury, George (Editor); Scott, Sir Walter (Life of Dryden). *The Works of John Dryden*. New York: Croscup & Sterling, [ca. 1900]. Set comprised of 18 volumes, including a Comprehensive Life of the Author. Octavo size (approximately 8.25" tall), pagination varies between 400 and 647 pages per volume, overall count approximately 8,560 pages. Fine overall.

The Cambridge Edition, no. 14 of 26 numbered and registered copies for America. The set includes: the *Life of Dryden*, by Sir Walter Scott (Volume 1); the dramatic works (Volumes 2-10), the poetical works (Volumes 11-15), and the prose works (16-18). Volume 18 contains the Letters, Appendices, Additions and Corrections, an Index, and a General Table of Contents.



Finely bound in half navy blue morocco over marbled boards in shades of blue and ivory, spines have raised bands with three compartments ruled in gilt with corner decoration, the other two compartments with gilt lettering, all edges gilt, marbled endpapers which match the boards, Croscup & Sterling Co. stamp on the verso of the front free endpaper, limitation statement on the verso of the half-title for each volume with each volume bearing the number of the set (14 of 26 sets for America). Each volume opens with a different frontispiece which is in colour, each volume contains additional gravure plates with most in two states, the set has approximately 36 plates in addition to the frontispieces.

\$ 3,000



Item 5. [Paul Delrue, Design Bookbinder]

Noel, Roden. *The Waternymph and the Boy*.

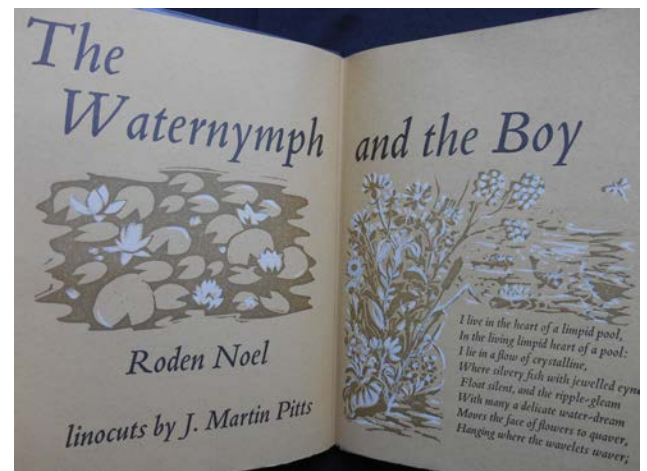
[Monmouthshire: The Old Stile Press, 1997]. Linocuts by J. Martin Pitts. Folio size (approximately 12.5" tall), unpaginated. Produced in an edition of 225 copies, this number 206. Fine.

The Old Stile Press invited Paul Delrue to bind ten copies in his style, known as Lacunose; this is no. IX of those X specially bound copies (with another six copies subsequently bound by Paul for his own use). Per Paul Delrue, each of the ten copies bound for the Old Stile Press were a little different, while the design was very much in keeping with the text. Bound in the lacunose style (see explanation below) with leathers used in colours of different blues, grey, greens, brown and tan; with swirls of lighter colour reminiscent of water pooling, and white featherstrokes. The volume was

printed french-fold, with the lovely linocuts by J. Martin Pitts on each page in colours of brown, blue and white; most full-page (or nearly so), some spilling onto two pages, they lovingly echo the ethereal text of Roden Noel (1834-1894). Volume signed by both J. Martin Pitts and by Paul Delrue. In a case also designed by Paul Delrue.

Paul C. Delrue has practiced hand bookbinding for 50 years; he became a fellow of the Society of Bookbinders in 1981, having founded and chaired the Chester and North Wales region for the Society in 1979. In 1986 Paul was elected a Licentiate of Designer Bookbinders and became a fellow in 1991 having won several prestigious awards and competitions; his work can be found in private collections in Britain, Europe, Australia and the USA. Paul developed the technique used to bind this work, known as "lacunose" (from "furrowed" or "pitted"). The technique involves layering pieces of leather, sanding them down to reveal the layers underneath, then pressing the panel which imparts a sheen to the leather; when pressed, the surface is very smooth to the touch, with interesting pits and furrows below the surface (N.B., from Paul's book, "My Soul Has No Friends").

\$2,400



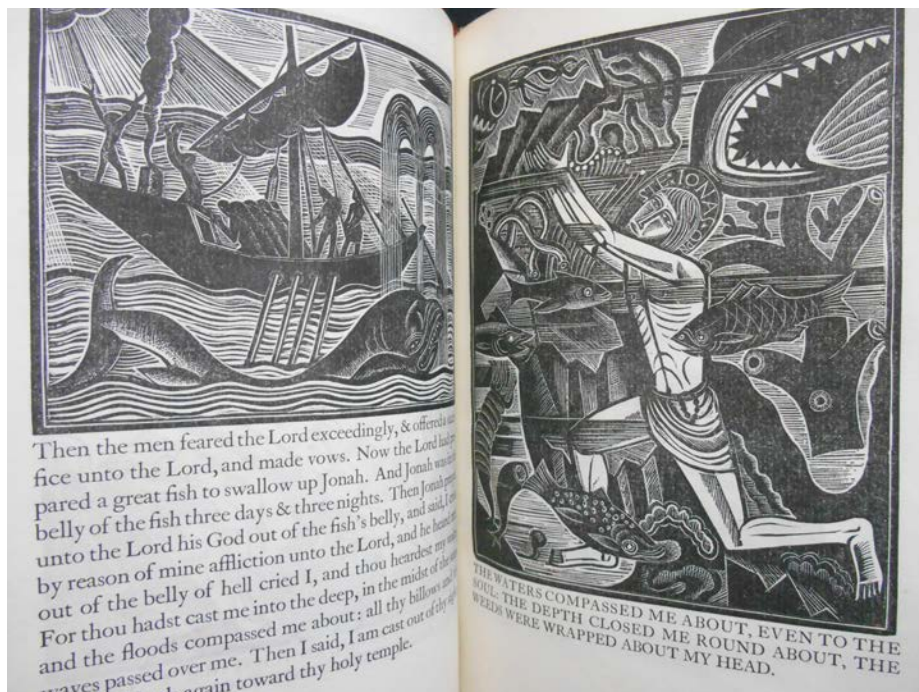
Item 6. [Caro Weir Ely, Design Bookbinder]

[Biblical Text]. *The Book of Jonah, Taken From the Authorized Version of King James I.* [Waltham Saint Lawrence]: The Golden Cockerel Press, 1926. Wood engravings by David Jones. Octavo size (approximately 9.5" tall); pagination: (i), (1)-15, blank (16), colophon (17); limited edition of 175 copies, this no. 79. Chanticleer no. 40. Very good, in a fine custom clamshell box.

Originally issued in white buckram, this volume with a design binding by Caro Weir Ely (signed on the rear turn-in) in full navy blue leather, vignette on the front of a whale using black inlaid leather and black embossed lines, surrounded by a black decorative circle, surmounted by a gilt bird perched at the top of the circle, gilt lettering and ornaments on both sides; all edges gilt, red ribbon marker. Caro Weir Ely was the daughter of the noted American Impressionist painter Julian Alden Weir. Caro was an accomplished bookbinder, printmaker, etcher, and painter; an exhibition of her book bindings was presented by the Book Club of California in 1920.



\$ 3,500



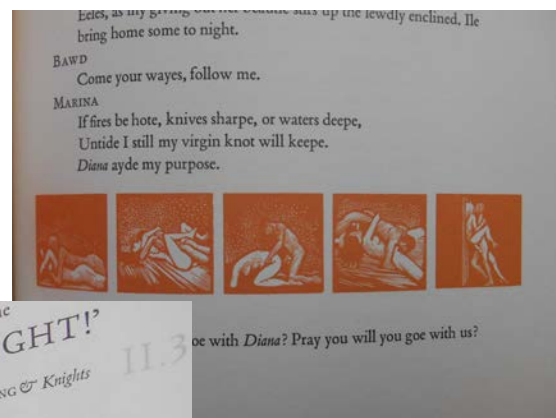
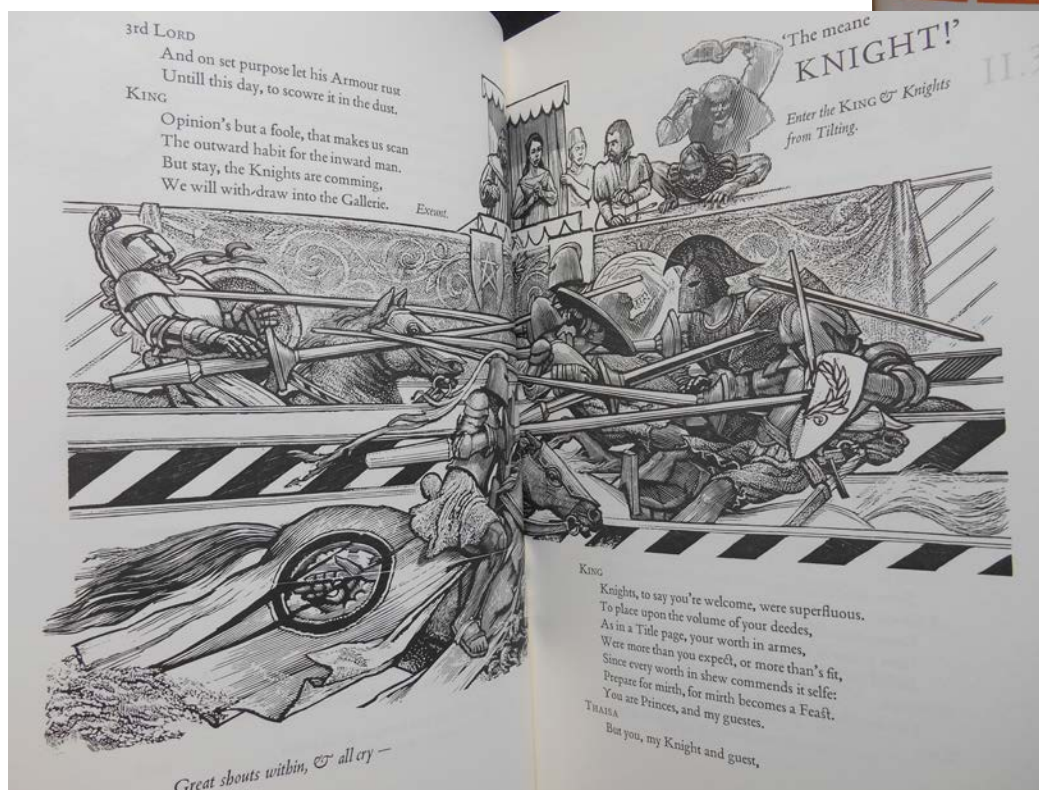


Item 7. [Helene Francoeur, Bookbinder]

Shakespeare, William. *The Play of Pericles Prince of Tyre, with passages from George Wilkins' The Painfull Adventures of Pericles Prince of Tyre*. [Mission, British Columbia]: Barbarian Press, 2010 (per colophon; title page of main volume reads 2009, web site of Press reads 2011). Wood engravings by Simon Brett. Folio size (approximately 13" tall), main volume unpaginated, supplementary volume 92 numbered pages. No. IX of XII copies of the deluxe edition, total edition 116. Fine.

A stunning production of likely the least known of Shakespeare's plays; winner of the Judges' Award, Oxford Fine Press Book Fair, 2011 and First Prize (Limited Editions) of the 2011 Alcuin Society Awards for Excellence in Book Design in Canada. The deluxe version is comprised of (i) the volume of the play itself, containing over one hundred wood engravings by Simon Brett; (ii) a supplementary volume which presents a substantial essay on the play's history and a discussion of the various theories about its composition and Shakespeare's possible collaborator; (iii) a separate portfolio containing a separate suite of wood engravings; and (iv) the prospectus. All are contained within a box of purple-hued gold cloth with a vellum label stamped in gold.

The main volume was bound by Hélène Francoeur in a déstructuration binding of alum-tawed goat and purple morocco, with stamping in gold; the endpapers are of purple with silver and gold highlights; title page in purple, black, light grey and light green, coloured inks used throughout also include red, yellow, rust, and blue. Lavishly illustrated with wood-engravings by Simon Brett which defy written description; several spill over two pages, some are a sequence of erotic images, all are pulsing with life – they are simply magnificent and, linked with Shakespeare's text, pull one into the play as though the living actors were present.



The supplementary volume is titled *Reading Pericles, Essays by Simon Brett & Crispin Elsted, Notes & Glosses on the Text by Crispin Elsted*; it is bound in quarter alum-tawed goat déstructuration with paper printed with calligraphy by Andrea Taylor, the spine lettered in gilt, endpapers matching the main volume, frontispiece a tipped-in photograph of a sampling of type, blocks, and work in progress; title page in purple and black, initial capital letters and marginal notes in purple, the colophon for the entire work is in this volume, noting this copy as number IX of XII of the deluxe edition, and signed, in pencil, by Simon Brett, Jan Elsted, and Crispin Elsted; Erratum sheet loosely laid in.

Accompanied by a portfolio with a purple morocco shelfback which matches the main volume, with boards covered in paper matching the endpapers of the two volumes. Within is a selection of signed and numbered proofs of engravings, (20 engravings on 19 sheets), each numbered and signed by Simon Brett. Also accompanied by the prospectus, eight pages plus the wraps.

\$ 5,000

Item 8.

[Golden Cockerel Press, Deluxe Edition Binding]

Brothers Grimm; Wilhelm Hansen (Selection); Ruth Michaelis-Jena and Arthur Ratcliff (Editors and Translators); Gwenda Morgan (Wood-Engravings).

Grimms' Other Tales, A New Selection by Wilhelm Hansen: Translated & Edited by Ruth Michaelis-Jena and Arthur Ratcliff: Illustrated With Ten Wood-Engravings by Gwenda Morgan. [London]: The Golden Cockerel Press, 1956. Octavo size (just over 9.25" tall), pagination: (I)-160. Cock-A-Hoop 205. Near fine.

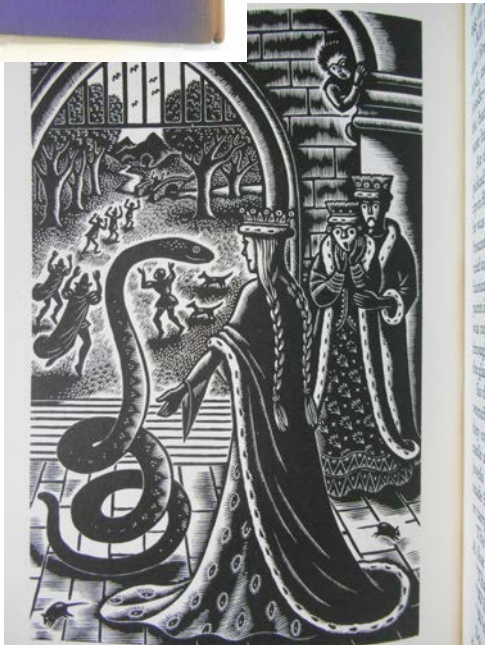
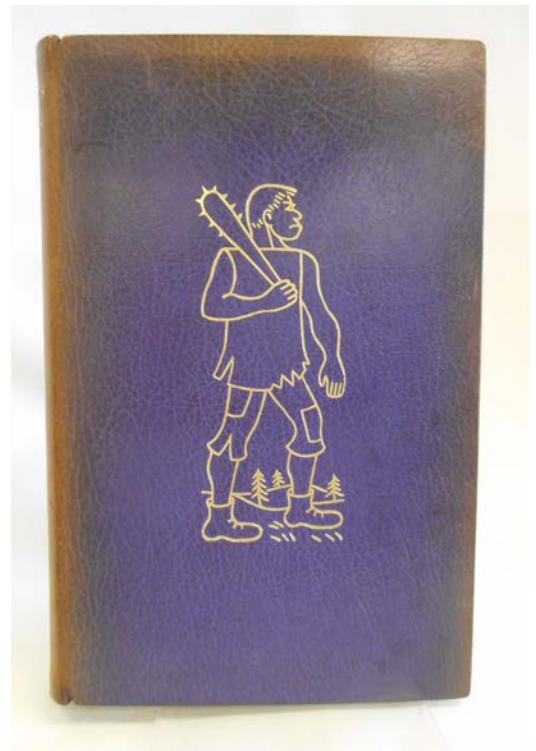
Limited edition of 500 copies overall, this no. 35 of 75 copies specially bound in full purple morocco, with a gilt vignette on front board of a giant, and a gilt vignette on the back board of a village with a castle on a hilltop in the distance; top edge gilt, wood-engravings by Gwenda Morgan (N.B., the prospectus and bibliography both state that there are eleven wood-engravings, the title page of the book states ten; we count nine full-page engravings, the publisher's

device on the title page, and a headpiece that opens the first tale); signed by the illustrator on the colophon page; the prospectus loosely laid in.

Per the book's prospectus: "Among treasures sent out of Berlin for safety during the war were the notebooks of Jacob and Wilhelm Grimm. Among the manuscripts are a large number of the fairy-tales collected with tireless enthusiasm by the brothers, and for various reasons a considerable proportion of these are not available to the general reader and [are] virtually unknown. Already in 1823, when Taylor made the first English

translation, it was realized that a further selection should be published in English, to contain excluded stories which Taylor described as 'most curious' and 'of great merit'. He had felt bound to suppress them, he wrote, 'in deference to the scrupulous fastidiousness of modern taste, especially in works likely to attract the attention of youth'. The fifty tales now printed in the Golden Cockerel selection are the cream of what we have called the Grimms' 'Other Tales', since none was included in their definitive German edition, nor in Taylor's classic English translation".

\$ 800



Item 9. [Rigby Graham (designer) and James Brockman (binder), Deluxe Edition Binding for Gwasg Gregynog]

Pennant, Thomas; Walters, Gwyn (Editor and Author of Introduction). *Pennant and His Welsh Landscapes, Selected Readings from A Tour in Wales (1778-1784)*. [Newtown, Powys]: Gwasg Gregynog, 2006. Sixteen full-page and four double-page, coloured woodcuts by Rigby Graham (who also designed the binding). Fine.

Limited edition of 170 copies for sale, this no. XII of XX in a special binding, accompanied by a full set of 27 editioned prints, no. 12 of 80; the whole presented in a drop-back box. The special binding is of full leather, dark teal green with different vignettes on both boards of a stylized landscape, creating by cutting away the leather and filling in with specially-coloured inlays digitally-produced, each piece with a wide gilt border, gilt lettering on the spine, all edges gilt, one of the double-page woodcuts serving as endpapers. The accompanying suite of prints are each numbered and signed by the artist; the 23 full-page cuts are enclosed in a separate portfolio, and the four double-page cuts are rolled.



A prolific and versatile painter, printmaker and illustrator, Rigby Graham has illustrated hundreds of books for both private and commercial presses, and has exhibited widely in the UK and abroad. He is an Associate Fellow of De Montfort University, Leicester, and his biography was recently printed in Verona by Mardersteig. In his illustrations for *Pennant and His Welsh Landscapes* he has attempted to reflect the contemporary view rather than reproduce that of Pennant, and has compressed time, so that past and present often co-exist within a single image – presenting illustrations that are always delightful and thought-provoking, and at times disturbing.

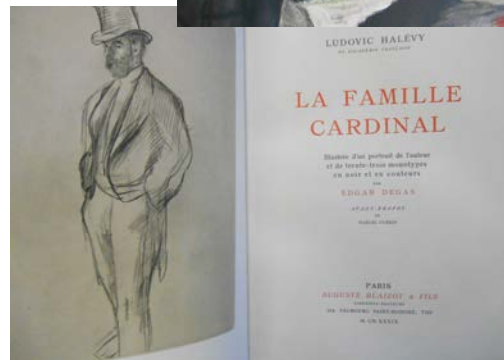
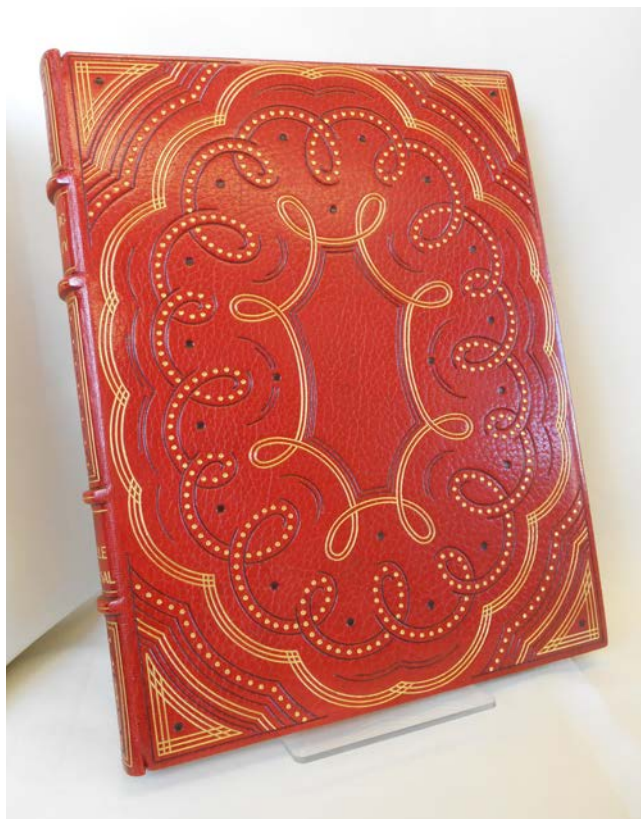
\$6,000



Halevy, Ludovic. *La Famille Cardinal*. Paris: Auguste Blaizot & Fils, 1938. Illustrations by Degas. Folio size (approximately 12.5" tall), 161 numbered pages. Limited edition of 325 copies (plus 25 not for sale), this no. 142. Fine.

Bound by the Parisian bookbinding atelier of Gruel, with their stamp on the front turn-in. Sarah Prideaux, one of the noted women bookbinders of the period, stated that the Gruel atelier "is the oldest established of all described in this paper (Bookbinders and Their Craft)...founded in 1811... from its earliest days the business has always had the highest reputation, both for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements. It has indeed been the nursery of all the chief binders of the time, and no other house in any country has a roll-call of such distinguished names".

Such is the case with this binding, of full rust-coloured morocco, lavishly decorated on both the front and back boards with gilt and black, in a pattern of swirls and dots recalling the gaiety and footlights of the Parisian stage; the spine has four raised bands, gilt lettering, the compartments decorated with gilt and black rules and dots; the edges of the boards have thin black and gilt lines, the turn-ins are decorated to match the boards. All edges gilt, boards lined with rose-coloured watered silk doublures, with the original wraps bound in. Title page in red and black; chapter headings, initial capitals, and page numbers in red. Illustrated with 32 photogravures of monotypes by Degas, the etchings done by Maurice Potin, with an additional two in-text etchings; of the 32 photogravures, six are in full colour.



Considered the only book illustrated by Degas. His close friend Ludovic Halevy, writer and librettist of *Carmen*, "documented Paris backstage activity in short stories gathered into one volume called *La Famille Cardinal*. Degas illustrated these fictional adventures of Pauline and Virginie Cardinal and their parents. Halevy, however, failed to recognize the greatness of these monotypes", which remained unpublished until 1938 when they were purchased at auction, reduced and reproduced by photogravure for this work (N.B., from web site of Virginia Commonwealth University, published January 15, 2014).

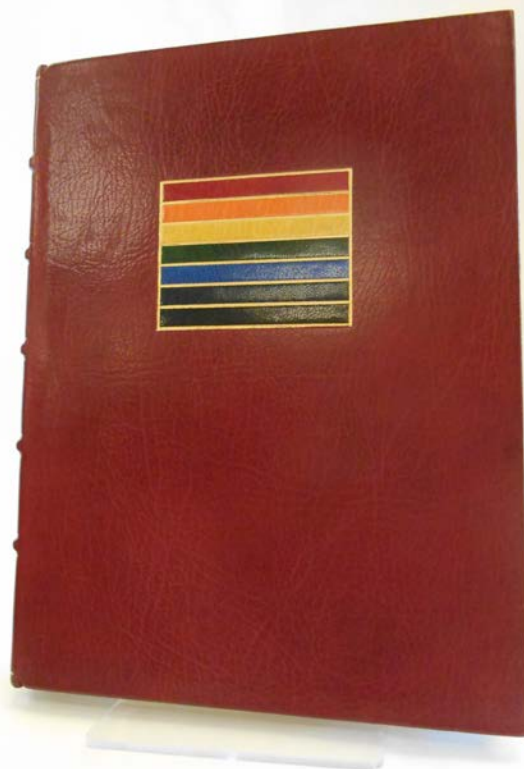
\$12,000

Item 11. [Harcourt Bindery]

Rimbaud, Arthur; Feingold, Michael
(Translator). *10 Poems*. New York: Vincent
Fitzgerald & Company, 1982. Drawings by Peter
Thomson. Small quarto in size (almost 10”
tall), unpaginated. Printed at the Wild Carrot
Letterpress, originally presented unbound.
Limited edition, this no. 9 of the special edition
signed by the translator and illustrator, total
edition 125. Fine.

Custom binding by the Harcourt Bindery, the
largest bindery in the United States exclusively
devoted to fine bookbinding by hand, with their
ticket on the rear pastedown. Bound in full red
leather, with rectangular leather insets on the front
board of different colours reminiscent of a
rainbow; red, orange, yellow, green, blue, navy
blue, and black, each colour separated by a gilt
line, the whole bordered by gilt. The spine has
the author's name in gilt and two thin gilt rules
at the head and tail, with five raised bands. The
volume is imaginatively structured, with each
poem presented in its original French on the verso
(left) side; on the right side is a fold-out page,
when opened it presents a drawing of Rimbaud
in the middle and the poem in English on the
right – the whole reminiscent of a triptych. Each
drawing is tipped in and each is different.

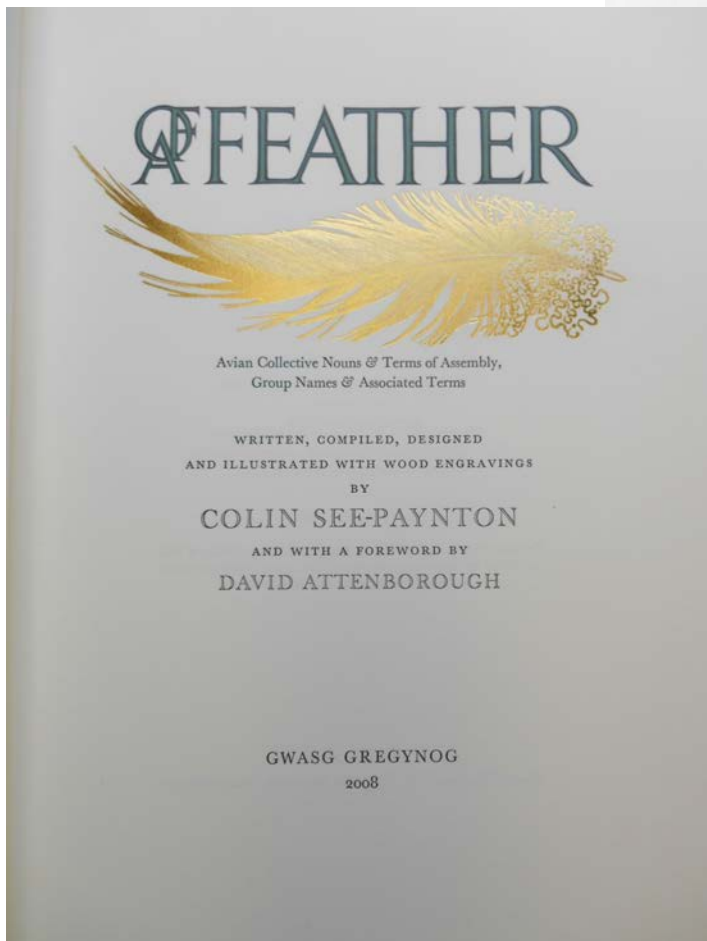
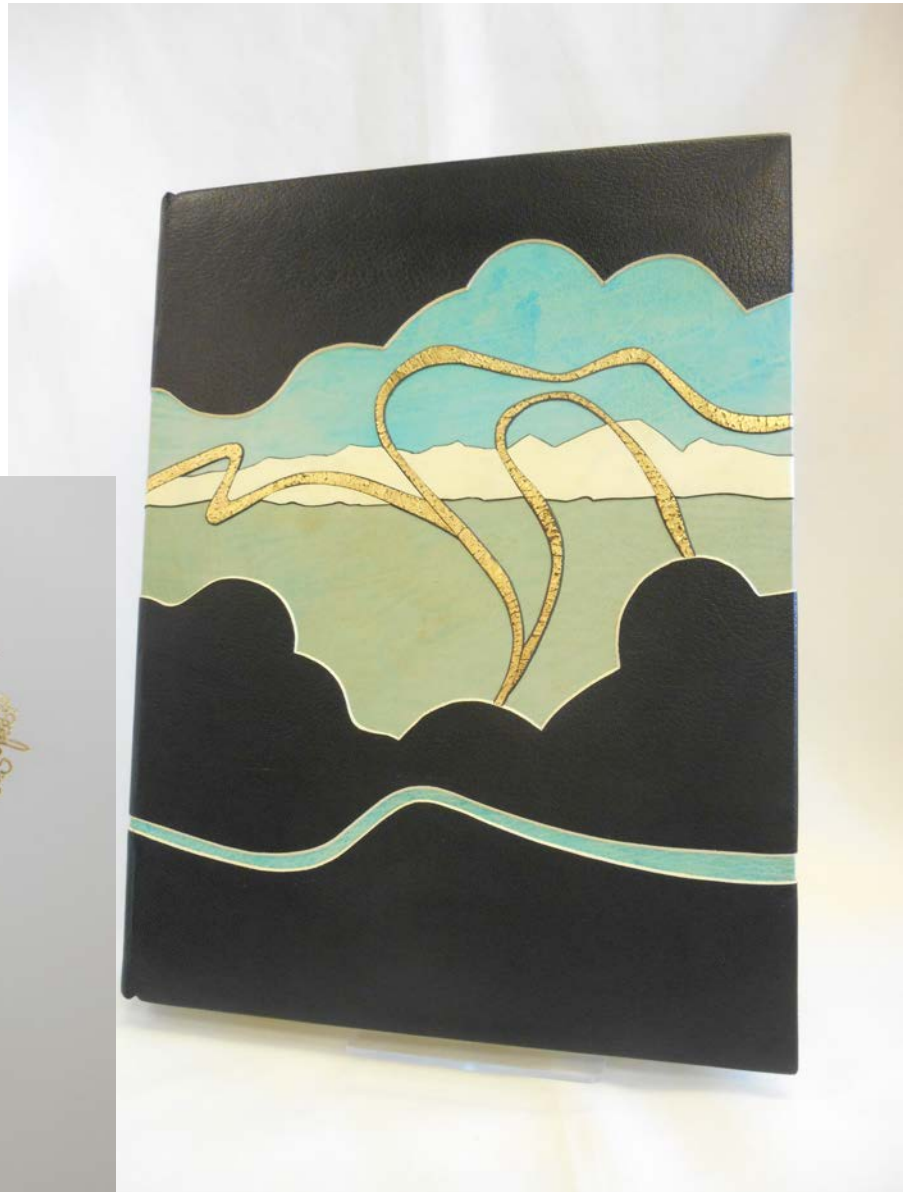
\$ 1,400



Item 12. [Julian Thomas, Deluxe Edition Binding for Gwasg Gregynog]

See-Paynton, Colin; Attenborough, David (Foreword). *Of A Feather*. [Newtown, Powys]: Gwasg Gregynog, 2008. Written, compiled, designed and illustrated with 61 wood engravings (31 full page) by Colin See-Paynton. Folio size (approximately 14" tall), pagination: (i)-170, colophon (171). Fine.

Limited edition of 150 copies for sale, this no. V of fifteen copies in a special binding designed and executed by Julian Thomas, who was taught bookbinding by the late John Ewart Bowen, who himself was apprenticed to George Fisher in the bindery of the original Gregynog Press. A Fellow of Designer Bookbinders and its President the year this book was published, Julian Thomas' bindings are found in many of the world's major public and private collections.



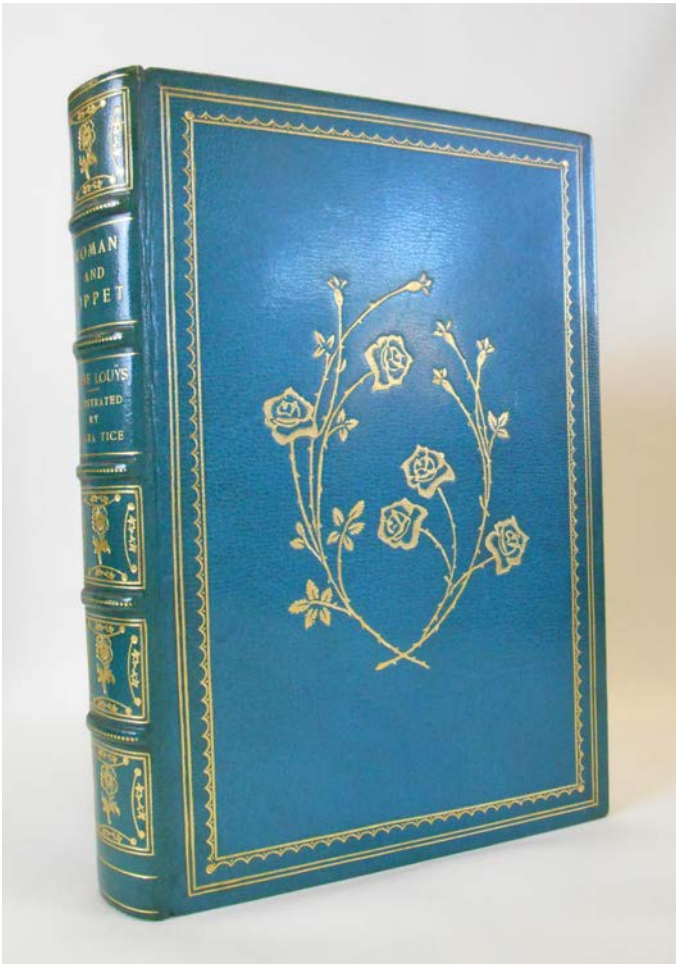
Fully bound in leather, with black goatskin cut away to reveal (at a lower level) calfskin dyed in light peacock blue and light turquoise, with gold onlaid shapes of black calfskin gilded and textured, with edges cut at 45 degrees to reveal thin edges of the black calfskin. Its surface lies flush with the black goatskin covering, whose edges are also cut at a bevel. Top edge only cut, coloured turquoise. Title page of black and green inks, with a flourishing feather blocked in gold; each of the illustrations are printed from the artist's blocks. Accompanying the book is a signed and numbered print, *A Twitter of Linnets*, specially engraved by Colin See-Paynton for this edition, and printed by him on Japanese Gampi Vellum hand-made paper in an edition of 25, this no. V. The whole is encased in a black quarter leather drop-back box, felt-lined and lettered in gold.



Colin See-Paynton spent more than four years extensively researching and writing the text, and creating the sixty-one new wood engravings for this illustrated lexicon of avian collective nouns: an unprecedented achievement. In a critical essay David Alston, Arts Director of the Arts Council Wales, wrote: 'not since Thomas Bewick, who both wrote and engraved in the late eighteenth century, have both literary and pictorial aspects been found conjoined in the one talent as here in this work'. That the observation and study of the natural world has been a lifelong interest is evident both from the engravings and the enthusiasm revealed in the text. From 'Abandonment of Cuckoos' to 'Zephyr of Long-Tailed Titmice' it enriches our knowledge of avian nomenclature far beyond the well-known 'Gaggle of Geese' - though that, too, is included. Colin See-Paynton has researched the origin of the nouns drawing from sources as far back as the fifteenth-century, and gives some detailed insight into the species under discussion (N.B., from web site of the Press).



\$7,500



Item 13. [Unsigned Fine Binding]

Louys, Pierre [likely from the English translation by G.F. Monkshood (pseudonym of William James Clarke)]. *Woman and Puppet*. [No publication place stated]: The Pierre Louys Society, (1927). Illustrations by Clara Tice, volume extra-illustrated. Octavo size (just over 9.25" tall), pagination: (1)-270, blank (271), statement of book designer, Harry Cunningham (272). No. 23 of 35 special deluxe copies (none of which were for sale) from a total edition of 1250, this copy inscribed by Clara Tice. Near fine.

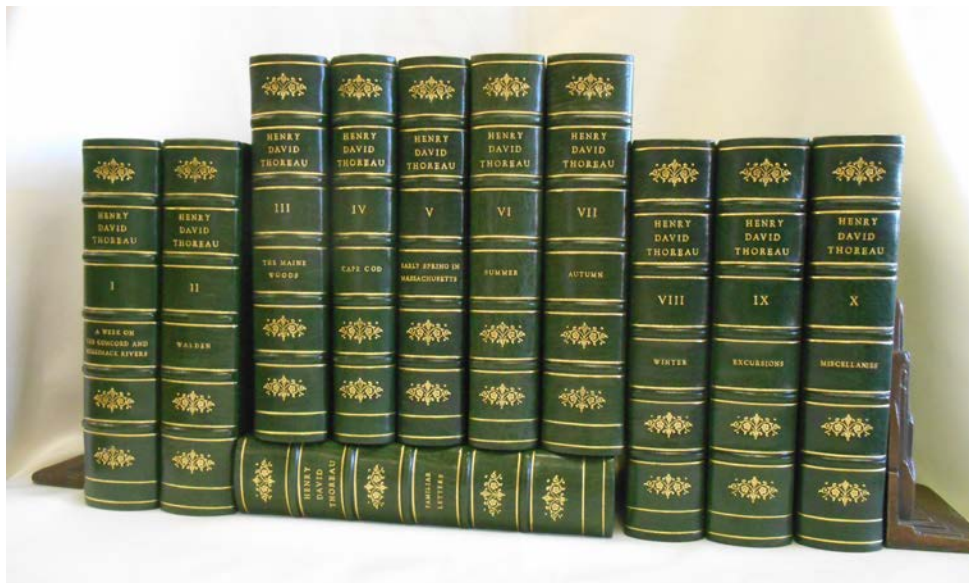
Bound in full turquoise leather with two sprays of roses on the front in gilt, gilt borders on both front and back boards, spine with gilt lettering and richly decorated in gilt, top edge gilt, marbled endpapers, inner gilt dentelles, inscription by Clara Tice on the verso of the second flyleaf "To A. L. Hartridge, / Lover of beautiful books, / Clara Tice", written in a bold cursive hand in turquoise

ink. This volume contains not only the ten plates in the printed list, but is extra-illustrated with an additional five original dry-point etchings, coloured by hand.

Volume was designed and supervised by Harry Cunningham per the statement at the back of the volume; the device underneath his name shows a naked woman riding a bull, bareback. "Harry" Patrick Cunningham met Clara Tice through his sister Edna, a friend of Ms. Tice's; he became her lover and companion, and Clara would refer to him as her "husband". Harry Cunningham had been a flyer with the Lafayette Escadrille and was recently returned from the war; after meeting Clara, he devoted himself to assisting Clara in the execution of her work, pulling proofs for her etchings, hand-colouring her mezzotints, etc. (N.B., from *Women in Dada*, by Naomi Sawelson-Gorse).



\$ 2,250



Item 14. [Unsigned Fine Binding]

Thoreau, Henry David; Blake, H.G.O. (Editor, *Early Spring, Summer, Autumn, Winter*); Sanborn, F.B. (Editor, *Familiar Letters*). ***The Writings of Henry David Thoreau, With Bibliographical Introductions and Full Indexes.*** [Boston]: (Houghton, Mifflin & Co.), Printed in Cambridge at the Riverside Press, 1894. The “Large-Paper Edition”, ten volumes plus *Familiar Letters* published the same year, eleven volumes total [complete], limited edition of 150 copies, this set no. 140. Octavo size (just over 8.25” tall), volumes variously paged between 336 and 531, total pages approximately 4,860. Fine, with faint offsetting to the title pages with a frontispiece.

Custom bound (unsigned) in full modern green leather, spines lettered and decorated in gilt, all edges gilt, marbled endpapers. Per the publisher’s introduction at the beginning of Volume I, “three portraits, each a distinct contribution to a knowledge of Thoreau’s appearance, accompany the edition. The origin of each is explained in a prefatory note to the volume containing it”. We see four likenesses, which can be found as the frontispieces in Volumes I., V., X., and XI.; in addition, the frontispiece in Volume VI. is a two-page map of The Town of Concord, 1852.



H[arrison] G[ray] O[tis] Blake (1816-1898), into whose hands the manuscript volumes passed on the death of Thoreau’s sister Sophia, edited the volumes *Early Spring, Summer, Autumn, Winter*, from Thoreau’s journals. F[ranklin] B[enjamin] Sanborn (1831-1917) edited *Familiar Letters*; Mr. Sanborn, a friend of Thoreau’s, was also a passionate abolitionist and supporter of John Brown, being one of the “Committee of Six” who funded his activities and cared for his family after John Brown’s death.

\$ 3,600

Item 15. [Zaehnsdorf Binding]

Shakespeare, William; Clark, William George and Glover, John (Editors). *The Works of William Shakespeare*. Cambridge (Printed by C.J. Clay at the University Press): Macmillan and Co., 1863 to 1866. Nine volumes, complete. Octavo size (approximately 8.5" tall), volumes variously paged between 434 and 672, total pages approximately 5,000. Near fine.

In the 1800's, the most important edition of the plays probably was this nine-volume Cambridge Shakespeare. In 1866, the edition was published in a single volume; known as *The Globe Shakespeare*, it became the standard work for scholarly reference. This is the first edition of the Cambridge Shakespeare, bound by Zaehnsdorf for Des Forges & Co. in full red morocco, double thin gilt ruled border on the front and back boards, gilt lettering and gilt ruled compartments on the spine, top edge gilt, gilt-ruled turn-ins, marbled endpapers, title and dedication pages in red and black.

\$ 1,500



Indices for Design and Fine Bindings

ITEM BINDER

1, 2	Allix, Susan
3	Birkett, Hugh
9	Brockman, James
4	Croscup & Sterling
5	Delrue, Paul
6	Ely, Caro Weir
7	Francoeur, Helene
8	Golden Cockerel Press
9	Graham, Rigby
10	Atelier Gruel
11	Harcourt Bindery
12	Thomas, Julian
15	Zaehnsdorf

ITEM AUTHOR

6	[Biblical Text]
2	[Buddhist Text]
4	Dryden, John
1	Fitzgerald, Edward
8	Grimm Brothers
10	Halevy, Ludovic
13	Louys, Pierre
3	Morris, William
5	Noel, Roden
9	Pennant, Thomas
11	Rimbaud, Arthur
12	See-Paynton, Colin
7, 15	Shakespeare, William
14	Thoreau, Henry David

ITEM ARTIST

1, 2	Allix, Susan
7	Brett, Simon
10	Degas, Edgar
9	Graham, Rigby
6	Jonest, David
8	Morgan, Gwenda
5	Pitts, J. Martin
12	See-Paynton, Colin
11	Thomson, Peter
13	Tice, Clara



Rear Board of Item 5