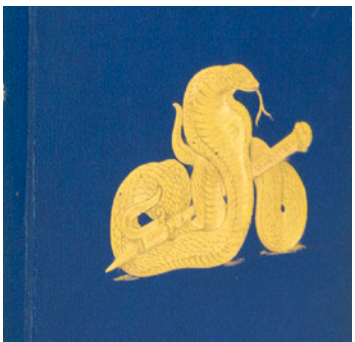
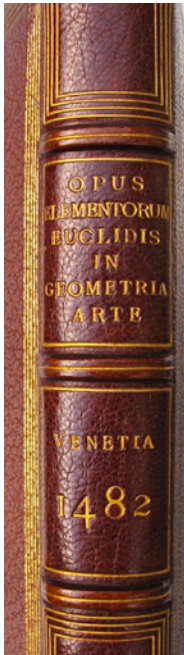
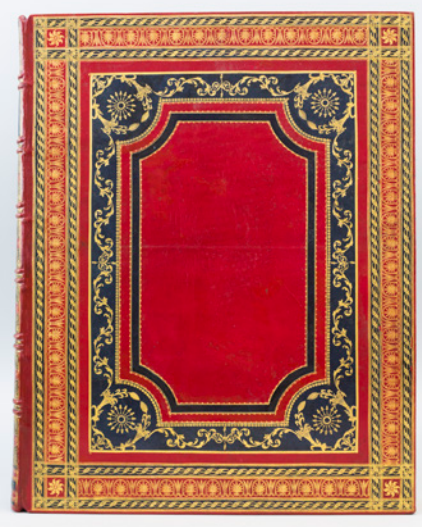
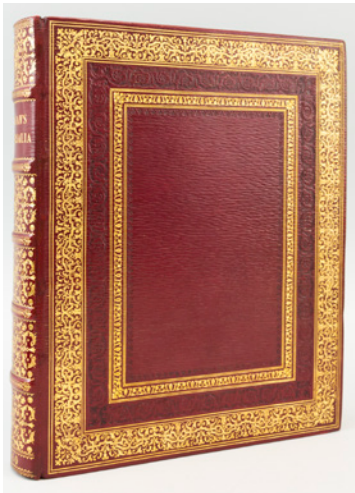
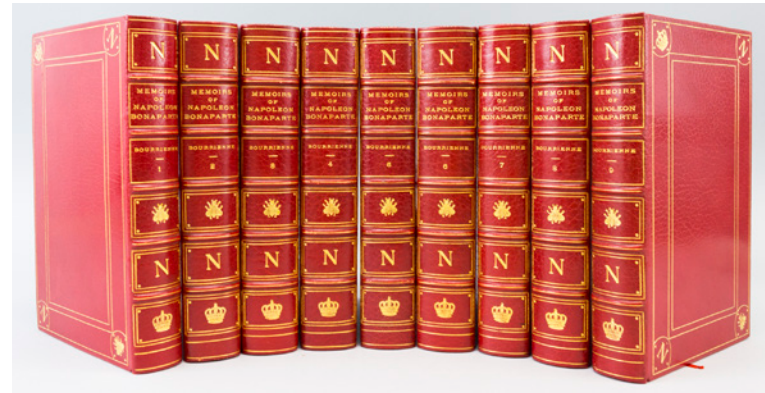
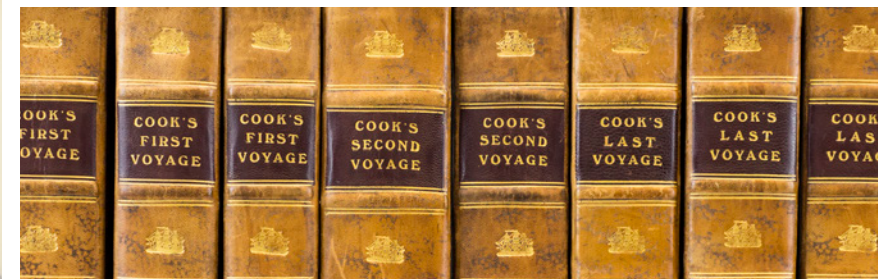
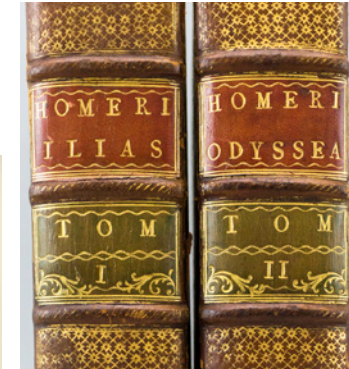
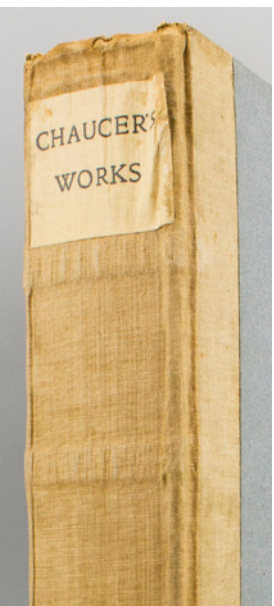




# Phillip J. Pirages



# Catalogue 72



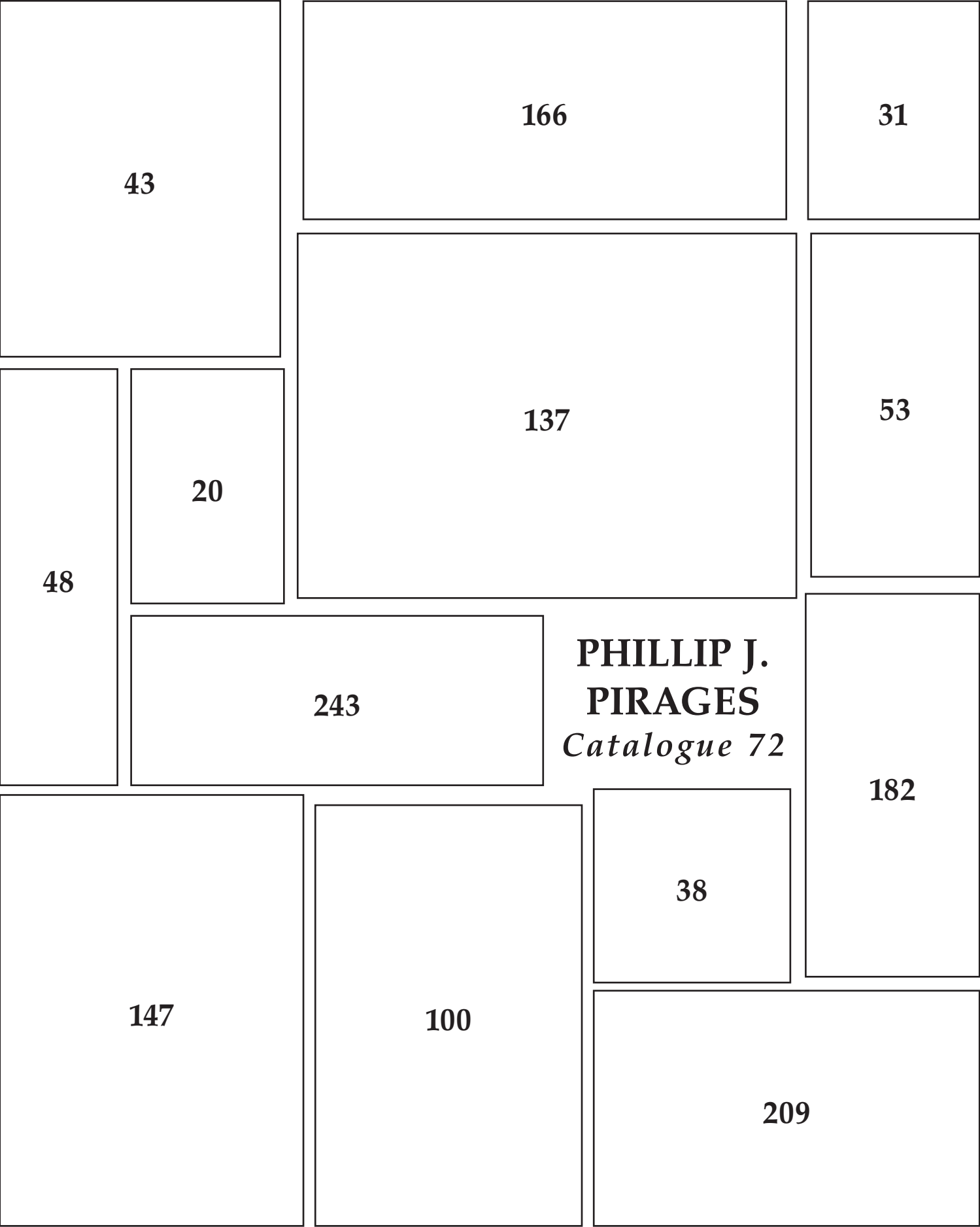
## PHILLIP J. PIRAGES Catalogue 72





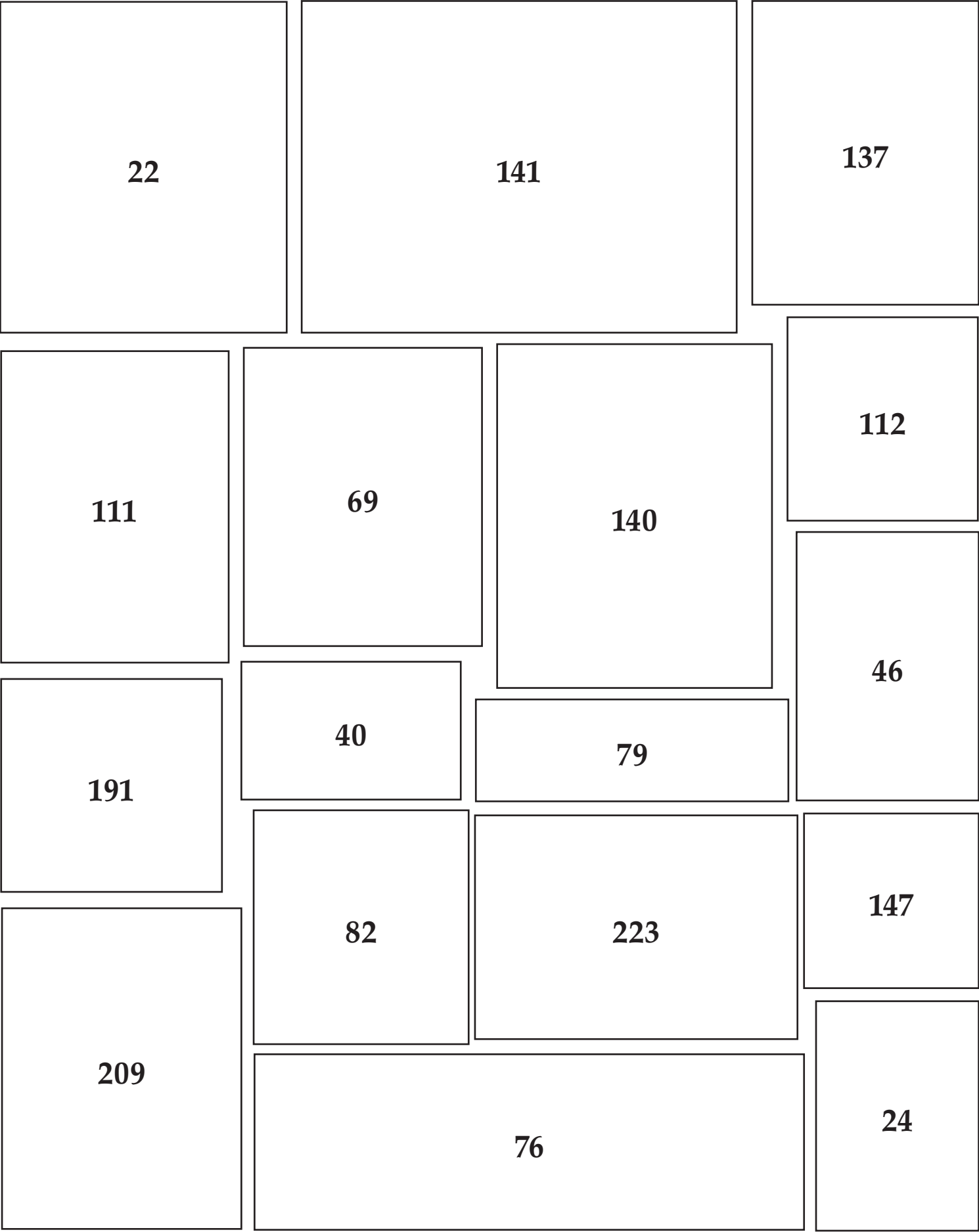


*Items Pictured on the Front Cover*





*Items Pictured on the Back Cover*



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



# PHILLIP J. PIRAGES

*Fine Books and Manuscripts*

1709 NE 27th Street, Suite G  
McMinnville, OR 97128  
P: (503) 472-0476  
F: (503) 472-5029  
[info@pirages.com](mailto:info@pirages.com)  
[www.pirages.com](http://www.pirages.com)

## *Catalogue 72: Recent Acquisitions*

### *Medieval to Modern Manuscripts, Incunabula, and Books Printed from 1501 to the Present, Including Fine Bindings and Private Press*

Please send orders and inquiries to the above physical or electronic addresses, and do not hesitate to telephone at any time. We would be happy to have you visit us, but please make an appointment so that we are sure to be here. In addition, our website is always open. Prices are in American dollars. Shipping costs are extra.

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

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

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

#### *Table of Contents*

*(References are to entry numbers)*

Manuscript Material, Medieval to Modern	1-34, 137
Incunabula	35-54
Books Printed in 16th-18th Centuries	55-114
Books Printed in 19th Century to Present	115-245

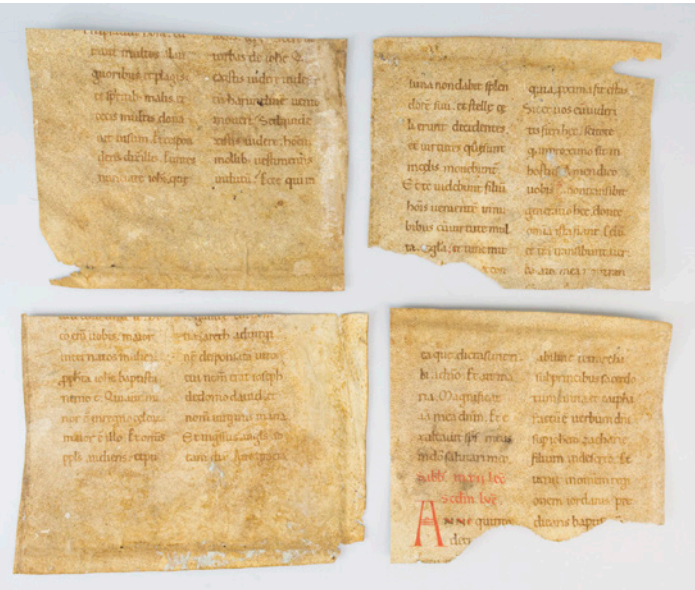


*A Partial Index of Topics*  
(References are to entry numbers)

<b>Americana</b> (see also Western Americana and Pacific Northwest)	57, 58, 61, 63, 94, 101, 102, 117-22, 127, 154-57, 177, 208, 209, 232, 237, 238, 242-43	<b>Mathematics</b>	48
<b>Bibles</b>	35, 61-63, 65, 132, 140, 176	<b>Medicine</b>	60, 88, 95, 97, 108, 171
<b>Bindings, Fine &amp; Historic</b>	38, 56, 64-71, 74, 79, 81, 97, 98, 103, 104, 111, 113, 114, 126-49, 159,160, 163, 166, 168, 173, 226, 244	<b>Military &amp; Naval</b>	194, 228
<b>Biography &amp; Memoir</b>	38, 39, 77, 103, 128, 160, 166, 198, 203, 228, 230	<b>Modern First Editions</b>	154, 178,179, 189, 197, 222, 228-33, 245
<b>Bird Books</b>	209	<b>Mormons</b>	199-207
<b>Botanicals, Herbals, &amp; Flowers</b>	100, 151	<b>Occult, Magic, &amp; Witchcraft</b>	55, 64, 86, 244
<b>Business, Economics, &amp; Law</b>	45, 66, 68, 93, 189	<b>Pacific Northwest</b>	118, 193, 209-16
<b>Children’s Books</b>	139, 162, 175, 191, 219-20, 229	<b>Printed Leaves &amp; Leaf Books</b>	36, 37, 40, 41, 49, 61-63, 202
<b>Classics</b>	38, 47, 48, 54, 56, 69, 71, 79-84, 104, 134	<b>Private Press Books</b>	124, 125, 134, 144, 152, 163-65, 172-74, 176, 181-88, 239
<b>Color Illustrated/Color Plates</b>	75, 100, 132, 141, 147, 151, 171, 209, 219-20, 222, 223, 226-27, 244	<b>STC &amp; Wing Books</b>	49, 73, 85, 88, 90, 91, 93, 95, 98, 109, 112-15
<b>Continental Books before 1600</b>	56, 59, 72, 80, 81, 87, 96, 106, 107	<b>Science and Technology</b>	64, 74, 105, 116
<b>Engravings, Books with Important</b>	59, 70, 76, 78, 79, 84, 99, 102, 140, 150, 194, 234-35	<b>Sporting Books</b>	112, 130, 145
<b>Extra-Illustrated Books</b>	166-68	<b>Travel, Exploration, and Scenery</b>	59, 76, 94, 99, 150, 157, 158, 174, 180, 193, 196, 201, 206, 208, 209, 211, 218, 221, 223, 228, 230,234-35
<b>Fine Press (after 1945)</b>	217	<b>Vellum, Books Printed on</b>	147, 239
<b>Fore-edge Paintings</b>	169-70	<b>Western Americana</b>	118, 118, 120, 121, 156, 193, 199-206, 218
<b>Important Printers, 1501-1800</b>	56, 59, 65, 71, 80-83, 101, 107, 111	<b>Women, Books by, about, or relating to</b>	129, 136, 161, 163, 201, 219-20, 222, 245
		<b>Woodcuts, Books with Important</b>	53, 89, 106, 165, 182, 183, 217

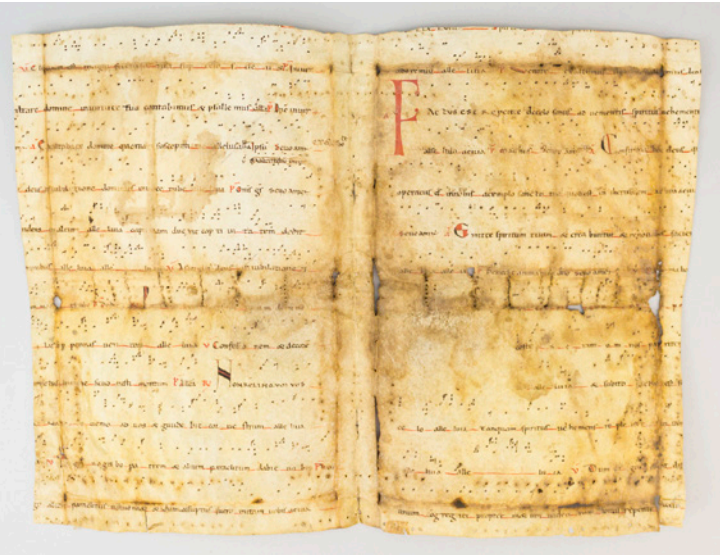
MANUSCRIPT MATERIAL, MEDIEVAL TO MODERN

**1 FOUR 11TH CENTURY VELLUM MANUSCRIPT FRAGMENTS FROM A LECTIONARY, OFFERED INDIVIDUALLY. TEXT FROM MARK 13: 24-31; LUKE 1: 26-28; LUKE 3: 1-3; AND LUKE 7:21-25.** (Italy, 11th century) Each measuring approximately 150 x 180 mm. (6 x 7”). Double column, in a large proto-gothic book hand. Rubrics in red, one leaf with a three-line “A.” ♦Recovered from a binding and therefore somewhat browned, one side rather rubbed and the text a bit obscured, but the writing still generally legible and the hand very pleasing. **\$850** for the leaf with the initial; **\$750** each for the other leaves



*As with many specimens from this early period, these fragments survive because they were used as binding scrap. Although there is clear evidence of their later reuse, the ink remains surprisingly dark and legible on at least one side. The lettering is large, the space between the lines is plentiful, and abbreviations are used sparingly, making this text easily read and understood. (ST13592)*

**2 MOST OF A BIFOLIUM FROM A GRADUAL IN LATIN.** (Southern France [?], ca. 1100) 345 x 255 mm. (13 1/2 x 10”). Single column, 12 lines of text in a Caroline minuscule hand, with diastematic neumes. Rubrics in red, spaces between words filled with a red line, several one-line initials in red and black, and one three-line initial in red. ♦Recovered from a binding and thus somewhat worn and lightly stained, the spine of the binding clearly indicated by the presence of numerous creases and stitching holes, one page darkened and illegible, a handful of words blurred away by binder’s glue, lacking at least a few lines at the head and tail, edges trimmed close and just cutting into text; but despite all of these defects, still an appealing early specimen, with the majority of the text and notation quite legible. **\$4,500**



*The musical notation found on the present leaf represents an early, but not the first, generation of neumes. When neumes first appear in the ninth century, they are the only thing occupying the area above a musical text and are thus described as “in campo aperto” (literally, “in an open field”). The earliest forms are also described as adiastematic because they appear more or less in a straight line, whereas later neumes—like those used for the present leaf—are diastematic, meaning that they reflect changes in melodic direction by being placed in a higher or lower vertical position above the text. Diastematic*

*neumes appeared in at least a tentative form in the late 10th century. (Except as an “aide memoire,” the adiastematic neumes would provide no help in terms of melodic representation to the singer, who would already have learned his melody orally; the first form of diastematic neumes still gives only rough indications, without telling pitches or precise intervals involved.) The neumes on our leaf most closely resemble Aquitanian notation, a style that developed in Southern France, characterized by small, precise points. (CSF1703)*

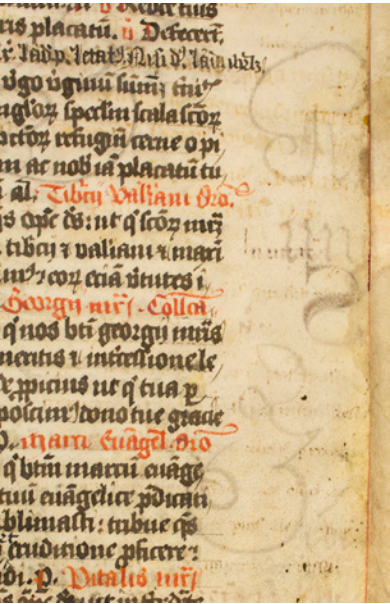


*A Rarely Seen Western Palimpsest: a 12th Century Breviary  
Scraped off and Redone as a Breviary Four Centuries Later*

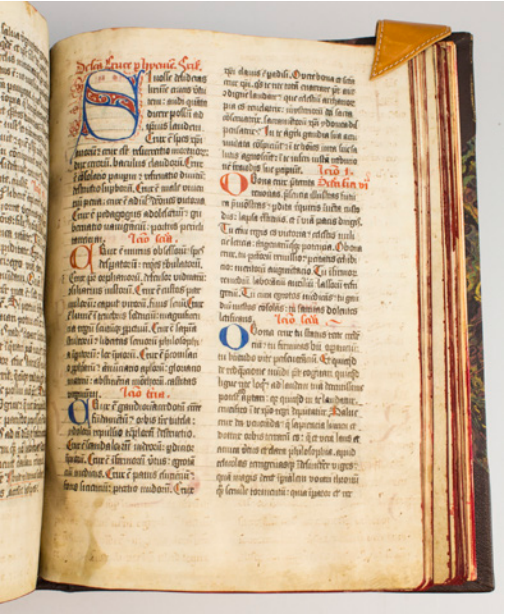


**3 A PALIMPSEST ON VELLUM.** AN EARLY 16TH CENTURY BREVIARY OVER A 12TH CENTURY BREVIARY. (Low Countries, dated 1514) 300 x 225 mm. (11 3/4 x 8 7/8”). 106 leaves on vellum and 2 inserted leaves on paper (**missing several leaves**). Double columns, 30 lines in a late gothic hand over an earlier text in a late Caroline minuscule. Recent pebble-grain half morocco and marbled boards, raised bands. Numerous one- to three-line initials in red or blue, 40 four- to seven-line initials in red or blue with some decoration. Front pastedown with the bookplate of Eckhard Günther. ♦Binding with a touch of wear but otherwise in very fine condition. Contents with varying degrees of darkening and soiling throughout (perhaps one leaf in four noticeably affected, but the text always legible), a half dozen leaves with fore margins neatly trimmed off (text not affected), a few razor cuts, a two-inch square removed from the first leaf, colored ink with occasional smudging, other minor defects, the 12th century writing difficult to see without the aid of special lighting; despite these shortcomings, a highly desirable specimen, the 15th century text entirely legible, and the object itself still an excellent example of the use—and reuse—of Medieval manuscripts over time. **\$55,000**

*This rare example of a palimpsest presents a remarkable opportunity to study the use and reuse of a Western liturgical text that spans close to 400 years from the time of its creation to its later transformation. From the Greek term meaning “scraped again,” palimpsests were the ultimate expression of monastic economy. Because vellum was produced using an elaborate process and consequently an expensive material to procure, scribes would sometimes recycle their older, outdated texts by literally scraping away the old writing to be reused in a new project. These texts were often liturgical or legal, having far outlived their practical use, but they could also be works by so-called ‘pagan’ authors or works in other languages (Greek or Hebrew, for example) that were not so useful to Western ecclesiastics. The present manuscript is intriguing in that it contains two Breviaries layered on top of one another (the earlier being a noted Breviary), both of them in Latin,*



*as usual. The monk who completed this work in the 16th century kindly wrote down his initials and year of completion under the Officium de Dedicatione Ecclesiae: “1514. H + G.” The Breviary was almost certainly intended for the use of a monastery associated with the Crosiers as evidenced by the presence of readings from their Constitutions. The cross between the initials of the writer further suggests this association. The Crosiers, also known as the Brethren of the Holy Cross, had their origins in the Crusades and later spread across Europe, with particular concentrations in the Netherlands, Belgium, and the Rhineland. The mother monastery in Huy is mentioned on f. 126\*v of this manuscript, making this area the likely locale for its transformation. The manuscript’s 12th century origins are less clear, owing primarily to the fact that this manuscript has been studied very little. Though much of the underwriting remains obscured and difficult to read with the naked eye, advances in technology make the prospect of learning more about this manuscript and its unique history a very real possibility. In general, palimpsests of*



*any substantial size are very uncommonly seen in the marketplace, and they typically command extraordinary sums of money. Those in the West—normally appearing as very small fragments—are particularly rare, especially when containing elements as early as the 12th century. Accompanying this manuscript is an extensive write-up in German by the Cologne scholar Joachim Vennebusch. (ST13606)*

**4 FRAGMENT FROM A GIANT BIBLE IN LATIN, WITH AN IMPRESSIVE DECORATED INITIAL.** TEXT FROM THE FIRST EPISTLE OF SAINT PETER. (Germany, ca. 1150) With edges unfolded: 224 x 185 mm. (8 3/4 x 7 3/8”). 27 lines in a clear, proto-gothic hand. Matted and framed. Rubrics in red, one three-line initial in red with blue decoration (the verso with two similar two-line initials), MOST OF AN IMPRESSIVE “P” with vine-stem work, painted red and green on a blue ground and with the face of a beast prominently displayed on the descender. ♦Recovered from a binding and thus the vellum a little darkened, the paint in the initial just slightly faded, the word “Bassus” boldly penned by a later hand above the first line of the main text (touching two lines, though not obscuring the meaning); even with these imperfections, an excellent specimen overall, the initial still very dramatic and with no major damage, and, except for one line at the top, the text entirely legible. **\$8,000**



*With a zoomorphic initial that is both dramatic and charming, this is an attractively decorated fragment from a so-called “Atlantic Bible,” named for its immense size (like an Atlas, with both the ocean and the cartographical book deriving their names from Atlas, the Titan). These vast Bibles were very costly and time consuming to produce, making them among the most prized possessions of the church or*



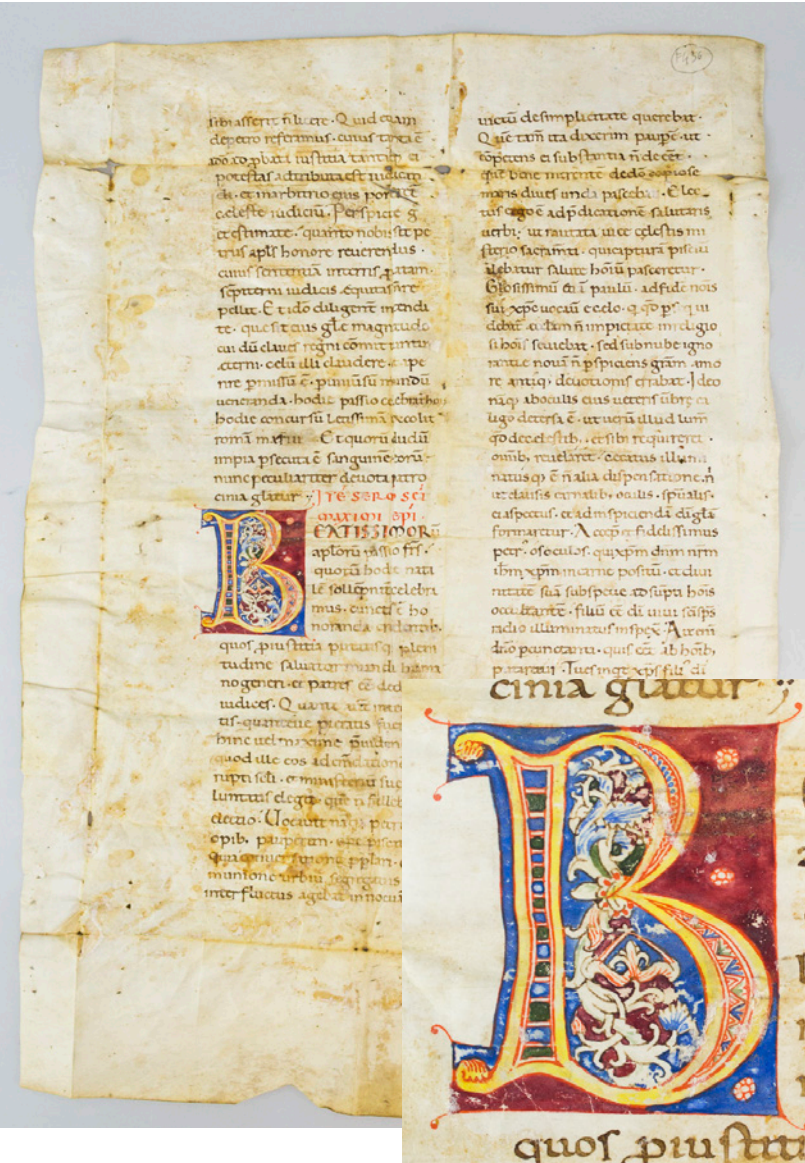


monastery in which they resided. According to Christopher de Hamel, “Twelfth-century giant Bibles are not just particularly grand books, or the most beautiful Bibles of their time, but are among the most ambitious artistic enterprises surviving from the twelfth century in any medium.” (“The Book: A History of the Bible,” p. 80) Because of their size, these volumes were often targets for reuse as binding scrap. This fragment is one such case, but it happily retains most of the “P” as well as the opening lines of text from this section, which begins the First Epistle of St. Peter (“Petrus apostolus Iesu Christi electis”). (CBM1701)

**5 A VELLUM BIFOLIUM FROM A LARGE HEBREW BIBLE CODEX, WITH PARTS OF GENESIS 18 AND 23.** (Italy[?], 12th century) 396 x 570 mm. (15 5/8 x 22 3/8”). Double column, 34 lines in a square script. Mounted on thick, vellum-like modern paper. A few marginal notations and a line of text in Italian in a later hand, remnants of a stamp (probably from its use as a binding). ♦Recovered from a binding and therefore quite browned and with the text on the back obscured by binder’s glue, small losses to the gutter and the corners, but still a good, presentable specimen and very legible on the one side. \$2,900

*Despite the losses sustained from its later use as binding scrap, this item has many positives: it is mostly intact, a bifolium and not just a single leaf, and comes from a desirable part of the Bible, relating the story of Abraham. Good early specimens of Hebrew script are increasingly difficult to come by. (ST14022)*

**Sermons by the Obscure First Known Bishop of Turin**



**6 A LARGE VELLUM MANUSCRIPT LEAF WITH TWO COLORFUL INITIALS.** TEXT FROM THE SERMONS OF SAINT MAXIMUS. (Italy, late 12th century) 490 x 340 mm. (19 1/4 x 13 1/2”). Double column, 42 lines, in a proto-gothic script. Two seven-line “B’s” painted bright yellow, blue, and red, with white vine-stem work and small flowers. ♦Recovered from a binding and therefore with some creasing, soiling, and small holes, one side a little darker than the other, but most of the text still legible and the colors surprisingly bright, with just a little chipping here and there. \$4,900

*This early leaf features two colorful initials highlighting text by the first known Bishop of Turin. Although he is both a Church Father and a Saint, and although a number of his discourses survive, surprisingly little is known about the life of Maximus of Turin (ca. 380-465). According to the “Catholic Encyclopedia,” the extant texts include more than 230 sermons and homilies and six treatises on the Christian year, the saints, and the Bible. The text of the present leaf mentions Saints Peter and Paul, and is probably a sermon for their feast day. Although the creasing and other condition issues of this leaf illustrate its later use in a binding, we are fortunate to have both columns of text intact and the initials extremely well preserved. (ST13657c)*

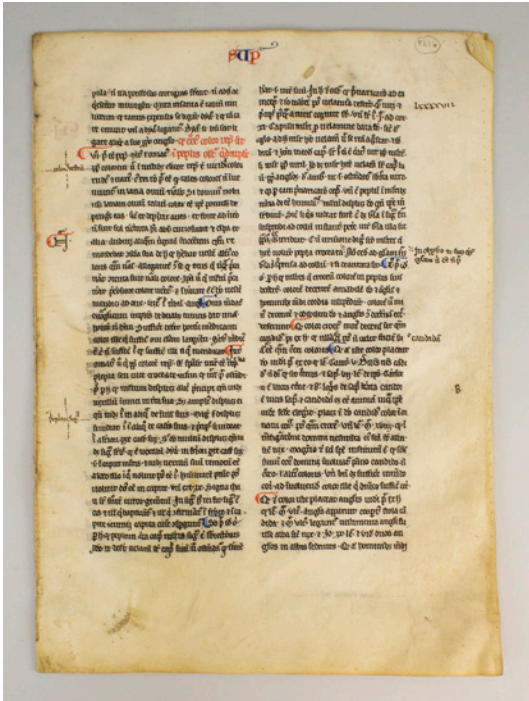
**7 SEVEN 12TH CENTURY NOTED VELLUM MANUSCRIPT FRAGMENTS, OFFERED INDIVIDUALLY.** (Germany[?], late 12th century) Each measuring approximately 150 x 95 mm. (6 x 3 3/4”). Text in two sizes, in a proto-gothic book hand. Staves appear to have been ruled in red, a few leaves with the remains of larger initials painted either red or green. ♦Recovered from a binding and therefore quite browned, with some lines of text and the colored initials somewhat rubbed, several small holes and occasional remains of glue or mounting, but still very good specimens of their kind, the majority of the contents still legible, and the hand quite lovely. \$225 each



*Despite the damage inflicted by their later use as binding scrap, these specimens are still quite desirable as they each contain music and text (the latter in two different sizes and possibly by different hands) from a liturgical manuscript. The staves are faded, but there appear to be four ruled in red—a step toward a more accurate form of music notation that would become standard from the 13th century on. (ST13591)*

**13th Century Proscriptions against Cosmetics and Gaudy Attire**

**8 FOUR VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM PERALDUS’ “SUMMA DE VITIIS.”** TEXT FROM “DE ACEDIA” AND “DE SUPERBIA” (France, second half of the 13th century) Each leaf measures 330 x 240 mm. (13 x 9 3/8”). Double column, 38 lines of text in a proto-gothic hand. Running title and numerous paragraph marks in red and blue, two leaves with one two-line initial in blue with red pen flourishes. Margins with several text corrections. ♦Faint soiling and a few negligible stains touching text (not affecting legibility), but overall FINE SPECIMENS with very few flaws. \$2,500 each for “Acedia” leaves; \$3,000 each for “Superbia” leaves



*Containing part of a popular treatise on the Vices, these well-preserved and attractive large format leaves come from a manuscript that may have been contemporary to the life of the author, William Perault (ca. 1190-1270). Although the so-called “Seven Deadly Sins” that we still recognize today remained a popular moral paradigm throughout the Middle Ages, it was by no means canonical. Authors were free to borrow, manipulate, and elaborate on the topic at will, resulting in a profusion of treatises and competing systems of morality. This work by Perault (Latin Peraldus) was a particularly prominent treatise that not only survived the Middle Ages, but later went into print in several editions. The “Summa of Vice” expounds upon the Seven with which most of us are familiar—Pride, Envy, Anger, Sloth, Greed, Gluttony, and Lust—but it also includes an eighth sin, which Perault called “peccatum linguae,” or “the sin of the tongue.” The present leaves discuss one of two different sins. Two leaves consider Sloth (Acedia) and the numerous sins belonging to that vice, including idleness, procrastination, too much sleep, and boredom with life. The other two consider Pride (Superbia), the most severe and dangerous of all the vices—in Medieval imagery it is often depicted as the root of all other sins—with some very interesting text on garish dress, make-up, hair coloring, and wigs. (ST13657a)*



### Exquisite 13th Century Illumination, Outstanding Condition

**9 A LEAF FROM A LUXURIOUS MISSAL IN LATIN, WITH AN HISTORIATED INITIAL DEPICTING THE ENTOMBMENT OF CHRIST.** TEXT BEGINNING WITH “NOS AUTEM GLORIARI OPORTET. . .” (Italy [perhaps Perugia], ca. 1280) 365 x 245 mm. (14 3/8 x 9 5/8”). Double column, 25 lines in a fine gothic rotunda. Rubrics in red, four one-line initials in red or blue with contrasting penwork, two two-line initials and two four-line initials painted pink and blue, with green and orange highlights and beautifully gilt, all but one initial with wing-like extenders at the head and tail, A FIVE-LINE HISTORIATED “I” with a prophet holding a book on a gilt ground, with extenders as elsewhere, AND A FIVE-LINE HISTORIATED “N” DEPICTING THE ENTOMBMENT OF CHRIST, the scene on a gold ground and the initial in pink on a blue ground with white penwork, with extenders. Voelke and Wieck, “The Bernard H. Breslauer Collection of Manuscript Illuminations,” no. 59. ♦ Gold with two negligible chips on one of the lesser initials, text a little faded on verso, three tiny round wormholes, other very minor imperfections, but IN REMARKABLY FINE CONDITION, the paint fresh and perfectly preserved, and the gold glistening. **\$19,000**

*Based on the number of fine initials present here, as well as the high quality of the illumination, there is no question that this leaf comes from a particularly sumptuous Missal.* Although an exact workshop or artist identification has thus far eluded scholars, the delicate style and high quality of the decoration suggest that both the scribe and the artist were working in Perugia, and were clearly of high caliber. The attention to detail, the artful molding of the figures, and the confident application of paint are thoroughly excellent. According to Voelke and Wieck, this leaf and its sister mentioned in the Breslauer catalogue are unusual Missal specimens in that the large initial marking the Introit actually illustrates the Gospel reading for that day. In our case, the Introit initial depicts Joseph of Arimathea laying the body of Christ in his own tomb, recounting a scene from the Passion described in Mark 14:32-72 and 15:1-46. According to this passage, it was Joseph who asked Pilate for the body of Christ, bought linen in which to wrap the corpse, and “laid him in a sepulcher which was hewed out of a rock.” (Mark 15:46) Although the artist has depicted the scene in finer surroundings than suggested by Mark—with arches and candles, set upon a gold ground—he has stayed true to the Word by depicting an uneven, rocky surface under the smooth, stone tomb. The smaller historiated initial features the prophet Jeremiah in half length and holding a book, marking the beginning of the Epistle

reading from the Book of Jeremiah. This leaf comes from the distinguished collection of Bernard Breslauer (1918-2004), the legendary bookdealer whose excellent private collection of Medieval manuscript leaves, early printed books, and fine bindings spoke to his experience and discerning eye. His collection was sold in two sales in 2005 by Christie’s for more than \$4,000,000. (CBM1706)

**10 A LARGE ILLUMINATED MANUSCRIPT BIFOLIUM FROM A PSALTER IN LATIN, WITH AN HISTORIATED “D”.** TEXT FROM PSALM 97. (France [probably Paris], ca. 1290) 370 x 265 mm. (14 1/2 x 10 3/8”). Single column, 18 lines, in a large, clear gothic book hand. Matted. Rubrics in red, numerous one-line initials in red or blue with contrasting penwork, three two-line initials, one gold with blue and pink ground, and two with decorative penwork (others visible on the opposite side but not examined due to the mounting), ONE

FOUR-LINE HISTORIATED INITIAL DEPICTING SINGING MONKS AT A LECTERN, the initial painted pink, gilt ground inside the initial and blue outside, framed in gold. See: Branner, “Manuscript Painting in Paris During the Reign of Saint Louis,” pp. 109-115, and pl. XVII. ♦ Recovered from a binding and therefore with some light general soiling, the gilt, rubrics, and penwork initials a little rubbed, but in remarkably good condition overall, and with the initial very well preserved. **\$6,750**

*This is an unusually attractive example of a bifolium later used as a binding, with the original leather ties still present, the structure of the spine clearly visible, and the turn-ins intact.* The illumination was almost certainly executed in Paris; very similar iconography can be found in a work by the Parisian Aurifaber atelier (active ca. 1250-92) now at the British Library (BL Harley 1297). According to Branner, this atelier distinguished itself from competitors like the Soissons atelier (who worked quickly and relied on routine and repetition) with slower, more painstaking work. “United with the great talents of the artists, their different stylistic tradition, and a new taste among patrons, this slower pace meant that the illuminators could spend more time on one manuscript, could devote themselves to their work, and could turn out paintings of considerable quality.” (p. 109) If this leaf did originate with the Aurifaber atelier, it would have likely been from the later period, as burnished gold is rarely seen in earlier examples. (CBM1605)

**11 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A PSALTER IN LATIN, WITH AN EIGHT-LINE HISTORIATED “D”.** TEXT FROM PSALMS 109-10. (France [probably Paris], late 13th century) the leaf, with later extensions at bottom and fore edge: 150 x 105 mm. (6 x 4 1/8”). Single column, 18 lines in a proto-gothic hand. One blue and red penwork line filler, several one-line initials in either gold or blue with blue or red penwork, one two-line initial in gold, inhabited by a bird on a blue and pink ground, with an extension in gold running down the length of the remaining page, ONE EIGHT-LINE INHABITED INITIAL showing Christ in Majesty holding a book, recto with borders of thick gold bars on a blue and pink ground (terminating in a bird in one spot). ♦ A slender portion of the fore edge and a larger portion of the lower margin replaced with either later plain vellum or early decorated vellum, the latter very likely from the same manuscript (the unrepaired part of the leaf consequently measuring approximately 125 x 95 mm.), the lower marginal repair obscuring a half line of text, initial somewhat rubbed, a bit of general toning and rubbing to the vellum, but still an appealing leaf from this early period of illumination, with the gold still surprisingly bright and much of the detail in the large initial still present. **\$3,500**

*Although the present leaf is not without some condition issues, it is clear that it was once part of an especially lovely and expensive manuscript.* Centers of professional manuscript production were well established in Paris by the mid-12th century, and the small size and design of this leaf suggest that it made for a person of some means. The initial, which takes up a full quarter of the page, is quite large for a book of this size; the liberal use of gold further signals that it was a work of some lavishness. This leaf almost certainly comes from either a Psalter or Psalter-Hours (the predecessors of Books of Hours) given its size and content. Such sumptuously decorated leaves from this important period of illumination are increasingly difficult to come by, and the present leaf presents an excellent opportunity to obtain a pleasing example at a reasonable price. (CBM1603)



**12 A VERY LARGE VELLUM MANUSCRIPT LEAF FROM A NOTED BREVIARY IN LATIN, WITH AN HISTORIATED INITIAL DEPICTING SAINT AUGUSTINE.** (France [probably Toulouse], early 14th century) 498 x 372 mm. (19 1/2 x 14 1/2"). Double column, 34 lines of text in a fine gothic book hand. Matted. Rubrics in red, five two-line initials in blue or red with contrasting penwork, A FOUR-LINE INITIAL INHABITED BY THE HEAD OF A BEAST, this initial painted pink on a ground of red and blue, the beast's head within a intertwining double frame and on a ground of gold, with long extenders curling into the margins and ending in trefoil designs, A FIVE-LINE HISTORIATED INITIAL DEPICTING SAINT AUGUSTINE PREACHING, the figures in blue, red, green, and white on a gold ground, the initial painted blue on an orange and white ground with extenders in the same manner as the other initial. Randall, "Medieval and Renaissance Manuscripts in the Walters Art Gallery" I, 158-62, no. 60, and figs. 124-5; De Ricci I, 768, no. 70. ♦ One side of the leaf reinforced with very thin strips of vellum on three edges, minor smearing and a bit of rubbing to the heads of the figures, a little general soiling and wrinkling and the text slightly faded in places, but still a very impressive leaf without any serious condition issues, and the historiated initial in an excellent state of preservation. \$8,500

*This is a previously unrecorded leaf from a fragmentary Choir Breviary now residing at the Walters Art Gallery. The original manuscript was apparently quite large (Randall estimates three volumes) and was broken up at some point in the late 19th or early 20th century, possibly by the Parisian binder and bookseller Gruel (who rebound the 84 leaves now at the Walters). Textual evidence from the extant fragment points to an origin of Toulouse. The workshop has not been identified, but the sister leaves indicate at least three or four hands at work, with varying artistic talent but a fairly consistent color palette used throughout as well as an imaginative and varied program of images depicting royalty, martyrdoms, biblical scenes, and episodes from saints' lives. The present leaf, with an historiated initial depicting Saint Augustine dressed in Bishop's attire and preaching to a group of men in an animated fashion, corresponds to both the palette and decorative program noted by Randall, as well as the other main distinguishing features of the Walters fragment (written space, number of lines, musical notation, etc.). The colors here are particularly vivid and the leaf itself impressively large. A fine specimen. (CBM1607)*



**13 A COLLECTION OF LEAVES ON VELLUM FROM MANUSCRIPTS OF VARIOUS WORKS ON CANON AND ROMAN LAW.** (Mostly France and Italy, 13th and 14th centuries) Sizes vary. Most leaves with some rubrics in red and one- or two-line initials in red or blue, some with simple penwork decoration, one leaf with a large and very well-preserved initial. ♦ Recovered from bindings and therefore in varying states of preservation, but most with significant browning, staining, and wrinkling as one would expect, but all with legible text on at least one side. Groups of leaves priced between \$150-650; individual leaves priced between \$150-\$1,250



*These specimens present an excellent opportunity to study the paleography, transmission, and use of a variety of non-liturgical works. Given the very nature of their condition, these leaves must contain earlier versions of legal texts that had become outdated and obsolete, and thus are excellent candidates for further study by the student of Medieval Latin, history, paleography, and/or law. The present collection is divided into various groups of fragments and individually priced leaves and bifolia, many of which contain visible evidence of their later use in bindings. Visit our website for a complete range of images and prices. (ST13602)*

### *Augustine Preaching, and A Ghostly Person Kneeling before Him*

**14 A LARGE VELLUM MANUSCRIPT LEAF FROM AN ANTIPHONARY IN LATIN, WITH AN UNUSUAL IMAGE OF SAINT AUGUSTINE.** (Italy[?], perhaps Bologna, late 13th or early 14th century) 495 x 350 mm. (19 1/2 x 13 3/4"). Single column, nine lines of text beneath four-line staves of music, in an angular gothic book hand. Mounted (with obverse not visible) and matted. Rubrics and staves in red, recto with one one-line initial in red, and A LARGE INITIAL "I" SHOWING SAINT AUGUSTINE IN FULL LENGTH, dressed as a bishop and holding a crozier and an open book. Outer corner with a later ink folio number 69. ♦ Vellum slightly soiled, Augustine a little rubbed (the underdrawing showing through in places) but the miniature generally well preserved and no serious condition issues. \$7,000

*This leaf features a very unusual full-length depiction of a standing Saint Augustine, his pose reminiscent of the statues often found at the portals of cathedrals. He is here shown as a bishop with a jewelled miter, holding a crozier in one hand and a remarkably detailed codex in the other—one can clearly see the red edges, gold clasps, and several lines of ruled text. More interesting still is the presence of a ghostly figure that appears to be kneeling below him. Now almost imperceptible due the (intentional?) rubbing there, one can just make out the folds of his or her robes and a hand reaching up to touch the book held by the saint. Had this detail been spared, it may have given us a clue as to the provenance of the work; nevertheless, the prominence of the remaining figure suggests that the antiphonary was made for an Augustinian house,*





▲14

an Augustinian house, either Austin canons (founded in northern Italy and southern France in the 11th century) or one of the later congregations of Augustinian friars, founded in 1256. The image is intriguing in that although it is quite rustic and the molding of the facial features quite sharply delineated, his expression is soft, even serene. Although not technically perfect, it is still full of feeling and charm. There is some indication of underdrawing visible in the decoration of the lower margin—perhaps it is unfinished, or maybe the illuminator changed the design. (CBM1608)

### Showing a Bishop about To Lose His Head

**16 MOST OF A LARGE VELLUM MANUSCRIPT LEAF FROM A GLOSSED “DECRETALES” OF GREGORY IX, WITH AN IMAGE OF AN EXECUTION.** TEXT FROM END OF BOOK FOUR AND BEGINNING OF BOOK FIVE. (France[?], early 14th century) 342 x 240 mm. (13 1/2 x 9 1/4”). Main text in two columns (38 lines), gloss in two columns, in a gothic rotunda script. Rubrics in red, numerous one- to four-line initials in red or blue with contrasting penwork, ONE 13-LINE MINIATURE DEPICTING AN EXECUTION within a frame of blue and gold. ♦Recovered from a

either Austin canons (founded in northern Italy and southern France in the 11th century) or one of the later congregations of Augustinian friars, founded in 1256. A note in pencil in the margin hints that it is a 13th century Italian leaf, but the script suggests that it is slightly later and could just as easily be from Southern France or even Spain. (CBM1606)

**15 A LARGE VELLUM MANUSCRIPT LEAF FROM AN ANTIPHONARY IN LATIN, WITH AN IMAGE OF SAINT AUGUSTINE.** (Italy [probably Bologna], ca. 1325) 551 x 380 mm. (21 1/2 x 15”). Single column, seven lines of text with four-line staves, in a gothic rotunda. Recto with rubrics and staves in red, a one-line blue initial with red penwork, LARGE HISTORIATED INITIAL “I” SHOWING SAINT AUGUSTINE, the bishop seated with his hands across his chest, painted blue, pink, orange, gray, and burnished gold, set below a gothic canopy, leafy marginal extensions with acanthus leaves and two birds. ♦With a bit of soiling in the lower margin, inner edge with old two-inch-square repair near the top (negligible loss) and a couple of minor tears, slight wrinkling to the vellum, otherwise quite a fine leaf, with the historiated initial extremely well preserved. \$5,500

*This is a lovely antiphonary leaf with quite a large miniature, depicting a seated Saint Augustine beneath a gothic canopy. The prominent size of the figure suggests that the antiphonary may have been made for*



▲ 15 (detail)

binding, with one full column of gloss cut away (plus part of the lower area of gloss text and a corner at the top), an old repair to a fold, some staining and rubbing to the vellum, verso rather browned, the miniature a little chipped and two of the faces rubbed, but the main text entirely legible, and the color and detail of the miniature still quite vibrant. \$10,500

*The text here comes from the papal decretals (i.e., authoritative decisions by a pope on matters of canon law) of Gregory IX, made in 1230-34 to update, complete, and supersede the six previous collections. Compiled for the pope by the Catalan canonist Raymond of Peñafort, Gregory’s was the first complete and authoritative collection of papal decretals, and it persisted as the fundamental source of canon law until the 20th century. The text was copied out numerous times and often appears with a gloss surrounding the main text, as here. This particular manuscript also contained illuminated miniatures, one of which survives on the present leaf. It appears at the opening of Book Five, which, as the rubric below it indicates, expounds on “prosecution, investigation, and denunciation.” The scene shows a mitred bishop (who has clearly been accused of something serious) about to be beheaded by a layman in a red tunic. To the left, another mitred bishop with a book looks on while a secular judge stands in the midst of the action, his head turned away from the act. This leaf has additional scholarly interest in the form of several contemporary interlineal and marginal notes. (CBM1604)*



▲ 17 (detail)

soiling, a couple of trivial smudges, otherwise clean, bright, and very pleasing. \$1,200-1,400 for each of the leaves without puzzle initials; \$1,600-1,750 for each of the ones with them

*More commonly found in 15th century manuscripts, the kind of delightful anthropomorphized capitals seen here generally do not appear as early as ca. 1330. And when they are found, these emergent faces tend to resemble each other more closely than is the case in the present leaves, where the individual drawings seem to depict distinct persons or at least a particular rank or type of personage. For example, one of the larger initials, opening a hymn to Saint Katherine, depicts what appears to be a nun in a habit; another initial is pure whimsy, with a man’s face shown fully frontal, his tongue sticking out at us. The faces display a surprising range of emotions with just a few penstrokes: they are by turns angry, wistful, surprised, dismayed, kindly, or jolly. The doodles here show us in a distinctive and delightful way the need in Medieval scriptoria for diversion in the midst of tedium. (ST14016)*

**17 VERY ATTRACTIVE VELLUM MANUSCRIPT LEAVES, SOLD INDIVIDUALLY, FROM AN ANTIPHONAL WITH DECORATIVE INITIALS AND WHIMSICAL FACES.** (Besançon, ca. 1330) 292 x 216 mm. (11 1/2 x 8 1/2”). Double column, each column with 13 four-line staves of music above lines of text in a small gothic book hand. Rubrics in red, NUMEROUS CALLIGRAPHIC INITIALS in black and red, EACH LEAF WITH FROM THREE TO SIX WHIMSICAL FACES EMERGING FROM THESE CAPITALS, additional large initials in red or blue with penwork in the contrasting color (but no faces), two leaves with very large puzzle initials with extensive penwork decoration in red and blue. One leaf with three sides of a small tab cut out of the fore margin and secured under a flap as a page marker. ♦A few of the initials slightly cut into at the top margin, some light general





▲ 17

**18 A LARGE VELLUM ILLUMINATED MANUSCRIPT LEAF FROM AN ANTIPHONARY IN LATIN, WITH AN IMMENSE HISTORIATED “P”.** (Italy, early 15th century) 565 x 382 mm. (22 1/8 x 15”). Single column, six lines of music with text, in a large, gothic rotunda. Matted. Rubrics and staves in red, one one-line initial in red with blue pen work, AN ENORMOUS 15 1/2” HISTORIATED INITIAL DEPICTING THE ASCENSION OF CHRIST, the tail extending into the lower margin and featuring knotwork and some acanthus motifs, the ascender terminating with the head of a beast. ♦Lower margin a touch soiled and wrinkled, but A VERY IMPRESSIVE LEAF IN FINE CONDITION, with only trifling imperfections. **\$13,000**

*Whatever level of achievement one assigns to the initial here, the artist clearly should be applauded for his audacity. The sheer size of the initial is arresting, and the color nicely deployed, with the light pink and muted teal and gray contrasting nicely with the saturated dark blue and poppy orange. The scene depicts the Ascension of Christ into Heaven in a conventional way: all we see of him are the tails of his robes and his sandaled feet, as he is lifted into the blue of the sky. Central to the composition is the Virgin, who is the only figure shown fully frontal, her hands opened in front of her in the typical gesture for prayer, but here probably signaling celebration, as reflected on her animated face. She is surrounded by a sea of haloes meant to represent the 12 Apostles; the two to either side of her look toward the quickly vanishing Christ and gesture upward in amazement. A curious feature here is the range of opacity in the paint: the Virgin stands out not only because she is front and center, but also because her garments are realized with thick, rich paint; all the other figures have clothing that is at least partly so pastel that their arms and legs are visible through the material. It is just possible that the artist had not finished his work here. (CBM1609)*



▲ 18 (detail)

*“Douce Dame de Miséricorde,” based on the Fifteen Joys of the Virgin. (ST13588)*

**19 ILLUMINATED VELLUM MANUSCRIPT LEAVES IN FRENCH, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS.** (France, early 15th century) 150 x 108 mm. (5 7/8 x 4 1/4”). Single column, 17 lines in a gothic book hand. Rubrics in red, red and blue line-fillers with white tracery and gold accents, varying numbers of one-line gold initials on blue and red ground, some leaves with two-line initials in blue and pink on a gold ground with tendrils emanating from the corners, a few leaves with three- to five-line initials, similarly decorated and sometimes containing a bar spanning the length of the page in gold, blue and red. ♦Vellum very faintly soiled, a few trivial stains and smudges, but nevertheless in consistently excellent, attractive condition. **\$250** for leaves with small initials only; **\$400-550** for leaves with one or more larger initials; **\$800-950** for leaves with multiple larger initials and bar border

*While Book of Hours leaves in Latin appear frequently on the market, individual leaves in French are rather more difficult to come by. The present leaves provide an excellent opportunity to study the Medieval form of this language in a religious context, in addition to being lovely specimens in themselves. Much of the text here is from a French prayer called*



▲ 19

**20 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS, WITH A MINIATURE OF KING DAVID IN PRAYER.** (Paris, ca. 1420) 150 x 105 mm. (6 x 4 1/8”). Verso with 13 lines (and four blank lines) of text in a gothic book hand. Verso with two one-line gold initials on blue and pink ground, WITH A FULL-PAGE MINIATURE surrounded by a gold frame and a thin border consisting of penwork vines, colorful blossoms, and gold leaves (with no text below). ♦Margins a bit soiled, border a touch smudged in two places, perhaps two dozen very tiny pinpricks in upper and outer margins (invisible unless held to the light at just the right angle), but the leaf still in agreeable condition, and THE MINIATURE ITSELF EXTREMELY WELL PRESERVED, the colors still very rich, and without any erosion of paint or gold. **\$4,500**



*No doubt once a part of a costly manuscript, and probably executed by the Master of Guy de Laval (fl. 1410-30) or an artist who worked closely with him, this leaf survives with all of its considerable original vibrancy, delicacy, and charm. Our master takes his name from the exquisite Book of Hours he created for the Duke de Laval; he was formerly known as the Guise Master for the book he produced (in tandem with other Parisian artists) for François de Guise. The composition shares several similarities with a Book of Hours attributed to the Master of Guy de Laval that sold at Sotheby’s*



in 2015 (Sale L15241, Lot #63). Both images depict a crowned David on his knees and in prayer (with the same posture, crown, and position on top of a semi-visible rock), his traditional harp off to one side as he gazes up at God the Father, who is surrounded by a distinctive set of red seraphim, looking like adoring birds on a wire. Our miniature contains a particularly lovely detail not found in the other: numerous streaks of gold emanate from God above, their brilliance reflected on David's face and on the surfaces of the trees and rocks. The present miniature is notably skillful in terms of craftsmanship and attention to detail, with a particularly adept use of color. The agility seen in the application of paint is impressive, as the delicacy in the faces and hands is memorable. It is easy to see an aesthetic here in line with the celebrated Boucicaut Master and his circle, at work during the first two decades of the 15th century. There is nothing below the miniature here because the facing page would almost certainly have begun the text for the Seven Penitential Psalms, and that page would probably have included a large capital and a full border matching the one we see. (ST13589)

*A Very Rarely Seen Image of God Creating the Heavens*

**21 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A HYMNAL IN LATIN, WITH AN HISTORIATED INITIAL OF GOD CREATING THE HEAVENS.** TEXT FROM BEGINNING OF THE HYMN “CONDITOR ALME SYDERUM.” (Netherlands [perhaps Haarlem], mid-15th century) 342 x 215 mm. (13 1/2 x 8 1/2”). Single column, 14 lines of text and five four-line staves of music, in a gothic book hand. Capitals struck in red, rubrics and staves in red, several one-line initials and two three-line initials in red or blue, one two-line initial struck in red, A LARGE HISTORIATED “C” DEPICTING GOD in a red cloak in an outdoor setting CREATING FIVE STARS IN THE HEAVENS, the initial painted blue with white tracery against a gold ground, upper and lower margins of recto with acanthus leaves in muted pinks and greens and sprigs of flowers with gold detailing, a long bar of pink, blue, and gold extending downward from the initial and terminating in the bottom margin in acanthus leaves and very many tiny leaves and gold bezants. ♦Bottom half of the leaf with just a hint of darkening, small mounting traces on the corners of the side without the initial, one gold seed pod just grazed at top edge, a bit of flaking to the face of God and his robe, but still a very attractive leaf with nothing approaching a serious flaw. \$5,000

*The image depicted on the present leaf is very rarely seen in this or any other period of Medieval art, and yet it is entirely appropriate for the hymn it accompanies, as the first line translates to “Creator of the stars, thy people’s everlasting light.” The historiated initial depicts God, haloed and dressed in red, standing on the newly created earth, one hand raised toward the heavens, where five gold stars sparkle in the sky. The distinctive sprig decoration found in the margins, known as “takkenbossen,” is very similar to other work by the Master of the Haarlem Bible (active ca. 1450-60), and it is possible that this leaf came from that workshop. The style of the master’s miniature work is generally distinguished by relatively stiff figures, bright color, and wide drapery, all of which can be seen in the present initial. (ST14021)*

*By or in the Style of the Master of Adelaide of Savoy*

**22 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH A MINIATURE OF THE ANNUNCIATION TO THE SHEPHERDS.** TEXT FROM TERCE. (France, ca. 1460) 187 x 149 mm. (7 3/8 x 5 3/4”). Single column, verso with 15 lines in a gothic book hand. Matted. Rubrics in red, line-enders in alternating pink and blue with gold dots, four one-line initials and one two-line initial gilt and painted pink and blue, one four-line initial painted blue and filled with pink and blue leaves on a gold ground, A HALF-PAGE MINIATURE depicting the Annunciation to the Shepherds with an extensive landscape in the

background, SURROUNDED BY A FULL BORDER of acanthus leaves and floral embellishments, with two birds hidden among them, the verso with a similar border on one side only and featuring a single bird. ♦Lower margin trimmed close to the border (just touching about an inch of the red rule at bottom right), otherwise IN PERFECT CONDITION, the color very fresh and bright, the gold sparkling, and no hint of paint erosion. \$6,000



*Everything about this remarkably well-preserved leaf suggests it was part of a high quality production from an elite atelier. The physiognomical types, architectural structures, and landscape seen here invite comparison with the work of the Master of Adelaide of Savoy (also known as the Poitiers 30 Master), whose style favors geometric forms and bright but flat color application. Active in Angers and particularly Poitiers in the second half of the 15th century, Avril & Reynaud call him “one of the most original in the constellation of illuminators who flourished in the western France during the time of Fouquet.” Even apart from the very well-painted miniature, the supporting artwork—including the script, illumination, and border work—are all precise and well balanced, clearly the product of an accomplished workshop. The leaf contains the opening of Terce and the scene that commonly accompanies it, the Annunciation to the Shepherds, in which an angel appears to a group of shepherds to announce the birth of Christ. This is the one moment in a typical Book of Hours that allows for some artistic license—the painter can’t really take liberties with the Virgin or the Son of God, but homespun rustics provide opportunity for variety and even gentle caricature. Unlike most Annunciations to the Shepherds, where the only earthly creatures are men and sheep, our scene includes a man and a woman. They are poised on the banks of a river, with sheep grazing just behind them; she is busy spinning wool, but looks up from her work to see her startled companion shield his eyes and gaze directly overhead at an angel appearing from the heavens with an open banner declaring “Gloria in Excelsis Deo.” A dog sits between the couple and also looks up at the miraculous annunciation from above (the sheep are uninterested). The pastoral landscape that unfolds deep into the background is a charming combination of rolling hills, puffy trees, steeped churches, and a small citadel upon a hill, all painted in pastel pinks, blues, and purples. These colors are punctuated by the bright blue cloth of the shepherd’s tunic, and the riotous border animates the page as if in celebration of the joyous event. The leaf presents an especially desirable combination of first-rate artistry and outstanding condition. (ST13666)*

*A Greatly Charming Miniature Book of Hours with 19 Historiated Initials*



**23 A MINIATURE BOOK OF HOURS ON VELLUM IN LATIN AND DUTCH, WITH CHARMING HISTORIATED INITIALS.** USE OF ROME. (Netherlands, ca. 1460) 90 x 63 mm. (3 1/2 x 2 1/2”). [343] leaves, single column, 17 lines, in a gothic book hand. Contents: 1r: (blank); 1v: Calendar with two charts and two diagrams in Dutch and Latin; 17r: Various prayers to Christ and meditations on the Passion (including the prayer to the Holy Face of Christ and “O Bone Jesu”); 24r: Hours of the Passion; 45r: Hours of the Virgin; 97-99: (three blank leaves); 100r: Various prayers to the Virgin (including “O Intemerata” and “Obsecro te”); 124r: Hours of the Holy Spirit, with masses; 124r: Weekday Hours, with masses; 188r: Seven Penitential Psalms and Litany; 208r: Office of the Dead; 245r: Suffrages; 274r: Various prayers; 310v: Seven verses of Saint Bernard; 312: (blank); 313r: Reading from 2 John describing the Passion, followed by various prayers; 328r: Prayers(?) in an informal hand; 329r: Fifteen Paternosters in Dutch; 339r: A rubric in Dutch followed by prayers in Dutch. Attractive 17th century dark brown morocco with extensive gilt tooling, covers and spine with a lacy circular motif surrounded by a halo of small flowers, all framed by floral borders and cornerpieces, original straps and brass clasps bearing a shell motif, all edges gilt with a painted (now faded) floral design. Rubrics in red, numerous one-line initials in red and blue, line-fillers in red and blue, “KL” of Kalends and numerous two-line initials gilt on blue and pink ground, many three-line initials and several larger initials (at major







intervals) in combinations of red, blue, and gold, with floral decoration, 37 LEAVES WITH FULL FLORAL BORDERS of acanthus leaves, blossoms, gold dots, and vine-stem, and 19 HISTORIATED INITIALS (including one that is more of a half-page miniature). ♦Leather with general minor wear, but the binding entirely sound and extremely pleasing. Borders with a little smudging and trimmed close at the fore edge (though the decoration grazed in just a few cases), vellum with light soiling here and there (more on the first and last few leaves), other quite minor signs of use, but THE CONTENTS VERY CLEAN OVERALL, AND THE HISTORIATED INITIALS WELL PRESERVED. **\$55,000**



*Because of its historiation on such a small scale and its large collection of accessory texts and prayers, this diminutive Book of Hours is of special interest because of its immense decorative charm and textual complexity.* In addition to the Hours of the Virgin integral to every Book of Hours, this volume contains three other major prayer cycles: the Hours of the Passion, the Hours of the Holy Spirit, and the Weekday Hours. The last was a specialty of 15th century Flemish Books of Hours and, as here, was often accompanied by an image cycle. As noted by Wieck in “Time Sanctified,” the accompanying images reflect the devotion of that particular day: Sunday Hours of the Holy Trinity, Monday Hours of the Dead, Tuesday Hours of the Holy Spirit, Wednesday Hours of All Saints, Thursday Hours of the Holy Sacrament, Friday Hours of the Cross, and the Saturday Hours of the Virgin. The other major

cycle of images here belongs to the Hours of the Virgin, and depicts the usual event for each hour: Annunciation, Visitation, Nativity, Annunciation to the Shepherds, Adoration of the Magi, Presentation in the Temple, Massacre of the Innocents, and the Flight into Egypt. The artist of these initials had very little space to work with, given the small dimensions of the page, but he met the challenge with considerable success; each initial displays a surprising amount of information about the figures and surroundings. The hand is practiced and confident, and the detail work quite clear. The figures make the most of the space they inhabit, and the overall impression is one of great delight and an unexpected degree of character. In addition to the formal cycles mentioned above, the present Book of Hours is further distinguished by an unusually large number of prayers, blessings, and readings, most of which give clues about how this particular book would have been used. Since a Book of Hours like this one would have been highly customizable, further study of these auxiliary texts could reveal much about the identity of the patron. (ST13806)

### Two Beautifully Painted Demi-Grayscale Miniatures

**24 A VELLUM BIFOLIUM FROM A BOOK OF HOURS IN LATIN, WITH A DEMI-GRISAILLE MINIATURE DEPICTING THE CORONATION OF THE VIRGIN.** TEXT FROM THE BEGINNING OF THE ADVENT HOURS OF THE VIRGIN. (Low Countries [probably Bruges], ca. 1460) the bifolium measuring 94 x 140 mm. (3 5/8 x 5 1/2”). Single column, 15 lines in an Italianate gothic rotunda. Rubrics in red, one-line initials in blue or gold with red or blue penwork, two-line initials in gold on blue and gold ground, a splendid five-line initial painted blue with branchwork decoration on a gold ground, A FULL-PAGE DEMI-GRISAILLE MINIATURE depicting the Coronation of the Virgin within an arched compartment, WITH FULL BORDERS of acanthus leaves, flowers, vine-stems, and bezants, along with a charming bird in both full borders, all painted in a demi-grisaille fashion (the miniature with no text below and blank on the back). ♦Red letters in the script a little faded, a series of small rust stains in the margin between the attached leaves, tiny moments of trivial soiling, but A BEAUTIFUL SPECIMEN, WITH CRISP DETAIL AND IN AN VERY FINE STATE OF PRESERVATION, with virtually no sign of erosion in the paint or gold. **\$6,000**



*This charming miniature was painted by an artist clearly indebted to Willem Vrelant (active in Bruges ca. 1454-81), but far better than most of his rather routine imitators.* The various Vrelant-style artists have never been fully defined, in part probably because—as copious documentation reveals—he worked with family members and apprentices, who doubtless collaborated with him on manuscripts, and probably also on individual miniatures. This particular bifolium comes from a Book of Hours sold at Christie’s in 1994 (and subsequently broken up before we obtained the bifolium), the description for which notes that it was “also containing possibly some of [Vrelant’s] own work.” The same description also suggests that the rounded Italianate style of script found here could indicate an Italian or Catalan patron (or perhaps a scribe with these

connections). The present miniature depicts the Coronation of the Virgin within an architectural setting. Mary is shown kneeling upon a starry pillow with three angels attending her, and Christ enthroned in front of her. The grisaille technique used here also points to the skill and quality of the artist. Silver was a notoriously difficult color to deploy, and it was perfected by those artists in the Low Countries that were patronized by the Dukes of Burgundy. From the French word “gris,” meaning “gray,” grisaille refers to a style of monochrome painting, normally executed using a black pigment such as lampblack and an inert white pigment. The technique first appeared in the late 13th century and experienced its greatest period of popularity from the second half of the 14th through the end of the 15th century. Sometimes, as in the present case, naturalistic color (light browns and golds, pinks, blues, and even dashes of green and red on the textiles here) will be added, resulting in a technique called demi-grisaille. (CBM1602)

**25 A VELLUM BIFOLIUM FROM A BOOK OF HOURS IN LATIN, WITH A DEMI-GRISAILLE MINIATURE DEPICTING THE FLIGHT INTO EGYPT.** TEXT FROM BEGINNING OF TERCE. (Low Countries [probably Bruges], ca. 1460) 93 x 139 mm. (3 5/8 x 5 1/2”). Single column, 15 lines in an Italianate gothic rotunda. Rubrics in red, one-line initials in blue or gold with red or blue penwork, two-line initials in gold on blue and gold ground, a splendid five-line initial painted blue with branchwork decoration on a gold ground, A FULL PAGE DEMI-GRISAILLE MINIATURE depicting the Flight into Egypt within an arched compartment, WITH FULL BORDERS of acanthus leaves, flowers, vine-stems, and bezants, all painted in a demi-grisaille fashion. ♦A few small chips to the paint, one-line initials slightly smudged, and with some minor smudging in the margins, but A BEAUTIFUL SPECIMEN, WITH CRISP DETAIL AND IN AN EXCELLENT STATE OF PRESERVATION. **\$6,000**

*From the same manuscript as the previous item, this is an extremely well-executed and charming miniature in the style of Willem Vrelant, depicting the Holy Family en route to Egypt, with the Virgin carrying her son on the back of an ass, and Joseph on foot carrying their meager belongings.* (CBM1601)



**26 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF JOB ON THE DUNG HEAP, FROM A BOOK OF HOURS IN LATIN.** TEXT FROM THE OFFICE OF THE DEAD. (France, c. 1480) 150 x 105 mm. (6 x 4 1/8”). Attractively matted and framed. Three-line initial “D” inhabited by the image of a skull, A FULL-PAGE MINIATURE depicting Job sitting on a dung heap in front of a ruined house, talking with three men, and with an emaciated body at the foot of the scene, framed by two gold columns See: Avril and Reynaud, “Les Manuscrits a Peintures en France,” pp. 326-7. ♦Significant rubbing to the paint in the bottom portion of the leaf on the right and beneath the text (including the corpse), a few small smudges and chips of paint here and there (mostly negligible), otherwise a well-preserved specimen, the paint in the main scene thick and rich. **\$4,500**

*This miniature, attributed to a prolific artist with ties to the famed “Très Riches Heures” of the Duc de Berry, displays a complex array of imagery.* Unlike the other sections of a Book of Hours, which were often truncated and simplified for a





lay audience, the Office of the Dead contains the exact same cycle of prayers found in the liturgy of the Church. The nine lessons found therein all come from the book of Job, making illustrations of his story a particularly apt choice to accompany this section. This particular scene shows Job at his lowest point, having lost his family and riches, emaciated, covered in nothing but a loincloth, and sitting upon a dung heap. Although the artist chose not to show the boils and sores that he would have been suffering at this moment, the direness of his situation is clear. At the right stand three men, the richness of their attire a stark contrast to Job's nakedness, who have come to counsel and comfort their friend. Interestingly, beneath the opening line of text that appears in this miniature are the skeletal remains of a body along with a second skull. While images of corpses frequently occur in miniatures depicting funeral rites and burials, it is unusual to find such imagery in a miniature devoted to quite another subject altogether (let alone one with a prescribed Biblical text on which to draw). With the additional skull in the initial, one will notice that there are three in total; might they, along with the three friends depicted above, be an allusion to the Three Living and Three Dead? The miniature can be attributed to Jean Colombe (ca. 1430-93), a prolific illuminator

active in Bourges in the 1460s through the 1480s and best known for his finishing work on the “Très Riches Heures” after the death of the Limbourg brothers. According to Avril and Reynaud, he was influenced by both Barthélemy d’Eyck and to a greater extent Fouquet, but quickly developed a recognizable style of own. Given the complexity of the scene in the present miniature, it is no surprise that Colombe’s style is known to be “excellent in narrative and anecdote, and does not shy away from any accumulation of details” (p. 326). (CSF1701)

**27 A LARGE PAPAL BULL OF POPE PAUL III. TEXT RELATING TO THE DOMINICAN COMMUNITY OF SANTA MARIA SOPRA MINERVA IN ROME.** (Italy, 1539) 559 x 737 mm. (22 x 29”). Single column, 59 lines of text in a humanist hand. Occasional lettering in red, “IN XPI NOMINE AMEN” in large, multicolored letters at the top of the text, THREE GOLD-FRAMED MEDALLIONS WITH MINIATURES OF SAINTS PETER AND PAUL ON EITHER SIDE, AND TWO ANGELS HOLDING A CHALICE AND COMMUNION WAFER IN THE MIDDLE, both edges with a full floral border in multiple colors. An unidentified stamp at the bottom of the document, remains of a hemp string (lacking the seal). ♦Some creasing and wrinkling from having been folded over the years, a half dozen small holes affecting a dozen words (but the sense recoverable in each case), minor erosion of paint in just a couple of spots, some light scattered stains, but these issues essentially trivial, and overall an extremely attractive piece, with the text and paintings in excellent condition. **\$6,000**

*This highly decorative Papal Bull affirms certain privileges bestowed on the Dominican community of Santa Maria sopra Minerva, the headquarters of the Dominicans in Rome.* It confirms that (male) members of the community have the right to preach, kindle lights at night, say Mass, hold a procession on the Friday after Corpus Christi, and visit the sick. The Dominicans are also given permission for charitable works, such as hearing confession and bringing the sacrament to the sick at the hospital of San Giacomo in Augusta, Santa Maria del Popolo, Saints Cosmas and Damian, and the hospital of Santo Spirito in Sassia. The document states that the monks are not to pass judgment outside their own jurisdiction or pronounce excommunications, and further that the nuns should not wander about the streets, but instead remain within their cloister. Paul III (1468-1549) served as pope from 1534-49, following the two Medici popes, Leo X and Clement VII.



A humanist and art patron like the Medici, Paul is credited with beginning the work of the Catholic Reformation, intending to instill a renewed discipline and dedication within the Church. (CSF1704)

**28 AN ILLUMINATED VELLUM LEAF FROM THE OPENING OF A CARTA EXECUTORIA.** (Spain, 1696) 305 x 203 mm. (12 x 8”). Single column, 32 lines on verso. Ruled in red, corners and mid-points of the text frame decorated with blocks of delicate floral patterns on blue, black, or orange ground, decorative lettering in silver and red on colorful, pointillated ground, and WITH AN INTRICATE “D” in the form of an ornate fountain incorporating fish, snakes, birds, and foliage. Both sides with an armorial seal impression (the recto with a visible 1696 date; the verso with the seal mostly rubbed away). ♦The hair side just slightly yellowed, minor erosion of blue paint in four of the border blocks on one side, otherwise in very attractive condition, the fanciful initial perfectly preserved. **\$750**

*This pleasing example of Spanish Baroque illumination would have opened a carta executoria, a document verifying one’s nobility.* Such a document, obtained by those with the means to do so (and, consequently, something purchased as much as bestowed), provided evidence of aristocratic lineage with no trace of peasant, Jewish, or Moorish blood. More than simply asserting one’s high standing, such documents exempted the holder from civil suits and taxation. (The noble would have to perform military service in lieu of tax payment, but he could employ someone else to fulfill this obligation—which would in the end be cheaper than

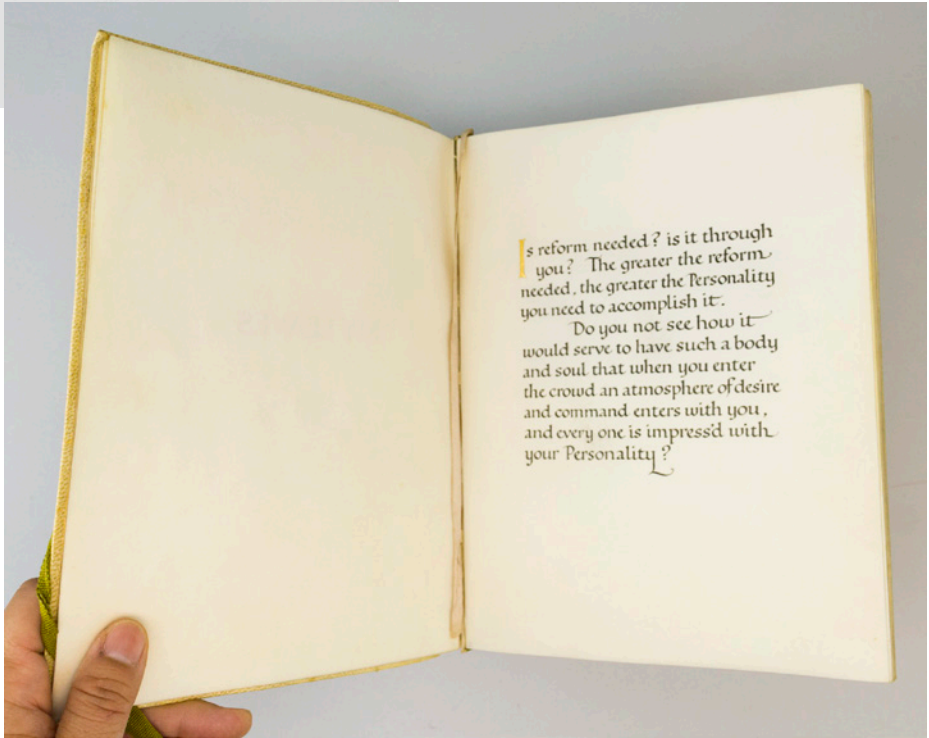




paying taxes.) So, well-born clients often spent huge sums on commissioning these manuscripts and having them confirmed by the king or other person of authority. Carta executoria were often ostentatiously illuminated (as here), to suggest the wealth and taste of the grantee. As the seal attests, our document was issued under Charles II, king of Spain from 1665-1700. (CSF1702)



*This manuscript can perhaps best be described as a most elegant commonplace book: our unknown scribe has lettered the title page “My Leaves” in red majuscules, and followed it with a collection of favorite passages from Whitman’s best-known work, copied out in a pleasing humanist hand. The manuscript isn’t signed or dated, but the style of the writing and the binding suggest that the creator was likely inspired by the Arts & Crafts movement that flourished during the final decades of the 19th century and first years of the 20th. Whether this was a personal treasure or a valued gift, it has been very carefully preserved over the years, and shows few signs of use. (ST13561)*



**29 (CALLIGRAPHIC MANUSCRIPT, MODERN).** A CALLIGRAPHIC MANUSCRIPT ON VELLUM OF SELECTIONS FROM WALT WHITMAN’S LEAVES OF GRASS. (n.p., ca. 1890[?]) 232 x 180 mm. (9 1/8 x 7”). [46] leaves with text on recto only. Original limp vellum, gilt titling, green silk ties threaded through both covers. In a contemporary (original?) hinged wooden box. With burnished gold initial at beginning of each excerpt. ♦Occasional naturally occurring variations in color of vellum both to the binding and to a half dozen leaves, a couple of pages with small ink stains of no consequence, otherwise a very pleasing specimen featuring a lovely hand, a well-preserved binding, and leaves that are clean, smooth, and fresh. **\$1,900**

*An Impressive Illuminated Birthday Card for Bismarck  
In a Cuir-Ciselé Binding More than Two Feet Tall*



**30 (ILLUMINATED MANUSCRIPTS, MODERN).** (BINDINGS). (BISMARCK, OTTO VON). CONGRATULATORY BIRTHDAY ADDRESS ON VELLUM. (Stuttgart, 1895) 647 x 450 mm. (25 1/2 x 17 3/4”). [2] leaves (lettering and ornamentation on rectos only) IMPRESSIVE ORIGINAL CUT LEATHER PORTFOLIO signed “A. Feucht.” on the front turn-in, front cover with central panel featuring the arms of the city of Stuttgart (a rearing horse on a gold ground) held up by the mouth of a silver beast, the city’s name appearing above in gold gothic lettering, all surrounded by a thick floral frame done in light relief, original brass bosses, flat spine, silk pastedowns, the two vellum leaves decoratively bound with thick yellow and black string and placed loosely inside the portfolio. Highly decorative lettering with many elaborate initials in red and black, head- and tailpieces, BEAUTIFULLY RENDERED FULL-PAGE PAINTING GLORIFYING THE BUST OF OTTO VON BISMARCK, with Neoclassical elements and national symbolism (see below). Rear pastedown with a small numbered ticket. See: Robert Gerwarth, “The Bismarck Myth: Weimar Germany and the Legacy of the Iron Chancellor,” p. 14. ♦Some light, scattered abrasions and dents on the rear cover (the dents perhaps made by an adjacent jagged

binding, but not noticeable in any case); the painting with a handful of small chips gone from the sky, a light dusting of foxing to the vellum and a touch of soiling and wrinkling to the margins, but THE PAINTING AND LETTERING VERY BOLD AND BRIGHT, AND THE BINDING IMPRESSIVE, the powerful front cover retaining all of its original grandeur. **\$3,500**

*This is a gift from the City of Stuttgart to one of the most important statesmen of the 19th century on the occasion of his 80th birthday, and it must be among the most striking birthday cards ever made. The Prussian-born Otto von Bismarck (1815-98) is chiefly remembered as a skilled diplomat responsible for unifying the German states, and by the time he left public life, he had achieved a level of prominence approaching the mythic. The former chancellor’s 80th birthday was a particularly monumental event, credited with helping to secure this heroic image in the eyes of the public. According to the historian Robert Gerwarth, more than 450 German cities gave Bismarck honorary citizenship, and the post office in Freidrichsruh (where the main celebration took place) received an outpouring of 9,875 telegrams and 450,000 letters and postcards. Gerwarth says that “there was no mistaking the tenor of these congratulatory messages,” addressed, as they were,*

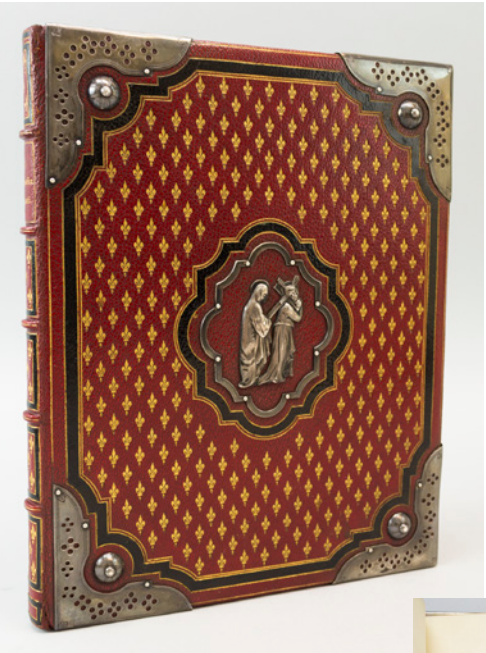




“to the ‘Iron Chancellor,’ the ‘most German of all Germans,’ or the ‘Guardian of the Reich.’” The present work, signed by the Mayor and Committee Chairman, is a kind of monument in its own right. The binding is impressively large and regal in appearance, with deep relief work bordering on sculpture. The contents consist of two beautifully calligraphed leaves commemorating Bismarck’s achievements, the first leaf almost entirely occupied by the image of a woman in Neoclassical dress and two putti putting a crown of laurels on a bust of Bismarck. The image is full of symbolism: at Bismarck’s side we see a flag bearing the Imperial Eagle of the German coat of arms (which also appears on the headpiece of the following leaf), a crown and scepter, and a sword; the city of Stuttgart appears in the background, a series of armorial crests line the base of the plinth, and the crest of the House of Bismarck has a central presence at the top of the frame. The painting, signed “H. Kolb,” is the work of Hans von Kolb (1845-1928), a painter and professor at the School of Applied Arts in Stuttgart. He specialized in decorative wall painting and ornamentation and found a niche for himself painting and restoring art on the walls of churches. The name of the binder has proven more difficult to research, but it was most likely a local workshop, and it certainly was a firm of very considerable talent. (ST13817)

**A Beautiful Version of “Imitation of Christ”  
By a Scottish Calligrapher and Illuminator**

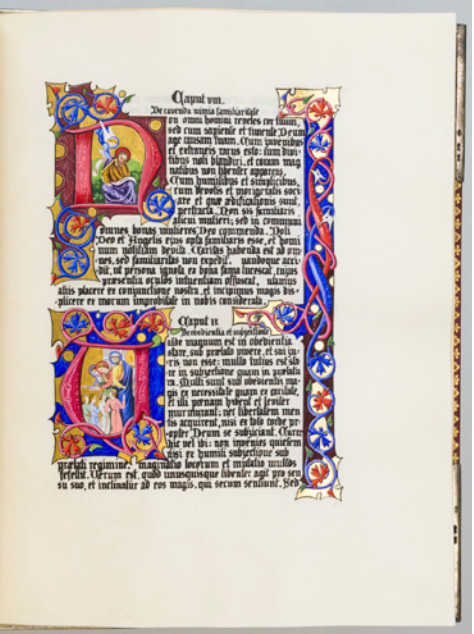
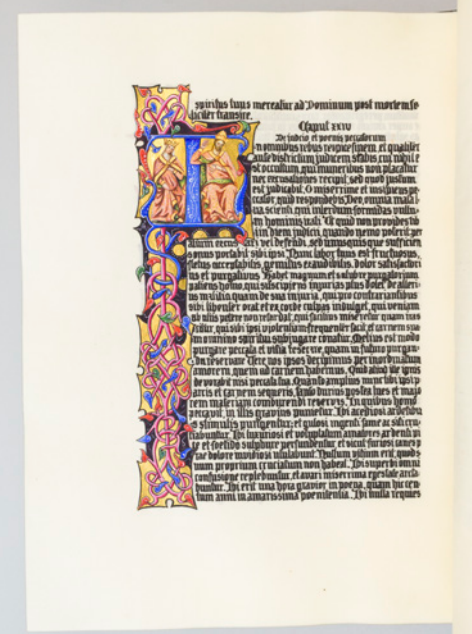
**31** (ILLUMINATED MANUSCRIPT, MODERN). COLTHURST, FRANCES, Illuminator. KEMPIS, THOMAS A. DE IMITATIONE CHRISTI, BOOK I. ([England, ca. 1875]) 265 x 205 mm. (10 1/2 x 8 1/4”). 19 vellum leaves (3 blank), interleaved with one leaf of paper. ATTRACTIVE FULL RED MOROCCO BY ZAEHNSDORF (stamp-signed on front turn-in), covers with repeated gilt fleur-de-lys tool, silver cornerpieces and bosses, black inlaid frame, silver centerplate showing Christ carrying the Cross with the Virgin assisting Him, framed with silver and another black inlay, raised spine, compartments with black inlay and fleur-de-lys tool, gilt dentelles, silk endpapers, all edges gilt. ILLUMINATED TITLE PAGE with full, inhabited borders, including two vignettes of the same figures that grace the covers, and 25 ILLUMINATED INITIALS (all but one historiated or inhabited) with full or partial borders, many incorporating anthropomorphic designs. Front flyleaf with a manuscript note about the illuminator (see below) and her familial ties, as well as the provenance. ♦ Joints with short cracks at head and tail (but no hint of any looseness), a touch of soiling around the silver components, otherwise the lovely binding in excellent condition; THE CONTENTS VIRTUALLY FAULTLESS,



have augmented considerable innate talent with patient practice. The application of paint and gold is extremely precise, the choices of colors are bold and confident, and the patterning in particular shows a great deal of skill. Interestingly, many of the illuminated initials feature models of female devotion and goodness—saints, nuns, queens, and even children—and one can see that a woman (certainly the Virgin) is also featured in the aforementioned centerplate on both covers, helping Christ bear the burden of the Cross. Perhaps Colthurst intended this as guide and model specifically for female piety, creating it for personal meditation or maybe as a gift for a female relative. Whatever the circumstances, it is clear that a great deal of thought went into the design and production of this work, and that it remained a treasured relic to be kept in the family for many years. (ST13640)

the vellum with just an occasional wrinkle and a few margins with a hint of foxing, the color exuberantly bright, the gold shimmering, and the vellum exceptionally clean and fresh. **\$9,500**

*This is a beautiful example of Victorian illumination by a talented amateur woman, inspired by the classic Medieval work on Christian perfection. The manuscript is unsigned and contains no colophon, but a note glued to the pastedown says that the illuminator was Frances Colthurst (née Douglas Dick), the sister of Brigadier General Archibald Campbell Douglas Dick of Pitkerro (1847-1927), and that this volume was formerly owned by the Rev. Canon Barrington Douglas Dick, New Abbey, Dumfries (d.1939). Unfortunately, other than the names of Frances’ husband (Colonel David La Touche Colthurst [1828-1907]) and a few family members, we have not been able to discover any additional information about her life and work. Based on the merit of this manuscript, it appears that Mrs. Colthurst was a keen amateur who must have had access to original Medieval manuscripts for study and who must*





## Lavish and Breathtaking Inside and Out



**32 (ILLUMINATED MANUSCRIPT, MODERN). SANGORSKI, ALBERTO, Illuminator. RUBAIYAT OF OMAR KHAYAM.** ([London], 1906) 215 x 157 mm. (8 1/2 x 6 1/4"). 26 vellum leaves, including two blanks at front and four at rear. BREATHTAKING EMERALD GREEN CRUSHED MOROCCO, LAVISHLY GILT, BY RIVIERE & SON IN AN ORIENTAL STYLE, both covers with elaborately gilt frame composed of 13 plain and decorative rules as well as a broad floral band, this frame enclosing a central panel with intricate cornerpieces and featuring a large gilt mandorla at center, the mandorla and cornerpieces embellished with entwined floral vines and multiple red morocco blossoms; raised bands, spine compartments with burnished gilt decoration in the style of the covers, broad turn-ins with gilt decoration and red morocco inlays, gilt edges. In an extremely fine suede-lined red morocco box with raised bands and elaborate gilt decoration repeating the style of the binding. With 53 two-line painted initials in various colors, 34 two-line capitals in burnished gold, 12 LARGE BURNISHED GOLD INITIALS (with variably intricate penwork), TWO BEAUTIFUL SIMILARLY LARGE

INITIALS WITH LOVELY GILT EXTENSIONS running the length of one margin and extending into a second, TWO PAGES WITH FULL ORNATE FRAMES WITH MUCH GILT AND PAINTED ELABORATION, TWO FINE PAINTED VIGNETTES, AND OPPOSITE PAGES AT THE BEGINNING WITH BLAZING GOLD LETTERING AND DECORATION ON THE LEFT FACING ANOTHER VIGNETTE ON THE RIGHT AS WELL AS A FULL POPULATED BORDER featuring many grapes, much foliage, a peacock, and a bare-breasted maiden. ♦Very small losses of the thickly-applied gold in a couple of places, otherwise A MINT COPY OF A LUXURIOUS MANUSCRIPT, sparkling inside and out. **\$44,000**



*In magnificent condition, this is a beautifully bound copy of a sumptuous manuscript rendering of FitzGerald's lush and lilting translation of the celebrated "Rubāiyāt," executed by the famous calligrapher and illuminator Alberto Sangorski (1862-1932). It was finished five years after the founding of the firm of Sangorski & Sutcliffe in 1901 by Alberto's brother Francis Sangorski and George Sutcliffe, both of whom had studied under and then worked for Douglas Cockerell. For a dozen years, the firm was successful (and, in fact, it has enjoyed success for a great many years more), but in 1912, Francis drowned, and Alberto, who had been a central figure in producing the firm's vellum illuminated manuscripts (like this one), went over to Rivière. The quality of the painting here is rich and delicate, with much fine detail, and the miniatures and borders can only be described as luscious. Particularly notable here is the thickness of the burnished gold, with the opening leaves providing so much glitter that they could almost be expected to glow in the dark. (For more on the contents here, see item #224, below) For another illuminated manuscript by Alberto Sangorski, see item #136, below. (CJ11702)*



## A Distinctive Manuscript Meditation On the Confluence of Word and Image

**33 (CALLIGRAPHIC MANUSCRIPT, MODERN). MOORE, SUZANNE, Artist. REILLY, THOMAS. FACETS OF THE DIAMOND.** (Ashfield, Massachusetts, 1990) 250 x 165 mm. (10 x 6 1/2"). [16] leaves. NO. 1 OF FIVE. Original mylar encapsulated paper by Donald Glaister, incorporating paint and collage techniques, exposed spine and stitching. Housed in a custom black cloth box with manuscript label on spine, interior lined with silk. Painted and hand-lettered throughout on multicolored paper. ♦In mint condition. **\$4,500**



*Designed, painted, and lettered by Washington-based artist Suzanne Moore, this manuscript brings together calligraphy, color, and abstraction in a meditation on the confluence of word and image. With poetry by Thomas Reilly, originally published by Abattoir Editions in 1983 in honor of the Diamond Jubilee of the University of Nebraska at Omaha, the text explores themes related to raw materials, craftsmanship, and the act of creation in its many forms. Moore has interpreted this as a passage from darkness to light (or perhaps carbon to diamond), beginning the book with black paper and slowly transitioning to white. Her painting recalls prismatic forms and colors, like rays of light passing through*

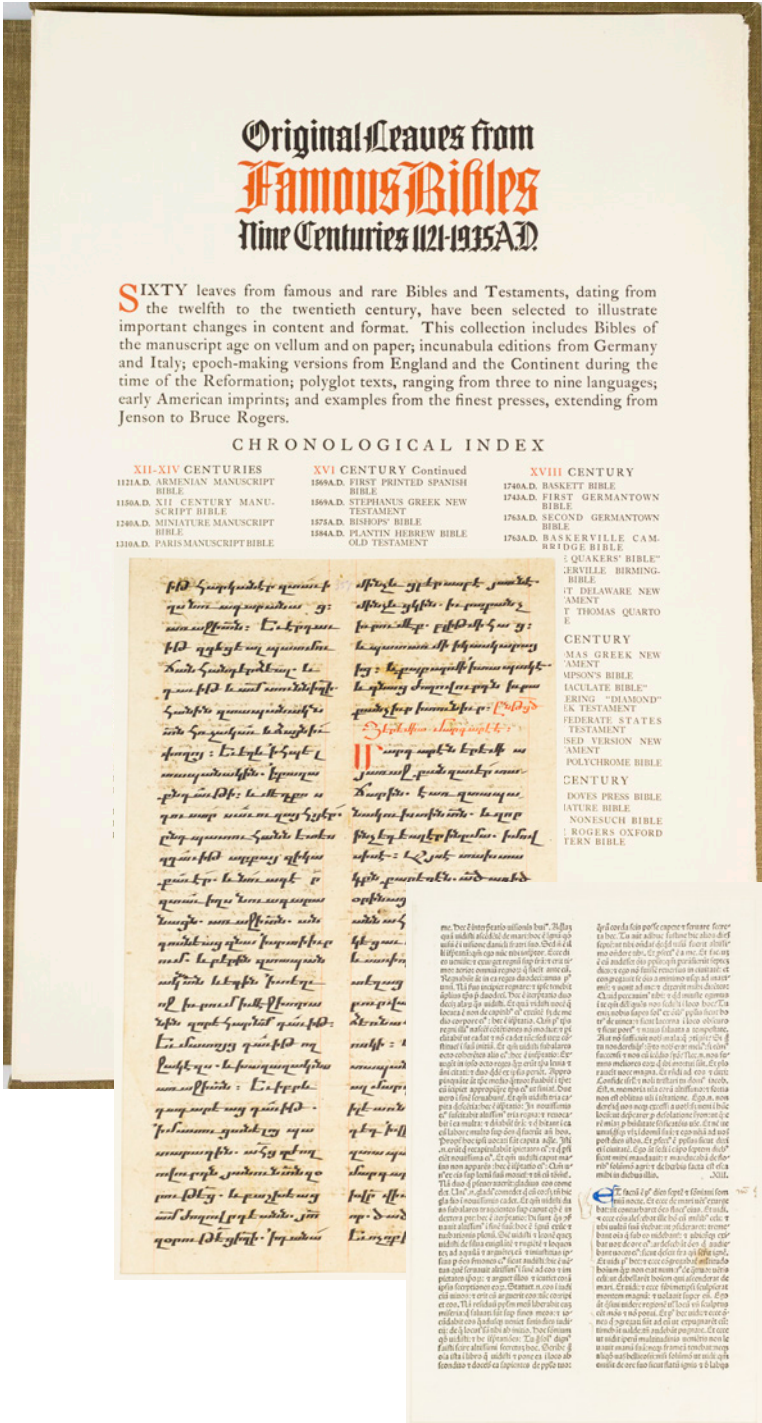
a gemstone. As with much of her work, it was bound by Moore's husband, a book artist in his own right, who created the unique binding for this piece. Moore has become recognized to the point where she was one of three American artists chosen to work on the monumental Saint John's Bible, a 13-year project of grand scope headed by celebrated calligrapher Donald Jackson. Her work has been collected by some of the country's leading institutions, including the Pierpont Morgan Library, The Library of Congress, and the rare book collections of Smith College, Wellesley College, Harvard, Yale, Bowdoin College, and the University of Washington. (ST13984)



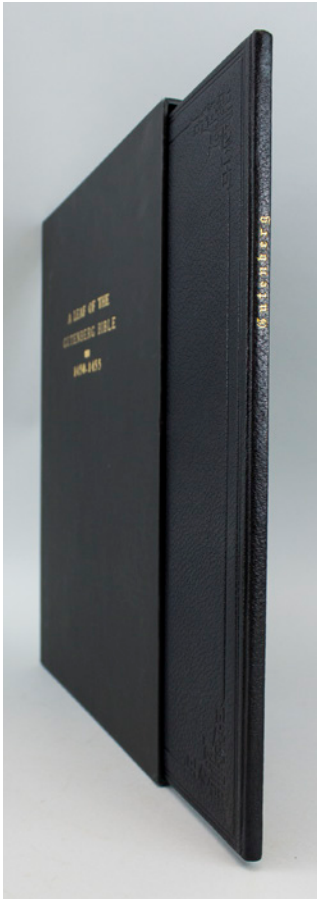


INCUNABULA, CA. 1455-1494

**34 (BIBLES, MANUSCRIPT AND PRINTED - LEAF BOOK). EGE, OTTO. ORIGINAL LEAVES FROM FAMOUS BIBLES. NINE CENTURIES 1121-1935 A.D.** (Cleveland: For the author, [ca. 1950]) 515 x 355 mm. (20 1/4 x 14"). 2 p.l., 60 matted leaves. Collected and annotated by Otto Ege. ONE OF 100 SETS OF "SERIES B," with 60 leaves. Loose as issued, housed in original light brown buckram box, black morocco label on upper cover. WITH FOUR MANUSCRIPT LEAVES AND 56 PRINTED LEAVES, as called for, in archival mats with descriptive labels written by Ege. Prospectus and contents leaf with ink stamp of book dealer Philip C. Duschnes. ♦Short split to front joint of clamshell box, which also shows slight wear, but the box still solid and pleasing, and the contents in very fine condition. **\$15,000**



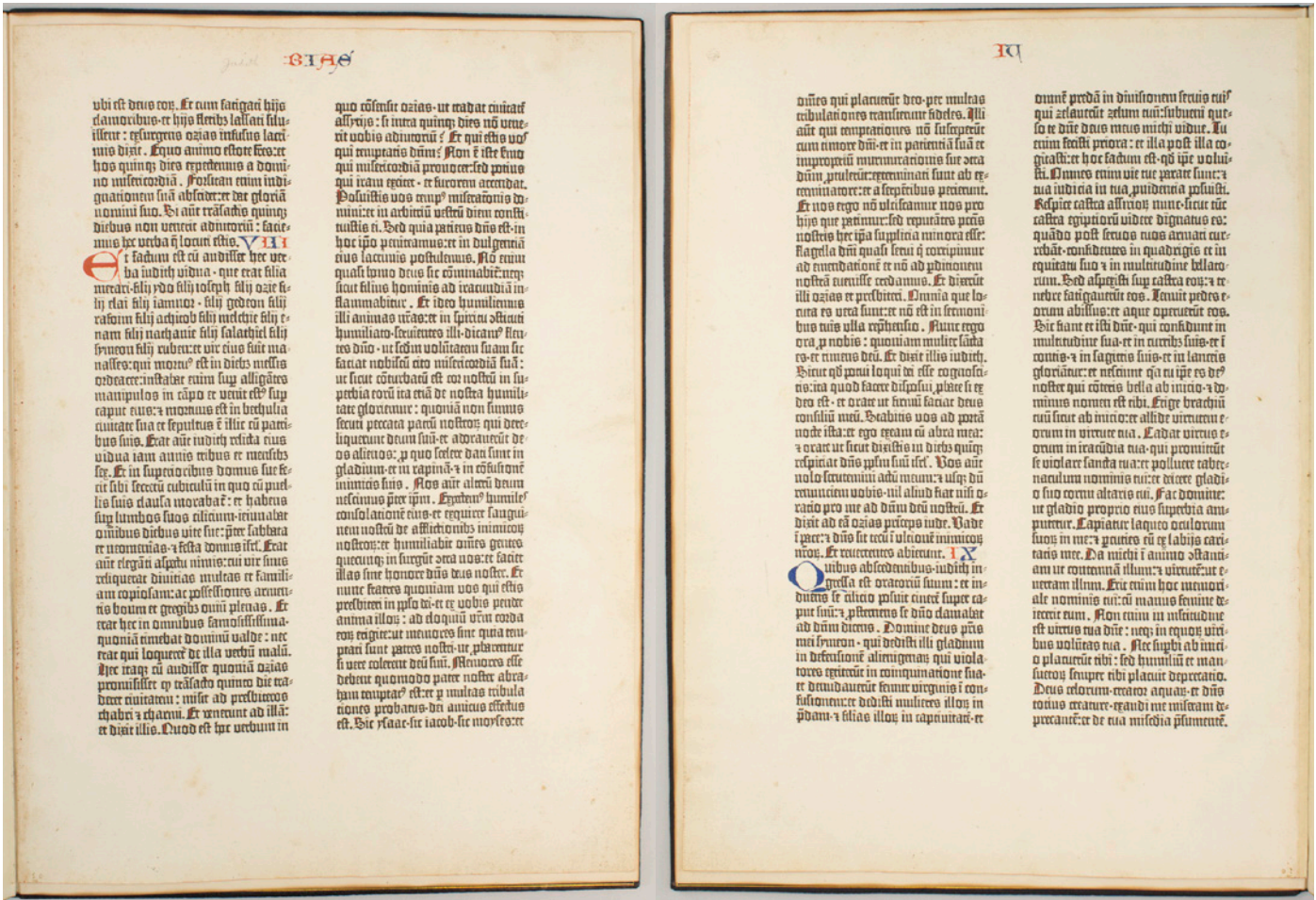
*This is an uncommonly seen complete set of one of the great leaf books of the 20th century.* As stated on the contents page: "Sixty leaves from famous and rare Bibles and Testaments, dating from the 12th to the 20th century, have been selected to illustrate important changes in content and format. This collection includes Bibles of the manuscript age on vellum and on paper; incunabula[r] editions from Germany and Italy; epoch-making versions from England and the Continent during the time of the Reformation; polyglot texts, ranging from three to nine languages; early American imprints; and examples from the finest presses, extending from Jenson to Bruce Rogers." These portfolios were a collaboration between Cleveland Art Institute Dean and lecturer Otto Ege and New York book dealer Philip Duschnes, who specialized in selling individual leaves from manuscripts and early books. In his book "Otto Ege's Manuscripts," Scott Gwara observes, "To some, Otto Frederick Ege (1888-1951) is a scandal. In many cases he cut up more-or-less complete medieval manuscripts to supply middle class American connoisseurs with examples of the Book Beautiful. In fact, he created the American market for single leaves, many thousands of which passed through his hands. To others, however, Ege promoted Book Arts as a professional educator and enthusiast who fostered appreciation for medieval book design, including script, illumination, and mise-en-page." His biblioclasy was anathema to many, but he defended himself, "Surely to allow a thousand people 'to have and to hold' an original manuscript leaf, and to get a thrill and understanding that comes only from actual and frequent contact with these art heritages, is justification enough for the scattering of fragments." Perhaps fittingly, many of his carefully assembled portfolios were themselves broken up, and the leaves sold individually. The last complete 60-leaf portfolio recorded at auction seems to have been the Doheny copy, which sold at Christies for \$12,925 in 2001. (CBJ1771)



*A Gutenberg "Noble Fragment" in Outstanding Condition*

**35 (BIBLE IN LATIN). A NOBLE FRAGMENT, BEING A LEAF OF THE GUTENBERG BIBLE. TEXT FROM JUDITH VII-IX.** (Mainz: Johann Gutenberg and Johann Fust, ca. 1455) Leaf: 390 x 287 mm. (15 3/8 x 11 1/4"); Portfolio: 403 x 293 mm. (16 x 11 1/2"). Double columns, 42 lines in a gothic typeface. With a bibliographical essay by A. Edward Newton (New York: Gordon Wells, 1921). 3 leaves. In the original Noble Fragment full black morocco folder, covers with blind-stamped frame, upper cover with gilt titling, flat spine with "Gutenberg" lettered in gilt, gilt-ruled turn-ins. In the original black slipcase. Capitals struck in red, headline and chapter numbers painted in red and blue, and two hand-painted two-line initials. Front pastedown with evidence of removed bookplate. Goff B-526; BMC I, 17; PMM 1. ♦Corners of the portfolio lightly rubbed, the leaf with a touch of dust-soiling to edges, otherwise A FINE SPECIMEN, clean, fresh, and bright with ample margins. \$85,000

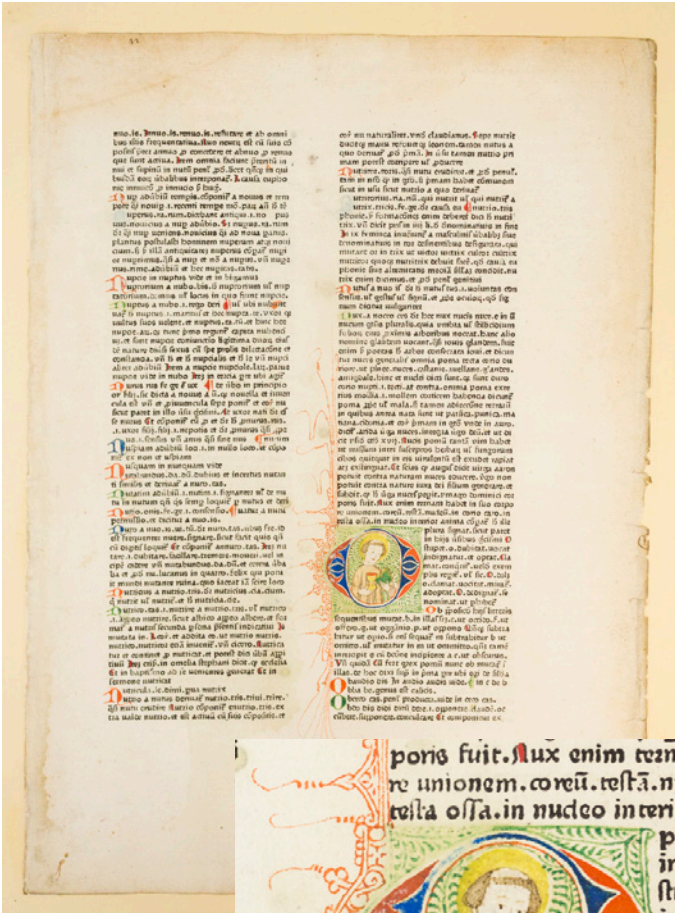
*This is a leaf from the 42-Line (or Gutenberg) Bible, the first substantial book printed in Europe with movable type as well as the first printed edition of the Vulgate Bible. Though it was preceded by a few small printed items (e.g., two indulgences of 1454) and a few insignificant books (mostly copies of Donatus, and all of them now fragmentary), this is the book that traditionally marks the beginning of printing as we know it. Newton says in his essay included here with the leaf that Gutenberg's Bible "as an example of printing . . . has never been surpassed. Of all the arts, printing at its birth reached perfection more nearly than any other." The importance of this Bible in terms of the effect on Western civilization represented by the advent of printing in Europe can hardly be exaggerated, and the pleasure*





of owning even a fragmentary part of this singular production is proportionately acute. Our leaf is part of a fragment that was bought by Robert Curzon, Lord Zouche, in the duplicate sale of the Munich Royal Library in 1832; it was later sold by his descendants at Sotheby's in 1920 to Joseph Sabin, who, in turn, sold it to the bookseller Gabriel Wells, who broke it up into smaller fragments and individual leaves, partly for sale along with the Newton essay, as in the present case. Our leaf contains an important section from the Book of Judith (chapter 7:28-32, all of chapter 8, and chapter 9:1-12), in which Judith, at the request of the city governors of Bethulia, beseeches God to deliver the city and the children of Israel from the massed army of the Assyrians, and she prays to God as the only true and almighty spirit and savior of the people of Israel. There are 48 known copies of the Gutenberg Bible (a number imperfect, some comprising one volume of two, and a few of those imperfect). All but three are in institutional collections (the Doheny copy of volume one, consisting of 324 leaves of the Old Testament, was the last in the marketplace, being sold for a hammer price of \$4,900,000 in 1987). As a consequence, the only form of the 42-line Bible that one can hope to possess is a single leaf, and there have always been at least a small number of Gutenberg leaves on the market at any one time, with the price per leaf steadily escalating year by year. The specimens that become available are more and more frequently beset with condition problems, so that the present leaf—which is in fine condition—is particularly desirable. Even the “Noble Fragment” binding and slipcase, which are often found in unattractive shape, are found here in virtually pristine condition, after having been in the same family's collection for the past 70 years. (CBJ1707)

*With a Large, Charming, and Colorful Historiated Initial*

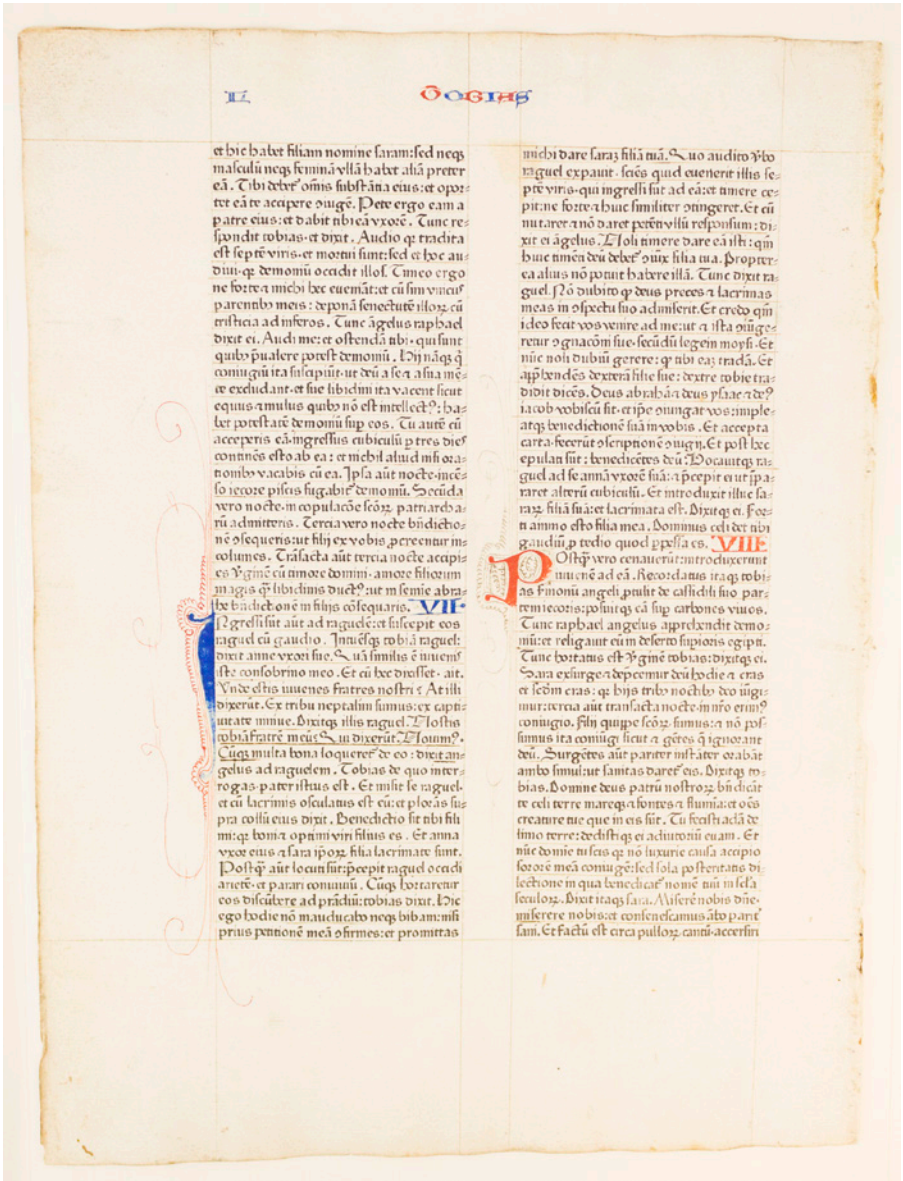


**36 (PRINTED LEAF). BALBUS, JOHANNES.** CATHOLICON. (TEXT FROM THE OPENING OF THE SECTION ON THE LETTER "O"). ([Mainz: "Printer of the Catholicon" (Johann Gutenberg?); Pete Schoeffer(?) for Konrad Humery(?), between 1460-72]) 395 x 289 mm. (15 1/2 x 11 3/8"). Double column, 66 lines of text in gothic type. Secured in a mat with mounting tape along one vertical edge. Capitals struck in red, paragraph marks in red, numerous one-line initials in red, blue, or green, and A 10-LINE INTERLOCKING HISTORIATED INITIAL ENCLOSING A TONSURED AND HALOED MONK holding a book and a chalice filled with wine, the whole decorated with green vine-stems and red penwork. Goff B-20; BMC I, 39. ♦Two small chips out of the red portion of the puzzle initial, one upper corner with diagonal dampstain not entering the text, minor soiling and a hint of moisture at one edge or another, but the leaf without major condition issues, and the delightful initial itself in a fine state of preservation. \$9,500

*Already of intrinsic interest, this leaf from Gutenberg's "Catholicon" is extraordinarily attractive because of its historiation.* While not as famous as its older brother, the 42-line (or "Gutenberg") Bible, the "Catholicon" is noted for being the first book to name its place of printing, and the first extensive work of a secular nature to be published. Compiled by the Dominican priest Johannes Balbus (or John of Genoa, d. ca. 1298), the text consists of a grammar and a dictionary of Medieval Latin, and treats the etymology of Latin terms in vogue during the Middle Ages. It was the first lexicographical work to be

completely alphabetized. There were three impressions of the first edition, all with identical typesetting but distinguishable by the kind of paper used: the original 1460 version is either on vellum or Bull's Head paper, the 1469 second impression was printed on Galliziani paper, and the 1472 third impression was on Tower and Crown paper. Unfortunately, our leaf is from the half sheet without the watermark, and thus an exact date cannot be definitively determined. At the time, after a work like this had been printed, the type would have been distributed to be used for another book, and there would inevitably have been noticeable differences when it was reset for a later impression. The fact that the three impressions are identical is explained by Paul Needham, who has explained that our printer actually produced two-line slugs of cast type, and that these were used subsequently at two later times. This means that whenever our copy went through the press (in 1460, 1469, or 1472), it was printed on type that was produced ca. 1460. The prominent historiated initial here is a source of great pleasure, featuring a charming image of a tonsured and haloed monk with a slight smile on his face, holding a chalice and book. It opens the section of text that begins the letter "O," and it seems likely that similar decoration would have been found at the openings for other letters as well. Historiated initials like the one seen here were not normally employed in copies of the "Catholicon," or, for that matter, in very many books from this period, making this leaf a particularly special specimen. (ST13607)

**37 (LEAF BOOK - THE 1462 BIBLE). KOENIG, EBERHARD.** *THE 1462 FUST & SCHOEFFER BIBLE.* (Austin: Printed by W. Thomas Taylor for Bruce Ferrini and Hamill & Barker, 1993) 525 x 395 mm. (20 5/8 x 15 1/2"). 31 pp. With an introduction by Christopher de Hamel. ONE OF 166 COPIES (of a total of 181). Attractive burgundy morocco-backed gray boards, title label on upper cover; the leaf in an archival folder



inside a linen portfolio. Both housed in a natural linen clamshell box with paper label on upper cover. 12 monochrome plates, printed offset by Wind River Press. WITH A FINE 1462 BIBLE LEAF FROM THE BOOK OF TOBIAS, with four fine hand-painted initials in blue or red, embellished with penwork in the contrasting color. With the prospectus laid in. ♦ In mint condition. \$4,500

*This is a handsomely designed and impressive leaf book offering a very desirable leaf from a famous and magnificent Bible.* Koenig, an authority on 15th century manuscripts and early German printing, puts the leaf and the book it came from into clear perspective by examining the use of the Bible in the Late Middle Ages, the history of Fust and Schoeffer, a history of Bible printing, rubrication and illumination of this and other Bibles, the paper used to print this work, localization of the leaves used in this leaf book, and a census of the extant copies of the 1462 Bible. The author comes to the conclusion that the leaves forming the basis of this publication are from the only known copy of the 1462 Bible to have been illuminated in England for the English market. (CBJ1772)

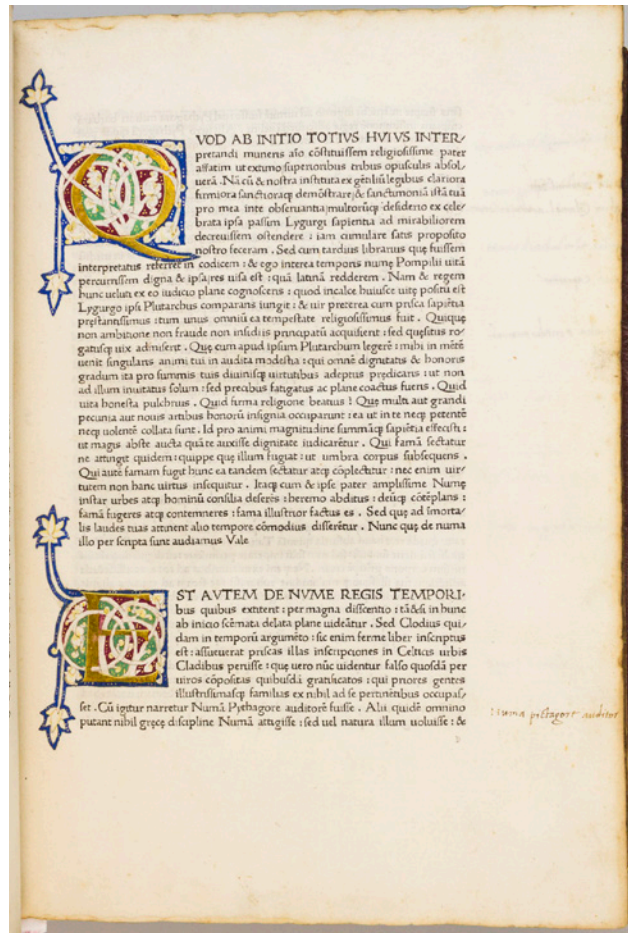




▲ 37

### St. John Hornby's Illuminated Copy of the First Printing of Plutarch, Bound by John Brindley

**38 PLUTARCH. VITAE ILLUSTRIVM VIRORVM.** ([Rome]: Ulrich Han (Udalricus Gallus), ca. 1468-70) 380 x 265 mm. (15 x 10 1/2"). [288] leaves (of 296), single column, 45 lines, roman type. **(Lacking three blanks and five leaves with text on one side only, the latter supplied in facsimile from the copy in the John Rylands Library.) One volume (of two).** EDITIO PRINCEPS. Fine 18th century red morocco by John Brindley, covers with single gilt fillet border and cornerpieces composed of small tools including Brindley's distinctive crowned dolphins, raised bands, spine gilt in compartments framed by plain and dogtooth rolls and containing large fleurons formed by small floral tools, stars, and lancets, green morocco label, edges gaufered by an earlier binder (older discreet repairs to tail of joints and head of spine). LAVISHLY ILLUMINATED WITH A FULL BORDER on the first page of the prologue AND 52 EXQUISITE WHITE-VINE INITIALS. Front pastedown with armorial bookplate of the Duke of Sussex, bookplates of Clifford Rattey and H. R. Jeudwine, and BOOK LABEL OF C. H. ST. JOHN HORNBY (see below); white-vine border with German rebus identifying an early (but unknown) owner. Goff P-830; BMC IV, 21. ♦ Spine a bit darkened, small chip to leather at fore edge of front board, extremities lightly rubbed, a scattering of small dark stains to boards, but the stately binding quite solid, lustrous, and generally well preserved. Perhaps a dozen leaves lightly browned, isolated minor marginal foxing or stains, otherwise A VERY PLEASING COPY, generally clean and quite fresh, with generous margins, and with no loss of paint or gold from the splendid illuminations. \$85,000



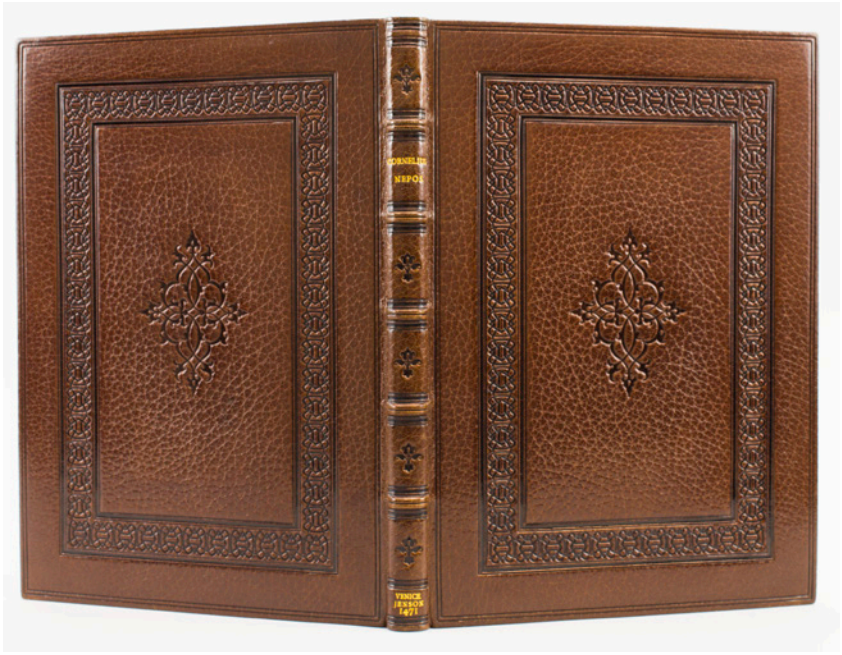
This is a wonderful combination of the very rare first appearance in print of an important and influential text, of beautiful contemporary illumination, of a handsome binding by a royal binder, and of very distinguished provenance with direct connections to the private press movement inspired by the earliest printers in the West. A second century Stoic philosopher, Plutarch has a particular ability to delineate character and present the vagaries of history in a way that engages as well as instructs, and this has made him one of the West's most persistently influential authors. In his celebrated "Lives," he pairs biographies of Greeks with Romans—the tragic Spartan reformers Agis and Cleomenes, for example, with the Roman revolutionary Gracchi brothers—pointing out the parallels and philosophizing on the right and wrong paths of life. The present volume marks the first time Plutarch's "Lives" was available to Renaissance humanists in anything but manuscript form. A native of Ingolstadt, Ulrich Han was invited to Rome by Cardinal Torquemada (ca. 1420-98), and Han's first dated work appeared there at the end of 1467. His roman typeface has a simplicity and grace that reflect the humanist sensibilities of his time and place. Han produced between 80 and 100 works before his death in late 1478 or early 1479. The present copy is particularly lovely because of its hand-illuminated initials



and elaborate opening full border, done in the white-vine style characteristic of Italian 15th century decoration. The gold for the initials is lavishly laid on, and the white vines embrace the letters in intricate loops, subtending a patchwork of blue, red, and green areas sowed with white dots clustered in threes. We can tell definitively, by matching tools, that our binding is by John Brindley (ca. 1693-1758), who established a bindery in London in 1723. He was appointed bookbinder to Frederick, Prince of Wales, and to Frederick's mother, Queen Caroline, and he bound books for other important clients, including Sir Isaac Newton and the Harleian Library. The provenance here is most distinguished: our volume was once in the library of Augustus Frederick, Duke of Sussex and grandson of Brindley's royal patron. It later passed into the hands of one of the fathers of the modern private press movement, Charles Harry St. John Hornby, founder of the Ashendene Press. Hornby was especially fond of early books printed in Italy, basing his lovely roman typeface, Subiaco, on that of Sweynham & Pannartz. Copies of the editio princeps of the "Vitae" are extremely rare: except for the present item, ABPC and RBH do not locate any copy, complete or incomplete, at auction, and most institutional copies have missing or facsimile leaves. It is telling that the leaves that have been removed from our volume were either blanks or blank on one side, and such considered removal obviously reflects an attempt at reuse in the name of efficiency and fiscal prudence. (CJ11701)

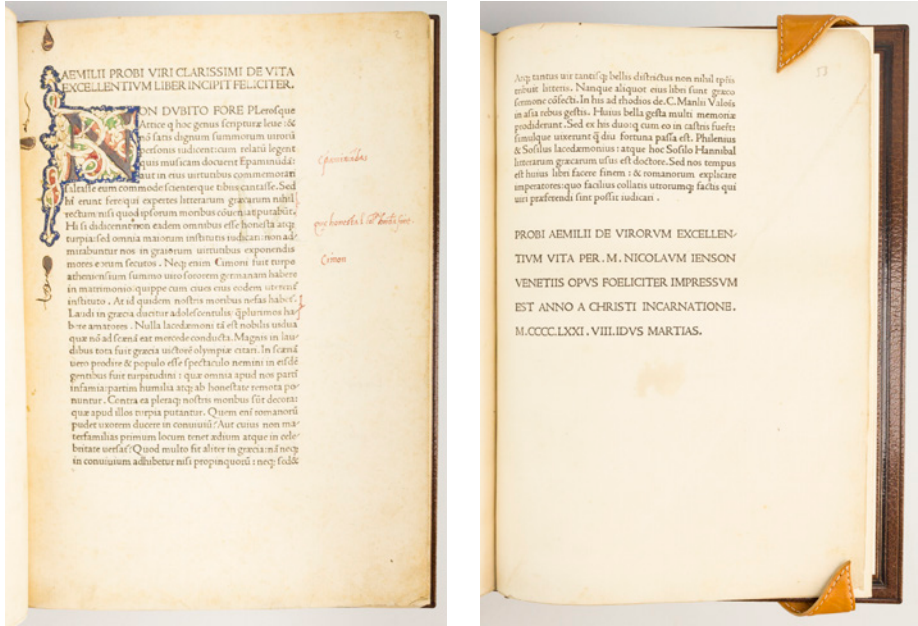
### The First Appearance of Cornelius Nepos, in Jenson's Fine Roman Face

**39 CORNELIUS NEPOS.** VITAE IMPERATORUM, SIVE DE VITA ILLUSTRIVM VIRORVM. (Venice: Nicolaus Jenson, 8 March 1471) 280 x 190 mm. (11 x 7 1/2"). [54] leaves (first and last blank). Single column, 31 lines in Jenson's elegant roman type. EDITIO PRINCEPS. Fine early 20th century brown crushed morocco by Riviere & Son (stamp-signed on front turn-in), covers with blind-tooled frame and large central ornament, raised bands, spine panels stamped with floral tool, gilt titling, turn-ins ruled in blind. In a fleeced-lined brown cloth slipcase. With a six-line opening initial in (now oxidized) silver with lovely white-vine decoration in red, green, and blue extending several lines above and below, and highlighted with three illuminated bezants; each entry beginning with five- or six-line hand-painted initial in red or blue. Recto of first blank with table of contents in a contemporary hand; neat marginalia in the same hand.

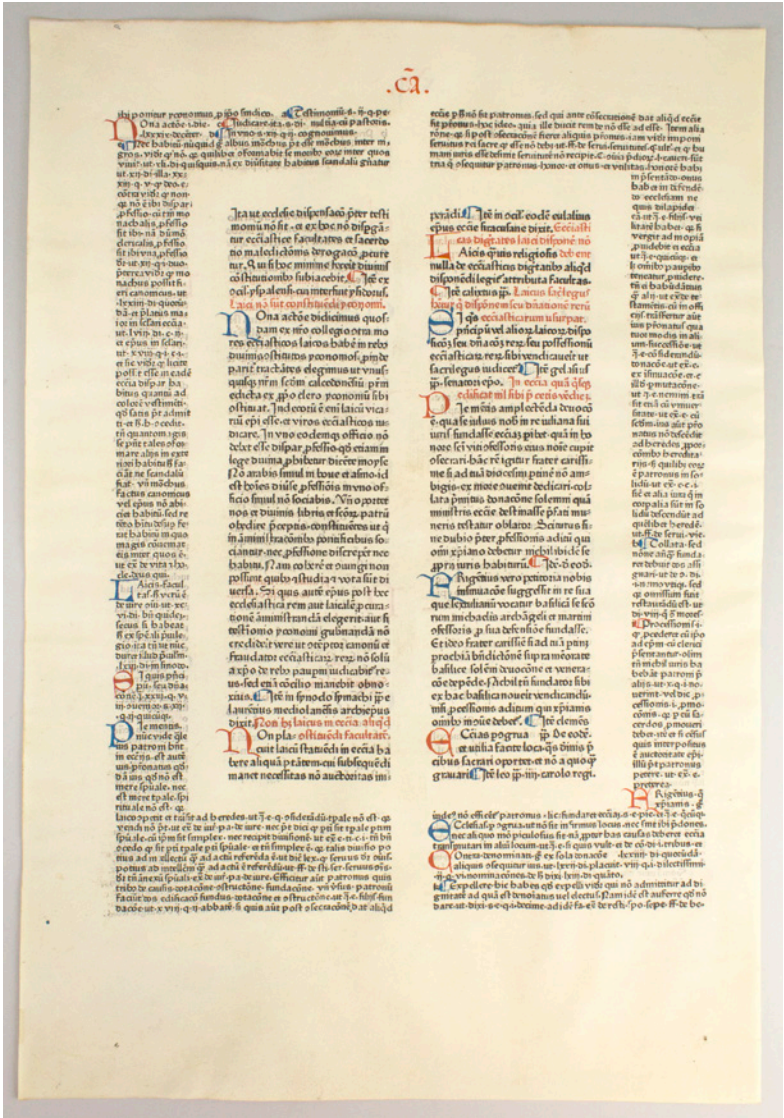


Goff C-915; BMC V, 167; Dibdin II, 241; Moss II, 317. ♦Occasional minor foxing near edges (first and last three leaves more affected), isolated small stains or smudges, otherwise A FINE COPY, generally clean, quite fresh, and mostly bright with spacious margins, in a sparkling binding. \$48,000

*This is the first appearance in print of the earliest surviving biographies from Classical antiquity, a work that continues to be of interest to modern scholars. First century B.C. Roman polymath Cornelius Nepos lived in the final days of the Roman republic, where his friends and admirers included Cicero, Catullus, and Atticus; he died early in the reign of Emperor Augustus. His major, ambitious work was the present "Lives of Famous Men," a collection of biographies of great (mostly Greek) men from a variety of professions. Its aim was to provide Romans with role models and guides to success. Only the present section, on foreign military commanders, survives. For many years, it was falsely attributed to a copyist from late antiquity, Aemilius Probus, whose name appears in the title headline here; it was only in the 16th century that Cornelius' authorship was established. One can appreciate*



something that inspired the printers of many later generations, including those at work in the Arts and Crafts movement at the end of the 19th century. Dibdin and Moss have nothing but praise for this work: the former says "it is a very scarce and



the role of printing in preserving and disseminating the work of Classical authors by considering how breathtakingly close this work came to being lost to the ages: by the 12th century, just one manuscript copy survived. BMC records this as the fifth publication by Nicolaus Jenson (1420-80), arguably one of the three most renowned printers of the incunabular era (with Gutenberg and Koberger). Born a Frenchman near Troyes, he set up shop as a printer in Venice in 1470, and went on to print in excess of 100 works. He is best known today for his perfecting of the roman typeface, something that he used early in his career, something on display to great effect in the present work, and

curious edition, and has always been treasured in the library of the learned," while Moss considers it the only 15th century edition worth mentioning. This edition of "Vitae" is uncommon in the marketplace. ABPC finds just two copies at auction in the past 40 years: the Bottfield copy, which fetched £9,000 in 1994, and the Doheny copy, which sold for \$18,000 in 1987. (CBJ1723)

◀ 40 **40 (LEAF BOOK - PETER SCHOEFFER, 1472).** TWO ESSAYS ON THE DECRETUM OF GRATIAN BY HELLMUT LEHMANN-HAAPT AND CHARLES MCCURRY. (Los Angeles and San Francisco: Printed by Saul and Lillian Marks at the Plantin Press for Zeitlin & Ver Brugge and Bernard M. Rosenthal, 1971) 500 x 340 mm. (19 3/4 x 13 1/2"); the leaf 483 x 330 mm. (19 x 13"). [9] leaves of text, including colophon. NO. 25 OF 193 COPIES. Vellum backed marbled paper boards (lacking the original slipcase). Facsimile of original colophon printed in red with device and blue paragraph flourish. Printed in red and black. WITH AN ORIGINAL LEAF PRINTED ON VELLUM BY PETER SCHOEFFER AT MAINZ IN 1472. ♦The slightest hint of soiling to the vellum spine of the book, otherwise in mint condition, THE VELLUM LEAF BEING PARTICULARLY FINE-VERY CLEAN AND ALTOGETHER BEAUTIFUL. \$2,500



*This is a very attractive production containing a fine vellum specimen from one of the most important printers of the 15th century, a person with direct ties to Gutenberg and active for virtually the entire incunabular period. Our very handsome leaf is printed in red and black in four columns (text in the middle columns, flanked by narrower columns of commentary) and embellished with hand-painted headlines and paragraph flourishes as well as 29 two-line hand-painted initials, all in red or blue. The main text is set in Schoeffer's 1462 "Bible type," generally considered to be his most beautiful and important typeface. The leaf has very ample margins that show clearly three of the four pinholes left behind by the printer's pins (called "points") that held the sheet in place while it was being imprinted (the fourth is partially trimmed and just visible at the head). (According to BMC I, xv, the presence of four pinholes dates the leaf before the second half of 1474, when the printer began to secure his sheets with two points only.) The two short essays making up the text here are useful commentaries on the printer himself and on the origins, substance, and significance of Gratian's Decretum, the foundation of Roman Church law for more than five centuries. Schoeffer (ca. 1425-ca. 1502) was the son-in-law of Johann Fust, who financed and later took over the press of Gutenberg. Schoeffer managed the press for his father-in-law, ran it after Fust died about 1466, and continued to produce books from it until the first years of the 16th century. (ST13614)*

[illegible]

41 **(PRINTED LEAVES - VELLUM, 1473).** TWO LEAVES PRINTED ON VELLUM, OFFERED INDIVIDUALLY, FROM GREGORY IX'S "DECRETALES, CUM GLOSSA." (Mainz: Peter Schoeffer, 23 November 1473) 435 x 310 mm. (17 1/8 x 12 1/8"). Text in double column, gothic type, surrounded by commentary in a smaller gothic face. Several paragraph marks, one- and two-line initials, and numbered headings painted red or blue. Goff G447; BMC I, 30; ♦ Trivial wrinkling to the vellum, negligible soiling and stains in the margins, but the leaves still very bright and fresh and altogether pleasing. \$4,000 each

*According to the Bridwell Library's description of their copy on vellum, there were 360 copies of this edition printed on paper and 40 on vellum. While there are some exceptions (see previous item, for example), vellum copies of this and similar works would have gone into libraries where they would have been treated with great solicitousness; consequently, single leaves from defective or broken copies are not frequently seen for sale. Our printer, Peter Schoeffer (ca. 1425-1503), was Gutenberg's principal assistant, and together with his partner Johann Fust (ca. 1400-66), they became the first commercially successful printing company. Schoeffer married Fust's only daughter, and trained their sons as printers; his son Peter printed the first edition of Tyndale's English New Testament. He is credited with introducing the printer's device and with developing the basic techniques of punchcutting and type-founding. For more on the text here, see item #16. (ST14013)*

[illegible]

▲ 41

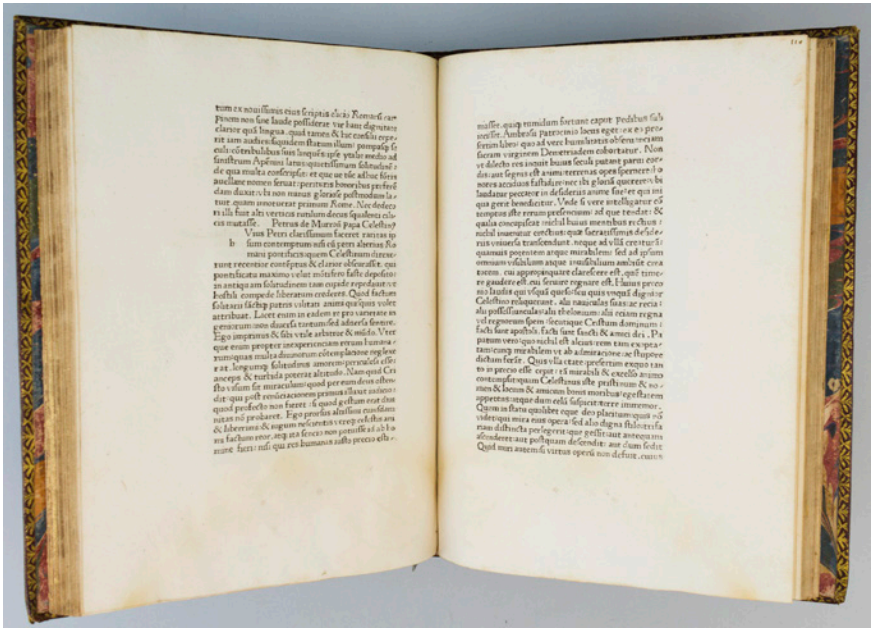
## *The First Printing of the Earliest Example of Psychological Introspection in Western Literature*



**42** PETRARCHA, FRANCESCO. *DE VITA SOLITARIA*. ([Strassburg: The R-printer (Adolf Rusch), not after 1473]) 286 x 212 mm. (11 1/4 x 8 1/4"). [89] leaves. Single column, 34 lines in roman type. FIRST EDITION. Pleasing 18th century crimson morocco, gilt, covers with triple fillet border, flat spine in compartments with central floral spray surrounded by small tools, curling floral vine cornerpieces, gilt titling, turn-ins with floral gilt roll, marbled endpapers, all edges gilt. Goff P-417; BMC I, 61. ♦ Joints lightly worn, covers with a few small stains and scratches, leaves with light dampstain to lower quarter, sometimes touching the last two lines of text, one quire a little browned, with slightly darker dampstain, otherwise an excellent copy, generally clean and crisp, with generous margins and a sturdy binding. \$27,500

*This is the first printing of Petrarch's autobiographical essay defending the solitary life, originally composed between 1346 and 1356. The ideal life, in Petrarch's view, was one spent in study and contemplation in a place of tranquility, far from the*



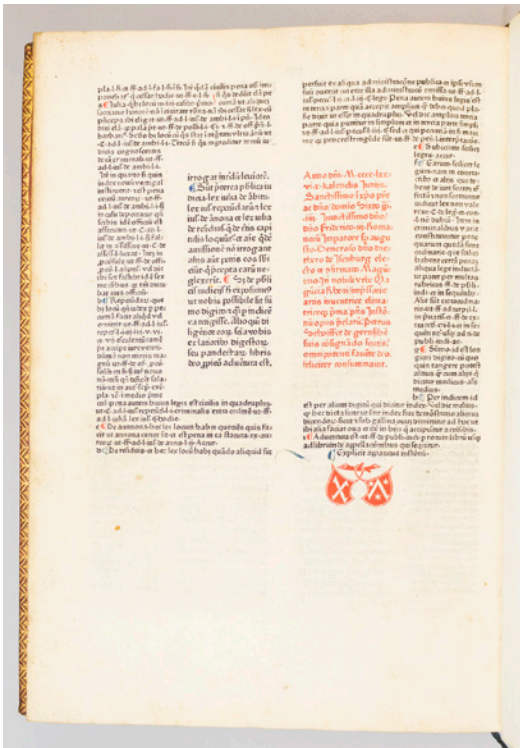


distractions of urban life. His treatise is considered the earliest example of psychological introspection in Western literature, and it gives the modern reader insight into the attitude and priorities of a humanist in the Renaissance. In addition to being a poet and a scholar, Petrarch (1304–74) was an ardent bibliophile, and one of the first known book collectors. The anonymous printer here is defined by the distinctive capital “R” in this typeface and has long been identified as Adolf Rusch of Strassburg, an apprentice for Johann Mentelin, the first printer in that city. Rusch married Mentelin’s daughter Salome, and printed books for his own shop and for his father-in-law, before succeeding to Mentelin’s press in 1477. He later gave up printing for dealing in paper. The typeface here was the first roman font to be used outside of Italy. While the present volume is entirely complete in itself, “Vita Solitaria” has more than once appeared in the marketplace bound with “Secretum de Contemptu Mundi,” a related work by Petrarch published by Rusch at about the same time. ABPC records no separate copies of “Vita” at auction since at least 1975, while RBH finds four separate copies, all sold in the 1930s, one of them the present copy (at Anderson Galleries in 1935, price not recorded). (CBJ1721)

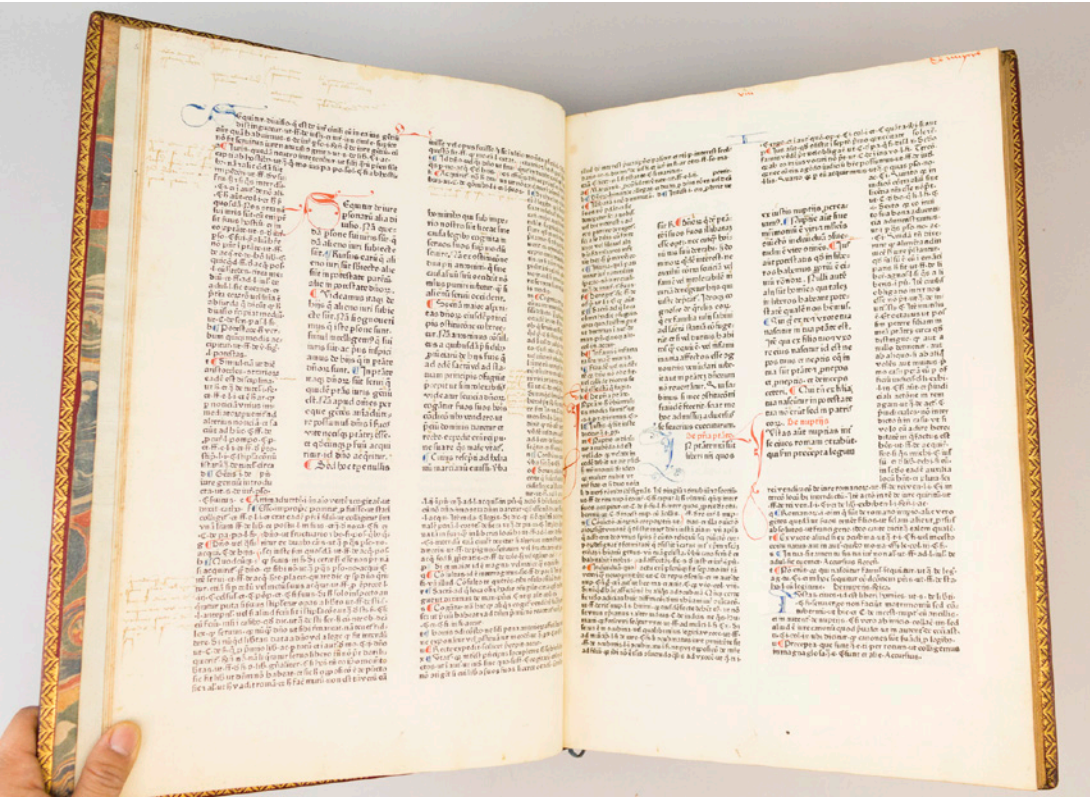
### A 1476 Schoeffer Printing Desirable in Every Way, From its Red Morocco Binding to its Distinguished Provenance

**43 JUSTINIANUS. INSTITUTIONES.** (Mainz: Peter Schoeffer, 23 May 1476) 410 x 285 mm. (16 1/8 x 11 1/8”). 103 hand-numbered leaves. With the Glossa Ordinaria of Accursius. Third Schoeffer Printing. Stately 18th century red morocco, gilt, covers with triple fillet border, raised bands, spine compartments with floral sprig centerpiece in a lozenge of small tools, flourish cornerpieces, two black morocco labels, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Front pastedown with armorial bookplate of Michael Tomkinson; front free endpaper with bookplate of Albert May Todd; front flyleaf with signature (and bibliographical notes) of M. Wodhull, dated 18 June 1792; occasional marginalia in an early hand. Goff J-512; BMC I, 33. ♦Spine lightly sunned, covers with a few short scratches, extremities a little rubbed, occasional small brown stains to head edge, isolated minor marginal smudges or small stains, otherwise A FINE, FRESH COPY, clean and rather bright with generous margins, in a sound and pleasing binding. \$40,000

*This is a tall, attractive copy of an introductory textbook of Roman law, part of the “Corpus Juris Civilis,” or “Body of Civil Law” codified by the Byzantine Emperor Justinian in the sixth century A.D., and first printed by Gutenberg successor Peter Schoeffer in 1468. Born a barbarian, Justinian I (483-565) became the most famous of all the late Roman emperors, with a reign filled with great events and achievements. Above all else, he is remembered*

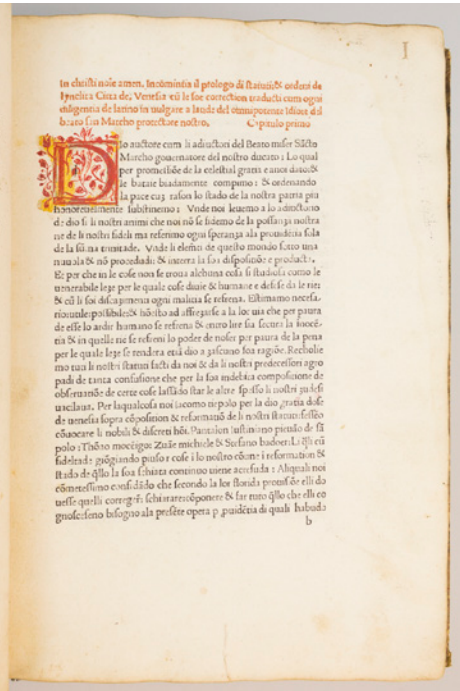


manuscripts. And owner Albert May Todd (1850-1931) was known as the “Peppermint King” because he became a wealthy man processing and selling mint extract and other essential oils from offices in Kalamazoo, Michigan. He assembled a first-rate collection of ornithological and other natural history books, handsomely bound classics, early printing, and fine bindings as well as a representative sampling of Western and Oriental illuminated material. ISTC lists seven copies of this work in the United States (including the present one), and this and early editions very seldom appear in the marketplace: the only sales records we could trace for our printing was £27,500 in 2011 and \$12,100 in 1991 (a copy of the 1472 third edition, with a large painted initial but with a bifolium supplied from another copy sold at the Vershbow sale for \$62,500 in 2013). (CBJ1774)



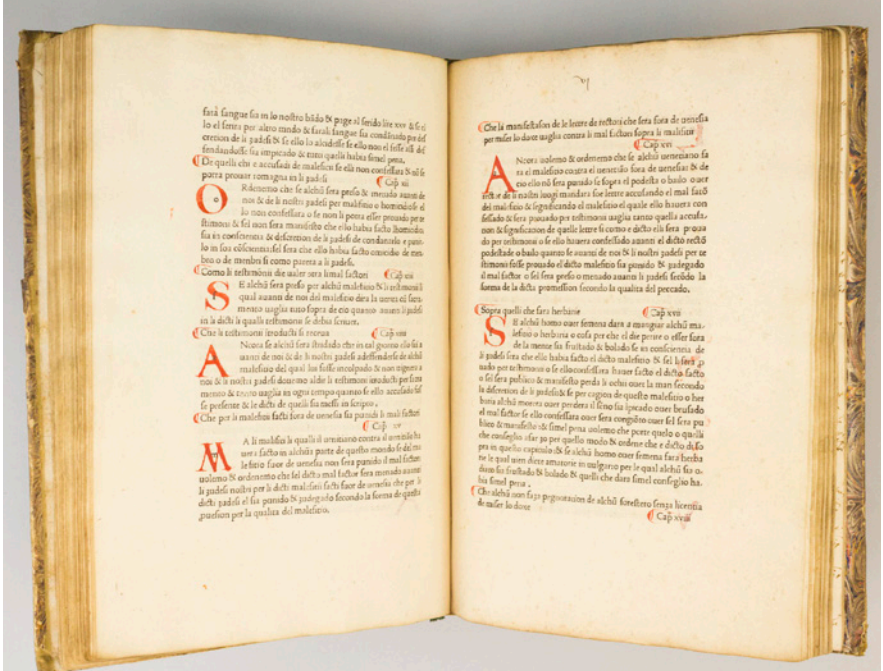


*The Duke of Sussex and George W. Pratt Copy of the First Book on the Statutes of Venice, a Key Source for Early Maritime Law*



**44 (VENICE, LAWS OF).** LI STATUTI & ORDENI DE VENESIA. ([Venice]: Filippo di Pietro, 1477) 294 x 198 mm. (11 1/2 x 7 3/4"). [87] leaves (lacking first blank), [4] leaves of manuscript notes. FIRST EDITION. 18th century calf-backed marbled paper boards, raised bands, spine panels with gilt floral sprig, black morocco label. Paragraph marks in red, numerous three-line initials painted red, one five-line initial painted red with floral decoration and gold highlights. With manuscript foliation (both Arabic and Roman numerals) and a few marginal notes in an early (16th century?) hand. Front pastedown with an armorial bookplate of Augustus Frederick, Duke of Sussex (about whom, see below); front free endpaper with the bookplate of George W. Pratt, and a purple stamp bearing the initials “GWP”; four smaller, loose sheets of bibliographical notes by various modern hands laid in. Goff S-724; BMC V, 219; Walsh 1662. ♦ Binding with significant general wear, but entirely sound. Light marginal dampstain in the upper corner, becoming slightly darker and extending the length of the margin on the last 20 or so leaves, some uneven toning (more than half the leaves quite bright but the rest a shade or two darker), other minor imperfections in the text, but still an appealing copy internally, generally fresh and with extremely comfortable margins. \$35,000

*This is an attractively rubricated copy of the first appearance of the first printed book on the laws and statutes of Venice, as well as one of the first to include maritime law and customs in print. Given Venice’s role as a commercial powerhouse (and an early model of capitalism) in the Medieval period, this work is of obvious interest to the student of law and economics. At the time this work was printed, Venice was one of the wealthiest cities in the world as well as one of the most populous in Europe (by some estimates second only to Paris). With sea trade at the center of this wealthy and powerful Republic, the section on maritime law here necessarily occupies a good portion of the text and includes a broad range of regulations pertaining to cargo and equipment, payments and wages, disputes between sailors, abandonment by crew members, arming ships, and much more. We have not been able to decipher in full the notes in manuscript that appear after the primary text, but a pencil note on the rear pastedown dated 1851 mentions that they are “more recent decrees” made into law after the book had been published. Pollard notes that our printer, Filippo di Pietro (active 1472-82), published about 40 works in his career (after separating from his kinsman Gabriele in 1474), most of which were literary, including editions of Aristotle, Cicero, and Dante. The present work comes with a very desirable provenance. Augustus Frederick, Duke of Sussex (1773-1843) was the sixth son of George III and his wife Charlotte Sophia. He amassed a huge library containing “upward of fifty thousand volumes of Mss and printed books” according to the account of Thomas Joseph Pettigrew, the Duke’s librarian (and surgeon!). In 1844, following the Duke’s death, the library was sold off in order to cover his considerable debts (no doubt in part due to his penchant for book buying).*



The book later came to George W. Pratt (1830-62), an American senator, Union Army officer, and avid book collector with more than 8,000 volumes in his library, according to a contemporary account. He was the son of Zadock Pratt who built the largest tannery in the world (including an entire town to operate it), in the Catskill Mountain region. This copy is recorded in the ISTC as one of only five in the US (also Harvard, Yale, LC, and the Morgan). It also appears to be extremely rare on the market—we could not find a single auction record on either RBH or ABPC. (CBJ1751)

*A Very Rare and Especially Desirable Dutch Incunable: The Gouda Printing of the First Dated Edition of the “Gesta Romanorum”*

**45 GESTA ROMANORUM.** (Gouda: Gerard Leeu, 23 August 1480) 250 x 180 mm. (9 3/4 x 7"). [144] leaves. 18th century polished calf, raised bands, spine attractively gilt in compartments with calligraphic ornament at center, tulip cornerpieces, red morocco label, marbled endpapers. Rubricated in red, numerous handwritten two-line initials in red, first page of text with woodcut frame of floral vines and with five-line opening initial in red and white infilled with penwork vines, woodcut ecclesiastical coat of arms in colophon. Colophon and final page of index with red ink ownership inscription of the Brethren of the Holy Cross of Saint Peter’s Vale in Hoorn. Goff G-282; not in BMC. ♦ Covers with a few blemishes, joints with short cracks at head, corners rubbed to boards, but the binding still solid and not without appeal. Woodcut frame trimmed with minor loss, final leaf a little soiled, isolated marginal stains and spots, otherwise a fine copy internally, quite clean, fresh, and bright. \$60,000



*This is the first dated edition of a popular Medieval work, printed by the proto-typographer in Gouda, Gerard or Gheraert Leeu (ca. 1445-92). Issuing his first work in 1477, Leeu produced 69 books in Gouda before moving in 1484 to Antwerp, then a major city for international trade that offered more opportunity to sell his publications in other countries. While most of his works were in Latin or Dutch, he also printed some of Caxton’s translations for the English market. His career, and his life, came to an abrupt end in 1492, when he was stabbed to death by one of his typesetters during a quarrel. He was admired by humanists, with Erasmus describing him in a letter as “a skilled practitioner of the art of printing and a very amiable man.” The “Gesta Romanorum,” or “Deeds of the Romans,” is a collection of tales probably compiled in England in the early 14th century as a sourcebook for pastoral sermons. Some of the stories are from classical history, some are legends, but all have a moral or edifying quality. In addition to offering material for preachers, “Gesta” was also a source for such works as Chaucer’s “Canterbury Tales” and Shakespeare’s “Merchant of Venice” and “King Lear.” There were numerous manuscript versions of “Gesta” in circulation, and with the advent of printing, 25 editions were issued in the incunabular era. This is an uncommon edition, with ISTC finding just four copies in the United States. Our copy was originally owned by the Abbey of the Brethren of the Holy Cross, an Augustinian order commonly called the Crosiers or “Crutched Friars,” in the Northern Holland city of Hoorn. Dutch incunabula are considerably rarer than German or Italian or French, and they*



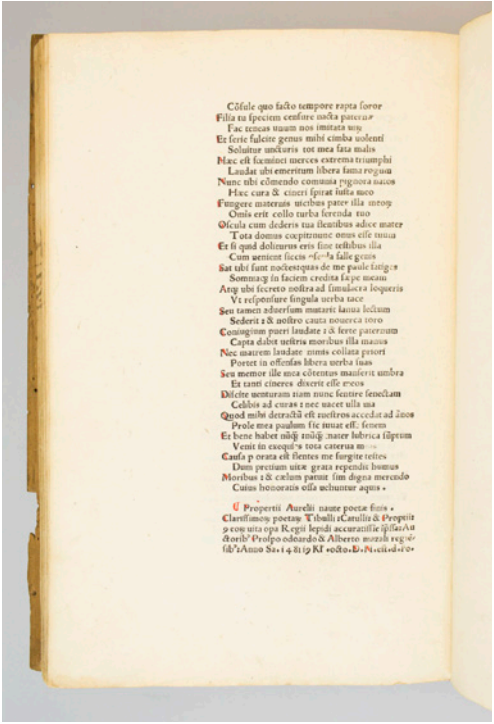


continue to be aggressively sought after, bringing very considerable prices, particularly when they have substantial content, as in the present case. The only auction record we could trace since the Hoe copy was sold in 1911 was for the Broxbourne copy (in modern vellum boards), sold in 1977 for £9,500 (the equivalent then of \$17,266). (CBJ1720)

*The Olschki Copy, in Fine Contemporary Condition and With a Striking Vertical Page Layout featuring Vast Margins*

**46 CATULLUS.** CARMINA. [and] TIBULLUS, ALBIUS. ELEGIAE. [and] PROPERTIUS. ELEGIAE. (Reggio Emilia: Albertus de Mazalibus and Prosper Odoardus , [13 Sept.?] 1481) 322 x 204 mm. (12 5/8 x 8”). [106] leaves (the last blank). Contemporary wooden boards backed with blind-tooled calf, upper cover with indentations where catches used to be. Capitals struck with red, paragraph marks and two- and three-line initials in blue or red, four-line opening initial in blue with red penwork embellishment and extension. Inside front board with bookplate of Leo S. Olschki. Goff T-367; BMC VII, 1087; Dibdin, Bibliotheca Spenceriana I, 151; Moss I, 257. ♦Leather and boards somewhat rubbed and scratched, short split to leather along head edge of rear board, but the rustic original binding quite solid and with considerable antique charm. Mild thumbing and smudges to first two leaves, two or three small marginal spots, otherwise AN EXTREMELY FINE COPY INTERNALLY, very smooth, clean, and bright, and with text awash in an ocean of margin. \$35,000

*This is a rare edition of the first century B.C. Roman elegiac poets Catullus, Tibullus, and Propertius, and it comes from a press whose work is very rare in general: it is the earliest of just four works ISTC records from the Northern Italian workshop of Albertus de Mazalibus, and the only one issued in partnership with Prosper Odoardus. Moss says this edition is held “in considerable estimation” and “is not to be*



procured without difficulty,” and Dibdin calls it “an handsome volume, printed in a neat roman type.” The work of Catullus, one of the three great Latin lyricists (with Horace and Virgil), is superior here in its intensity and technical perfection, but the poems of Tibullus also have a refined and quiet charm, and perhaps the most absorbing portion of the text is the last, in which Propertius dwells upon the successive phases of bliss, disillusionment, and repulsion in his irregular union with a certain “Cynthia.” ABPC records just three appearances of our printing at auction since 1975: a fragment in 2008, a copy lacking the final blank in 1992, and one missing three leaves in 1979; RBH also notes a copy missing three leaves in 1967. Even the Spencer copy described by Dibdin lacked the final blank. In addition to this being a rare complete copy, the condition here is very special: the fine, thick paper, the stately layout with huge margins, and the deep impressions of the lovely type combine to produce considerable tactile and visual pleasure. The tall, thin, ledger-like shape of the book also makes it stand out. Finally, the luster of this item is augmented by the ownership of Leo Samuel Olschki (1861-1940), scion of a family of Prussian Jewish printers, whose interest in printing history led to his becoming a celebrated antiquarian bookseller, author, founder of the journal “The Bibliophile,” and publisher of works in the humanities. (CBJ1722)

*An Especially Well-Preserved Copy of the Editio Princeps of Euclid*



**47 EUCLID.** ELEMENTA GEOMETRIAE. (Venice: Erhard Ratdolt, 25 May 1482) 292 x 210 mm. (11 5/8 x 8 1/8”). [136] (of 138) leaves (**lacking** the final blank and **the dedication leaf**, the latter **replaced by a very convincing facsimile** done by Flora Ginn on matching paper from the period). Translated by Adelardus Bathoniensis. Edited by Johannes Campanus. EDITIO PRINCEPS. Attractive early 20th century honey brown morocco, gilt, by Riviere & Son (stamp-signed on front turn-in) covers with frame of five gilt rules, strapwork heptagram at center, raised bands, compartments framed by four gilt rules, gilt titling, turn-ins with five gilt rules, all edges gilt. Ornate woodcut three-quarter border and 11-line white-vine initial on opening page of text, and more than 400 geometric diagrams in the margins of the text. Front pastedown with glue stains from now-loose engraved armorial bookplate; occasional neat ink marginalia in an early hand. Goff E-113; BMC V, 285; PMM 25; Norman 729. ♦Very minor rubbing to extremities, leaves lightly pressed (but not washed), occasional small marginal stains or smudges, but A VERY FINE COPY, especially clean and fresh internally, in a binding with few signs of wear. \$95,000

*This is a ground-breaking work both for its pioneering content and its innovative printing.* PMM notes that “Elements” is “the oldest mathematics textbook in the world still in common use today”; Sir Thomas Hearne, editor of the modern edition, attests, “No work presumably, except the Bible, has had such a reign, and future generations will come back to it again and again as they tire of the variegated substitutes for it, and the confusion arising from their bewildering multiplicity.” PMM recognizes it as “an outstandingly fine piece of printing,” observing that “the care and intelligence with which diagrams are combined with the text made it a model for subsequent mathematical books.” One of the great innovations of this work is Ratdolt’s method for printing diagrams, a problem that had stymied the production of scientific works. According to Norman, “Ratdolt used printer’s ‘rules,’ i.e. thin strips of metal, type high, which he bent and cut and adjusted and set into a substance that would both hold them (and pieces of type) in place.” Euclid’s third-century B.C. writings are contained in the first 13 books here, which provide much of the basis for mathematics as we know it. The first four books are concerned with plane geometry, and set forth 10 basic





assumptions (axioms) that underpin everything else, among them “Given two points there is one straight line that joins them,” “Things equal to the same thing are equal,” and “The whole is greater than a part.” The proof for the Pythagorean theorem is set out here. Euclid then proceeds to cover ratios and proportions, number theory (defining such familiar concepts as even, odd, and prime numbers), algorithms, geometric progression, and three-dimensional figures. Supplementing that text is the apocryphal book XIV by Hypsicles of Alexandria (second century B.C.) and book XV, attributed to the school of Isidore of Miletos, architect of Hagia Sophia, both continuing the discussion of three-dimensional objects. According to Britannica, “Almost from the time of its writing, the ‘Elements’ exerted a continuous and major influence on human affairs. It was the primary source of geometric reasoning, theorems, and methods at least until the advent of non-Euclidean geometry in the 19th century. . . . Euclid may not have been a first-class mathematician, but he set a standard for deductive reasoning and geometric instruction that persisted, practically unchanged, for more than 2,000 years.” Copies of the 1482 Euclid are not exactly rare in the marketplace, but a complete copy will now cost a staggering sum: the two most recent complete copies sold for \$125,000 (Christie’s, 2017) and \$62,500 (Swann, 2016), both copies with severe condition issues (serious trimming, mold, unsightly discoloration, etc.). (CBJ1724)

**48 A PRINTED LEAF FROM CAXTON’S FIRST EDITION OF THE POLYCRONICON IN ENGLISH.** TEXT FROM CHAPTER 12. ([Westminster: William Caxton, 1482]) 275 x 210 mm. (11 x 8 1/4”). 40 lines and headline, gothic type. Matted. With rubrics in red, red paragraph flourishes, and two two-line initials in red. A few marginal notes in English in brown ink in a contemporary hand (including the note that “he [Domitian] built the temple Pantheon”). Duff 172; Goff H-267; STC 13438. ♦ A bit of soiling and spotting, but still a very pleasing specimen with wide margins. \$1,800

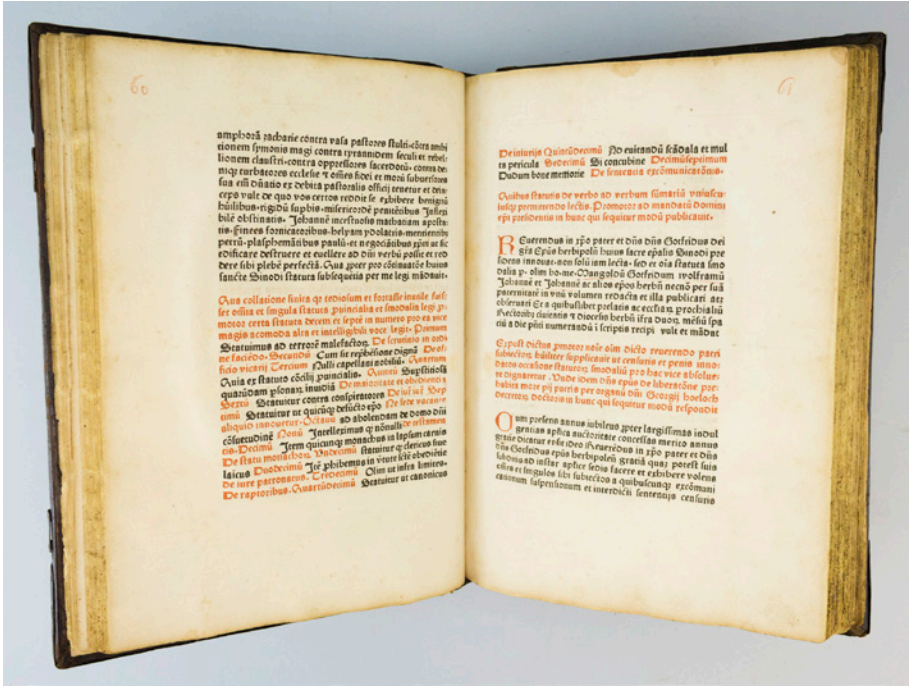
*This is a well-preserved leaf from the press of England’s first printer. The “Polycronicon” of Ranulf Higden (or Higdon, ca. 1299-1363), a monk of Chester, is a world history, based principally on the Bible. This popular work, originally in Latin, was first rendered into English by our translator, John of Trevisa, and his version is of considerable interest to scholars for its English usage. Caxton revised the whole of the “Polycronicon,” continuing the chronicle up to the year 1460; this continuation is the only extant piece of Caxton’s own composition. Caxton (ca. 1422-92) established his press in 1476 at Westminster, where he printed more than 100 books, many of which he had edited or translated himself. Our leaf, from the fourth book, chapter 12, relates the time of the Emperor Domitian, who was succeeded by the “mylde prynce” Nerva. This chapter also notes that John the Evangelist was able to return to Ephesus from Patmos under the latter’s rule. The costs of the few complete Caxton works to be found today are staggering, making leaves like this one the only affordable way to own a piece of work done by England’s prototypographer. (ST13570)*



### The Ecclesiastical Laws for Würzburg, Our Copy Bound and Used in the Abbey at Heidenfeld in the Würzburg Diocese

**49 (WÜRZBURG, ECCLESIASTICAL LAWS OF THE DIOCESE OF).** STATUTA SYNODALIA HERBIPOLENSIS [DIOCESE OF WÜRZBURG]. [with] **THOMAS AQUINAS.** DE ARTICULIS FIDEI ET ECCLESIAE SACRAMENTIS. [and] **PSEUDO-THOMAS AQUINAS.** DE PERICULIS CONTINGENTIBUS CIRCA SACRAMENTUM EUCHARISTIAE. (Würzburg: Georg Reyser, ca. 1486) 295 x 205 mm. (11 1/2 x 8”). [136] leaves (first blank). Single column, 32 lines in gothic type. Contemporary German blind-stamped calf by the Kloster Heidenfeld bindery, covers with frame and diapered central panel decorated with rosettes, lozenge-shaped eagle stamps, and round stamps of a pelican feeding its young and of the monastery’s patron Saint Mauritius with a round buckler, palm branch, and sword, neatly

rebaked, raised bands, original brass corner guards and catchplates, vellum pastedowns from a 13th or 14th century manuscript of sermons (rear pastedown lifted). Three woodcut “seals” with letterpress names. Half of first blank cut away, the remainder covered with notes in an early hand; front pastedown with small morocco ex-libris of E. Ph. G. [Ernst Philip Goldschmidt]; rear pastedown with small paper library shelf label; head of first page of text inscribed in ink “Monaster[y] Heydenfeldt” [Heidenfeld]; occasional neat underlinings or marginalia in several early hands. Goff S-741 (including T-320a); BMC II, 572. For the binding: Goldschmidt, “Gothic and Renaissance Book Bindings” 23 (this copy). ♦ Short crack to head of front joint, front board with small patch of lost patina from insect activity, first leaf of text mounted on a stub and with lower margin reinforced (not affecting text), a touch of browning to edges, occasional minor stains or thumbing, one leaf with marginal tear into text (no loss), but overall an excellent copy, the text almost always clean and fresh, with spacious margins, and in an sturdy, generally well-preserved binding of considerable character. \$19,500



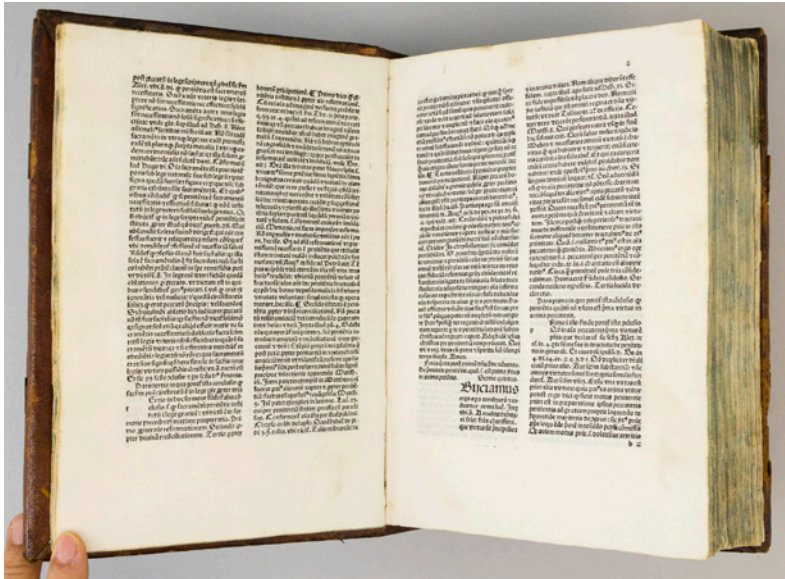
Thomas Aquinas ‘De articulis fidei et sacramentis’ which the Council recommended.” Also recommended by the council and included here is the “De Periculis,” once attributed to Thomas Aquinas, on the sacrament of the Eucharist, a document attached to a number of synodal laws of the period. Georg Reyser was the official printer for the prince-bishop of Würzburg, and also produced liturgical works, edicts, and forms for the diocese. The annotations here indicate that the monks at the Kloster Heidenfeld studied their bishop’s rules closely. The Augustinian monastery at Heidenfeld was established in the 11th century, and continued until 1803. Ernst Philip Goldschmidt (1887-1954) was one of the great antiquarian booksellers and students of early bindings of his time; his “Gothic and Renaissance Book Bindings” is an essential reference. (CBJ1735)



*From the collection of E. P. Goldschmidt, this is the only incunabular printing of the ecclesiastical rules for administration of the diocese of Würzburg in Bavaria, and our copy has an appealing association, since it once was in the collection of a monastery in that diocese, where it was bound. Goldschmidt notes that the Saint Mauritius (Maurice) stamp used repeatedly here is “the characteristic stamp of the bindery” representing the Abbey’s patron saint, a Roman soldier martyred during the Alpine campaign. According to BMC, this edition is distinctive because “documents mentioned in the Statutes are in many cases quoted in full after the Statute in which reference is made to them. Thus, the Statute of the Council of Basel . . . is quoted after the resolution accepting it, and [is] followed by the tract of Saint*



**50 CARCANO, MICHAEL DE.** SERMONARIUM DE POENITENTIA PER ADVENTUM ET QUADRAGESIMAM. (Venetiis: Nicholai Franckfort [Nicolaus de Frankfordia], 11 December 1487) 230 x 150 mm. (9 x 6"). 2 p.l., 221, [1] leaves (final blank; quire F bound out of order but complete). Contemporary Venetian blind-stamped calf over thick wooden boards, covers ruled in blind and stamped with leafy and floral tools, raised bands, hand-lettered vellum label, brass catchplates (straps lacking), pastedowns of 15th century paper manuscript leaves (older repairs to head and tail of spine). Opening of text with pleasing 16-line penwork initial by an amateur hand. Recto of first leaf with titling in a contemporary hand; head of second leaf with early ownership inscription partially removed. Goff C-196; BMC V, 336. ♦Two small holes to leather on spine, showing bands and boards beneath, covers rather scratched and abraded, other general wear to the binding, about half the leaves with just barely perceptible dampstaining to the top quarter of the page (extending to half a leaf in a couple of quires), but still a pleasing contemporary copy, the binding entirely solid, and the text quite clean, crisp, and bright. \$9,500

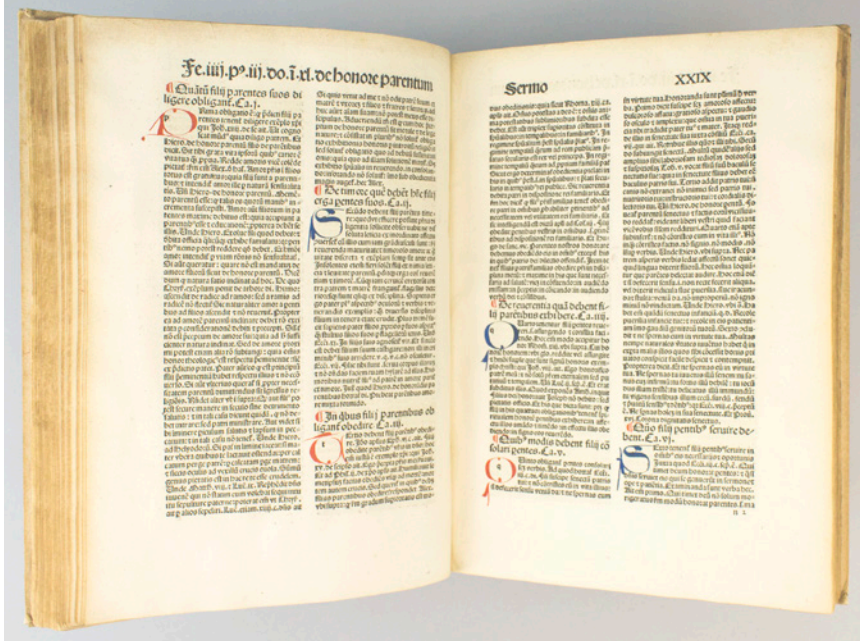


*This attractively priced incunable in a contemporary binding contains a collection of sermons by one of the few 15th century authors to have his works printed during his lifetime. First published in 1476, the sermons on penitence here were produced by a popular preacher from an aristocratic Milanese family, Franciscan brother Michael de Carcano (1427-84). He delivered sermons over a period of nearly 30 years in most of the major cities of northern and central Italy, including Florence, Milan, Mantua, Bologna, Venice, and Perugia. His homilies were noteworthy in that they touched on social themes such as the establishment of hospitals and were on occasion the cause of public disorder, a fact that led to our preacher's being banished from both the duchy of Milan and the Venetian republic. BMC suggests that Nicolaus de Frankfordia was more a publisher than a printer, first providing financial backing to Venetian printer Franciscus Renner from 1473 to 1477, and later owning, if not operating, a press in his own name from 1481 to 1489. (ST13639)*



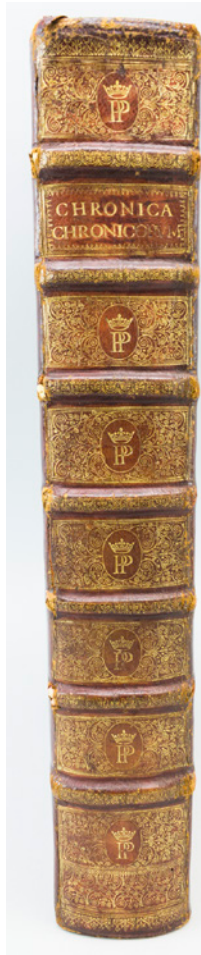
**51 BERNARDINUS SENENSIS [BERNARDINE OF SIENA].** QUADRAGESIMALE DE CHRISTIANA RELIGIONE. (Basel: Johann Amerbach, not after 1489) 308 x 208 mm. (12 1/8 x 8 1/4"). [254] leaves. FIRST EDITION. Modern boards covered in incunabular leaves, with manuscript label on spine. Capitals struck in red, paragraph marks in red, numerous three-line initials alternating blue and red. A few contemporary annotations in the margins; title page with the inscription of the cloister of Saint Elisabeth in Runggad near Brixen, and with an erased stamp (of the same?). Goff B-346; BMC III, 757. ♦Front joint with a two-inch crack to tail, head of spine a little tattered, edges a little bumped and rubbed, but otherwise an inoffensive and entirely sturdy binding. Title somewhat soiled and with small open tears to edges (text not affected), minor fraying at fore edge of first few leaves, final leaf with inconsequential paper flaws and a soiled (blank) verso, other trifling imperfections, but the bulk of the contents especially clean and fresh. A flawed, but still pleasing copy. \$6,500

*This is a well-preserved, vigorously and attractively rubricated copy of a text by one of the most celebrated orators of the 15th century, issued by one of the most important Swiss printers of the incunabular period. Known as the "Apostle of Italy," the Franciscan preacher and missionary Bernardine of Siena (1380-1444), was an ardent reformer who gave his sermons in the vernacular and, according to the Catholic Encyclopedia, "everywhere adapted himself to the local dialect and parlance" in order to reach the masses. So great was his influence and popularity that Bernardine was canonized only six years after his death and remains one of the most highly venerated saints in Italy to this day. The present work, containing 66 sermons for Lent and Easter, is one of two major collections of Saint Bernardine's sermons printed in the incunabular period (the other is "Quadragesimale de Evangelio Aeterno," printed the same year, also by Amerbach). According to Pollard, our printer Amerbach (1430-1513) issued the first book from his Basel establishment in 1478, and in his career printed about 100 incunabula, all in Latin and mostly works on theology or Bibles. He was the first printer in his city to use roman type. He also used several fonts that are nearly identical to those of Anton Koberger of Nuremberg, for whom he likely worked at some point in his career. Although this work is held fairly widely in institutions, it is surprisingly rare on the marketplace; we could trace only five copies at auction since 1940. (ST13852)*



### A Fine, Tall Copy of the Nuremberg Chronicle in a Handsome Binding Done for the French King during the Minority of Louis XV

**52 SCHEDEL, HARTMANN.** LIBER CHRONICARUM. [THE NUREMBERG CHRONICLE]. (Nuremberg: Anton Koberger, for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493) 450 x 310 mm. (17 5/8 x 12 1/8"). 20 p.l., 299, [6] leaves (without the final blank). Single column, 64 lines and headline in a clean gothic type. FIRST EDITION. Impressive 18th century brick red morocco, gilt, cover with supra-libros of Philippe II, Duc d'Orléans, raised bands, spine densely gilt in compartments with central oval containing interlocked initials "PP" surmounted by a coronet, gilt titling, gilt-rolled turn-ins, all edges gilt With 1,809 woodcut illustrations from 645 blocks (Sydney Cockerell's count) by Michael Wolgemut, Wilhelm Pleydenwurff, and their workshop, including the young Albrecht Dürer; the illustrations include 29 double-page town views, eight full-page cuts, and double-page maps of the World [Shirley 19] and of Europe by Hieronymus Münzer after Nicolas Khrypffs. Front pastedown with bookplate and library label of William G. Mather and monogram bookplate of George John Warren, 5th Baron Vernon. Goff S-307; BMC II, 437. ♦Joints and extremities a bit rubbed (leather missing from a few places where the bands meet the covers), front hinge cracked (but a cosmetic, not a structural problem, with the board firmly attached), minor staining and chafing to covers, but the stately royal binding entirely solid and very beautiful despite its flaws. Title page cut round and mounted (without loss), the other (18) preliminary leaves renewed at inner margin and strengthened at upper outer corner (a few of these leaves with marginal reinforcement elsewhere), the text never touched in any case, occasional small stains or thumbing, four leaves with light three-inch dampstain at the top, touching text, otherwise a very fine wide-margined copy, the text extremely smooth, clean, and fresh and generally showing few signs of use. \$85,000





This is a handsome copy, with royal provenance, of the most extensively illustrated book of the 15th century, issued by the most successful German printer of the era. A history of the world from the biblical creation to the late 15th century, the “Chronicle” was written in Latin by physician, humanist scholar, and book collector Hartmann Schedel (1440-1514), who drew heavily on works of ancient and Medieval history from his extensive personal collection. (Schedel’s library in 1498 contained 370 manuscripts and 670 printed books.) Schedel’s chronicle was by far the most richly illustrated and technically demanding work to be printed in the fifteenth century. Its planning took five years and the printing took twenty months. The “Chronicle” is also one of the best-documented incunables, as the contracts between the printer, his financial backers, and the artists have survived in the Nuremberg city archive. Merchants Sebald Schreyer and Sebastian Kammermeister funded the project, advancing 1,000 gulden for the production and distribution of the book; artists Wolgemut and Pleydenwurff agreed to do the woodcuts and layout; and Koberger contracted to print and distribute it. Koberger (ca. 1440-1513) established the first printing shop in Nuremberg in 1470, and steadily grew and expanded the business, eventually operating 24 presses and employing 100 workers. He acquired paper mills to supply his presses, and sent agents to booksellers in the major cities of Europe, establishing a network for distribution. Koberger was the godfather of Albrecht Dürer, who was apprenticed to the



illustrator Wolgemut at the time production on the “Chronicle” began, and who would have worked on the illustrations here. These include biblical scenes, portraits of kings, queens, popes, and generals, and topographical views of a number of cities in Europe and the Holy Land. Some 116 places were identified by name, but only about a quarter of these towns and cities resembled their real appearance, the rest being almost entirely imaginary. Koberger issued a broadside advertising the forthcoming “Chronicle” that emphasized its innovative and lavish illustrations, promising “so great a Delight in reading it that you will think you are not Reading a Series of Stories, but Looking at them with your own Eyes. . . . When you look upon all these Acts, Deeds, and Wise Sayings you will think them Alive.” The persisting fascination of these pictures means that copies of the “Chronicle” generally bear signs of avoid use, and copies as clean and fresh as the present one are hard to come by. Our copy has graced the libraries of British carpet manufacturer Michael Tomkinson (1841-1921) and American industrialist William G. Mather (1857-1951). The arms on the cover are those of Philippe II (1674-1723), Duke of Orleans, nephew of Louis XIV and regent of France during the minority of Louis XV. (CBJ1725)





**53** **SENECA, LUCIUS ANNAEUS.** [EPISTOLAE]. PISTOLE DEL MORALISSIMO SENECA. (Venice: Sebastiano Manilio, and Stephanus and Bernardinus di Nallis, 14 April 1494) 320 x 205 mm. (12 1/2 x 8"). 6 p.l., 170 leaves. Translated by Sebastiano Manilio. First Edition in Italian. 18th century sprinkled calf, joints renewed, raised bands, spine compartments with gilt quatrefoil, later red morocco label. Goff S-382; BMC V, 545; Moss II, 591. ♦The leather used for rejoining now beginning to lift, short crack at head of front joint, paper along front hinge separated (with the board beginning to wobble), leather with a few scratches and other minor problems. First quire a little soiled with slightly frayed fore edges, first leaf with blank corner replaced and with a four-inch arching tear into text (but no loss), n3 with repaired curving diagonal tear nearly the length of the page (three or four words affected, but no sense lost), final leaf rather browned and with repaired marginal tear; unsightly at beginning and end, but quite pleasing in between, the text there being consistently fresh and clean. \$9,500

*This is the first appearance in Italian of Seneca's "Moral Epistles," a major resource for Stoic teachings that appeared in 25 incunabular editions following the editio princeps in 1475. These 124 letters, written late in the philosopher's life, spend much time on death, illness, and aging, but also discuss friendship, travel, study, and pleasure. The letters are notable for their conversational tone, and translator Sebatiano Manilio sought to preserve this by using the Tuscan vernacular for his Italian version. Manilio (fl. 1492-1504) was a classicist educated in Rome who worked for a number of Venetian publishers, producing Latin and Italian translations of several works, ranging from the "De Animalibus" of Aristotle to Ketham's "Fasciculus Medicinae." Our Seneca is the only work for which he also served as co-publisher. It was the first book published by the di Nallis brothers, who only issued two other works, both of which were printed by another pair of brothers, Joannes and Gregorius de Gregoriis. This is an uncommonly seen book in even reasonably good condition. (CBJ1752)*



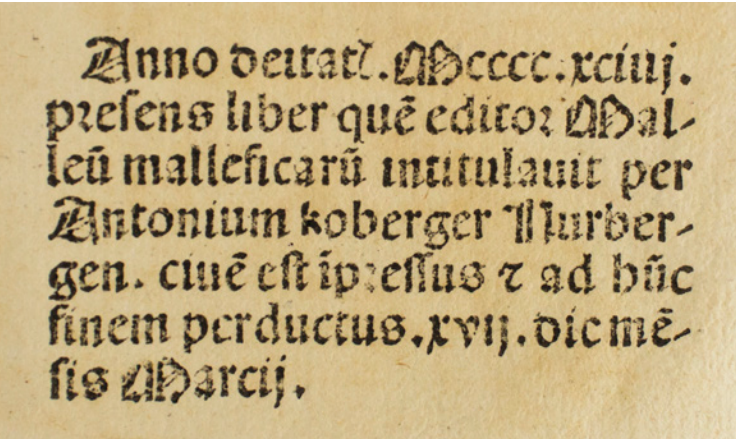
**Ingenious Cruelty, Twisted Theology, and Legal Artifice  
Used in Identifying and Punishing Witches**

**54** (WITCHCRAFT). INSTITORIS, HENRICUS [HEINRICH KRAMER] and JACOBUS SPRENGER. MALLEUS MALEFICARUM. (Nuremberg: Anton Koberger, 17 March 1494) 245 x 168 mm. (9 1/2 x 6 1/2"). 8 p.l., 137 leaves (lacking final blank). Fourth Printing. Excellent contemporary elaborately blind-stamped calf (a remboitage), covers with multiple frames of plain rules and chain rolls, central panel with basket-weave tooling, raised bands, original spine (with elongated early paper label) renewed at top and bottom, original brass catches and clasps with (probably later) pigskin thongs, lower cover with riveted iron hasp for chaining, rear pastedown from a 12th or 13th century manuscript with a pleasing red penwork initial, front pastedown early but perhaps not original, four vellum flyleaves at the front and five (including a 15th century pastedown) at the back. With frequent neat penwork underlinings

and marginalia in brown and red ink, in at least three early hands. Goff I-166; BMC II, 438; Haskell F. Norman, "Papers Relating to Exhibition and Catalogue of 100 Books Famous in Medicine, 1992-1995." ♦Slight snag at top and bottom of spine, general wear to joints (though no cracks), a few marks to the leather, a scattering of tiny wormholes to spine and joints, but the intricately decorated period binding sound and appealing. First few and last two leaves with dampstain at top and extending halfway down the margins, the same—but less obvious—stain found diagonally at outer top of the majority of the text, other small defects, but a fresh, clean, desirable copy internally, with especially ample margins. \$29,000



and the demons they invoked. Authorized by the papal bull included near the beginning of the text here, Kramer and Sprenger assembled the present work, written in 1486 and first printed by Peter Drach in Speyer in 1487. The "Malleus" is divided into three parts. The first is devoted to establishing the existence of witches, proclaiming such belief to be essential Church doctrine. The second part recounts the nefarious activities of witches, such as anointing broomsticks with ointment made from the limbs of children in order to make them fly, and specific cases of witchcraft (most occurring near Ratisbon, Germany) in one of which a witch caused a man's "virile member" to disappear. The third part describes the specific procedures to be followed by the prosecutors and ecclesiastical judges conducting witchcraft investigations and trials. There are rules for identifying evidence of witchcraft, with restrictions placed on the kind of witnesses considered to be trustworthy in making accusations: for example, "quarrelsome women" who might be seeking to settle a score with a neighbor were not considered credible. Once the case against the accused has been assembled, the person's clothing and body would be examined for marks (frequently an innocent birthmark or benign growth) that could be interpreted as a mark of the Devil. Another telltale sign of a witch was a woman's failure to cry when questioned, since witches were believed incapable of tears. Finally, it was necessary to extract a confession, by torture if necessary. A popular method of determining guilt or innocence involved holding the accused under water. Anyone unlucky enough to survive this test was guilty and could be sentenced to burn, the usual form of punishment—although the sentence might be commuted to life in prison if the witch named names, bringing to light the identity of other witches. This work prescribed a process against which it was nearly impossible to defend oneself, and it consequently caused immeasurable suffering with its propagation of superstition and ignorant fear. According to ISTC, this work exists in eight incunabular editions, and, given the subject matter, all are aggressively sought after; the name of our printer, of course, lends this particular edition distinction (our 1494 is the first of two Koberger printings, the second being in 1496). (CBJ1736)



*This is a scarce early edition of one of the most infamous works on witchcraft, the standard instructional manual for the witch hunts of the next two centuries and, in the opinion of Norman, "a contemporary handbook of psychopathology, and an early document in the history of psychiatry." Perhaps no other work in literary history has combined so much ingenious cruelty, twisted theology, and legal artifice as this "Hammer of Witches," used to persecute and execute as many as 200,000 innocent people—most of them women—over the course of 250 years. The book had its genesis In 1484, when Pope Innocent VIII sent the Dominican inquisitors Heinrich Kramer and Jakob Sprenger to Germany, where crop failures, disease outbreaks, miscarriages, and barrenness were being attributed to the influence of witches*



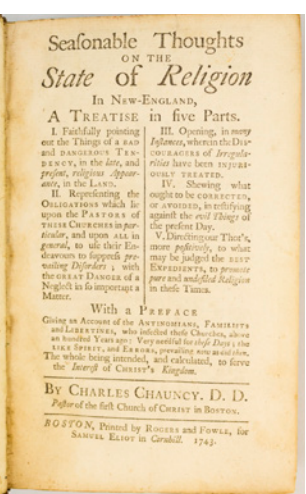
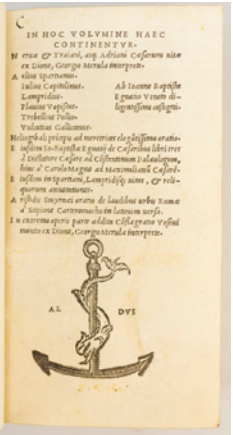
BOOKS PRINTED FROM 1501 TO 1800

An Almost Irresistible Aldine, Beautifully Bound and in Fine Condition



**55 (ALDINE IMPRINT). (BINDINGS - ZAEHNSDORF).** [HISTORIAE AUGUSTAE SCRIPTORES]. NERVAE & TRIANI, ATQ; ADRIANI CAESARUM VITAE EX DIONE [etc.]. (Venice: Aldus and Andrea Torresani, 1519) 166 x 92 mm. (6 1/2 x 3 5/8"). [8], 422, [2] leaves. Edited by Gian Battista Egnazio. Second Aldine Edition. ELEGANT 19TH CENTURY BROWN MOROCCO BY ZAEHNSDORF (stamp-signed on the front turn-in), covers with black morocco border and alternating thick and thin gilt rules, central gilt Aldine device, raised bands, compartments with black morocco onlays similar to the border, gilt titling, turn-ins delicately gilt, all edges gilt. With printer's device on title and final leaf. Ruled in red (now faded to brown). Front pastedown with the bookplate of William O'Brien dated 1899 and the bequest label to the Milltown Park Library, bookplate of Sir Edward Sullivan; free endpaper with small label noting author and date. Renouard, p. 87 (8); Ahmanson-Murphy 159. ♦Leaves with just the occasional trivial blemish and a small marginal stain touching two signatures towards the end, but A SPLENDID COPY, the text consistently excellent, and THE LOVELY BINDING IN PRISTINE CONDITION. \$4,800

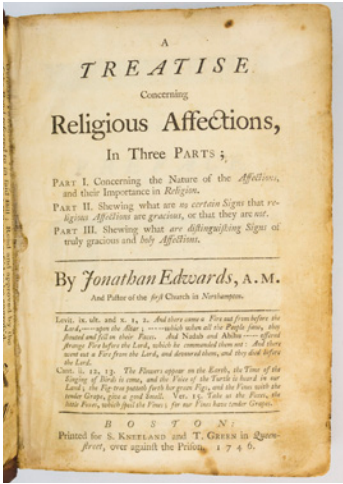
This is a beautiful example of an Aldine printing in a most appealing modern binding. The text consists of various writings by Roman rulers, and most notably retains the speech of the salacious third century emperor Heliogabalus to the gathering of prostitutes ("meretrices"), which is sometimes lacking in other copies because of its potentially offensive material. The first Aldine edition of this text was published in 1516, but this second edition, as Renouard points out, is more extensive. Our copy comes from the libraries of two prominent Irishmen: Edward Sullivan (1822-85), a distinguished lawyer and member of Parliament, and his longtime friend William O'Brien (1832-1899), a judge of the High Court of Justice. Both were avid collectors with similar interests in early printing and incunabula, including an excellent selection of Aldines. (ST14018)



This is a major work in the controversy over the religious revival known as the Great Awakening, in which the influential minister of Boston's Congregational First Church argues for reason in religious discernment and against itinerant preachers who rely on inflaming emotions to spur "conversions." Charles Chauncy (1705-87) and his fellow minister Jonathan Edwards were on opposing sides, both publishing tracts denouncing or promoting the evangelical style. According to ANB, Chauncy "felt Edwards and his associates reduced religion to emotional excess, minimized the role of reason in accepting the truth of the gospel, and caused those who had not undergone a cataclysmic conversion to doubt the authenticity of their religious experiences." He was reported to have travelled more than 300 miles around New England to research this work, which was a response to Edwards' "Some Thoughts on the

State of Religion in New-England," published in 1742. (For Edwards, see next item.) A Puritan noted for his personal piety and discipline, and his reasoned preaching, Chauncy was antiepiscopal as well as antirevivalist, fighting against any attempts by Britain to install a Church of England bishop in the Puritan colony. (CFB17109)

**57 (AMERICANA - EARLY AMERICAN IMPRINTS). EDWARDS, JONATHAN.** A TREATISE CONCERNING RELIGIOUS AFFECTIONS. (Boston: Printed for S. Kneeland and T. Green, 1746) 198 x 136 mm. (7 3/4 x 5 3/8"). 1 p.l. (title), vi, 343, [9] pp. FIRST EDITION. Contemporary sheep, flat spine, absence of pastedowns displaying the stitching and the boards printed with legal rulings from ca. 1755 (restorations to joints and corners). Inside front board with a couple of later ownership notations; rear flyleaf with ink notations of the births of Elisebeth (1764) and Nathan (1761) Haskell. Evans 5767. ♦Leather a little crackled, half a dozen small abrasions to boards, but the binding entirely sound. Title page a little soiled, final leaf with fore-edge margin replaced, penultimate leaf with horizontal tear across text neatly repaired with minimal effect on legibility, minor foxing to margins throughout, more pronounced on three gatherings, isolated small stains, but a very good copy, the text generally clean and fresh, with nothing approaching a major defect. \$3,500



Edwards was disturbed by the fainting spells and other excessive demonstrations of conversion that took place at revivals, but he still saw conversion as a very emotional experience. Copies of this work are not especially rare, but our volume has fared far better than most over the years. (CFB17110)

With Gruesome Plates Detailing Horrible Tortures Inflicted on Indigenous Peoples in the New World



**58 (ATROCITIES, NEW WORLD). LAS CASAS, BARTOLOME DE.** NARRATIO REGIONUM INDICARUM PER HISPANOS QUOSDAM DEUASTATARUM VERISSIMA. (Frankfurt: sumptibus Theodori de Bry, & Ioannis Saurii typis, 1598) 207 x 160 mm. (8 1/8 x 6 1/4"). 4 p.l., 141 pp. FIRST EDITION IN LATIN, First Edition with these Plates. Unlettered pigskin in antique style by Courtland Benson, raised bands. Engraved pictorial title and 17 LARGE ENGRAVINGS OF ATROCITIES designed by Josse van Winghe in the text. Front pastedown with engraved armorial bookplate of Dogmersfield Library, verso of front free endpaper with their ink inscription. ♦Occasional minor browning or foxing, isolated faint offsetting from engravings or mild smudges, but a very good copy internally, generally clean and fresh, with rich impressions of the gruesome plates, in a new, sympathetic binding. \$9,500

This is an influential condemnation of the atrocities committed by Spanish conquistadors against the Indians of the New World, in the first printing to contain



▲ 57 & 56 (left to right)

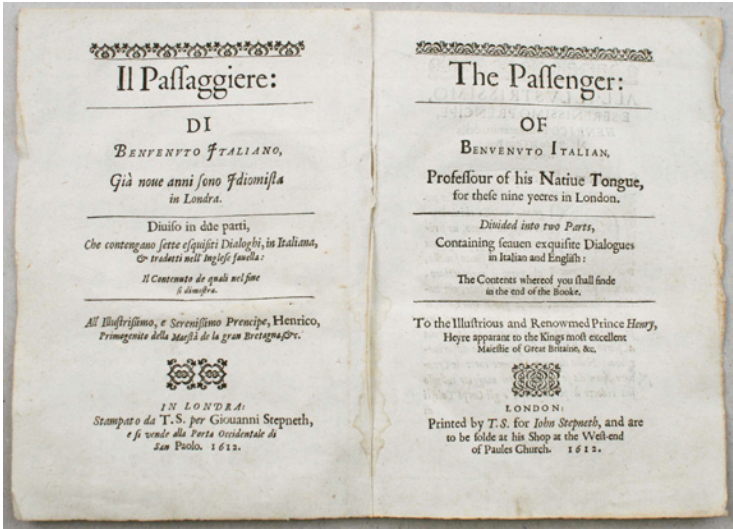




these powerful, gruesome plates detailing the horrible tortures inflicted on indigenous peoples. According to Sabin, “this edition is much sought for, in consequence of the beauty of the first impression of the plates.” Bartolomé de las Casas (1484-1566) first came to the island of Hispaniola in 1502, working on behalf of his father’s business provisioning the Spanish troops there. He witnessed first-hand the atrocities committed by soldiers against the natives, and was appalled by the cruelty. He entered the priesthood on his return to Spain, and enlisted the help of the archbishop of Toledo to work for better treatment of the Indians. He returned to the Americas with the title “Protector of the Indians” to advocate on their behalf. The present work, known as “A Short Account of the Destruction of the Indies,” was prepared for Charles I of Spain in 1542, and led to the passage of the New Laws of 1542, which abolished enslaving the Indians. According to Britannica, Las Casas was “the first to expose the oppression of indigenous peoples by Europeans in the Americas and to call for the abolition of slavery there,” as well as “the first European to perceive the economic, political, and cultural injustice of the colonial or neocolonial system maintained by the North Atlantic powers since the 16th century for the control of Latin America, Africa, and Asia.” The work was first published in Spanish in 1552, and this edition was translated from the French version printed in 1579. Our version is distinguished by the plates, which bring the horrors visited upon the natives vividly to life, in a way that has far more impact than words alone. They were reprinted in subsequent editions, but without the sharp clarity seen in this first impression. Because the plates are substantially wider than the text, they are frequently trimmed close or even trimmed into on other copies. (CBJ1750)

A Very Rare Work of Cultural History, with Advice on Health For Elizabethans and Jacobean Learning Italian

59 **BENVENUTO, ITALIAN. IL PASSAGGIERE. THE PASSENGER: OF BENVENUTO ITALIAN, PROFESSOUR OF HIS NATIVE TONGUE FOR THESE NINE YEERES IN LONDON : DIVIDED INTO TWO PARTS, CONTAINING SEAVEN EXQUISITE DIALOGUES IN ITALIAN AND ENGLISH.** (London: printed by T[homas]. S[nodham]. for Iohn Stepneth, and are to be sold at his shop at the west-end of Paules Church, 1612) 205 x 155 mm. (8 x 6”). 18 p.l., 611, [1] pp. (601-08 misnumbered 561-68), [8] leaves. FIRST EDITION. New unlettered limp vellum in imitation of the original binding by Courtland Benson. STC 1896. ♦Half a dozen gatherings a little browned, occasional mild foxing or small rust spots, additional trivial imperfections, otherwise an excellent copy, clean and very fresh, in a pleasing new binding. **\$9,000**



This conversation manual by an Italian teacher based in London offers an intriguing glimpse into the lives and concerns of the wealthier classes in 17th century Europe. An early effort to teach language through dialogue, the book is part cultural history, part guide to better health, and it is clear evidence of the importance of the study of Italian in Elizabethan and Jacobean England. The seven dialogues cover subjects from health to travel to servants, with Italian and English text on facing pages. Many of the dialogues begin with phrases that will be familiar to all beginning language students: greeting others, selecting items of clothing, asking prices or directions, ordering food. As the conversations progress, they explore various topics that one might

expect to encounter in polite society. An early morning exchange between master and servant evolves into a discussion of the importance of sleep, the optimal amount of sleep for good health, and the significance of dreams. A dialogue that begins with ordering meals leads to an involved colloquy about the benefits and disadvantages of fasting and abstinence; the virtues and defects of bread, butter, meat, dairy, and eggs; diet recommendations for the healthy and the sick; the best diet for each season; and the importance of a walk after dinner. Other dialogues include advice for travellers, observations on the political situation and life at court, and finally a discussion of that most eternally fascinating topic: love. This is an extraordinarily rare book, probably because it was the sort of volume subjected to hard use: in addition to ours, we could trace only two copies in ABPC and RBH since 1948. (ST13801)

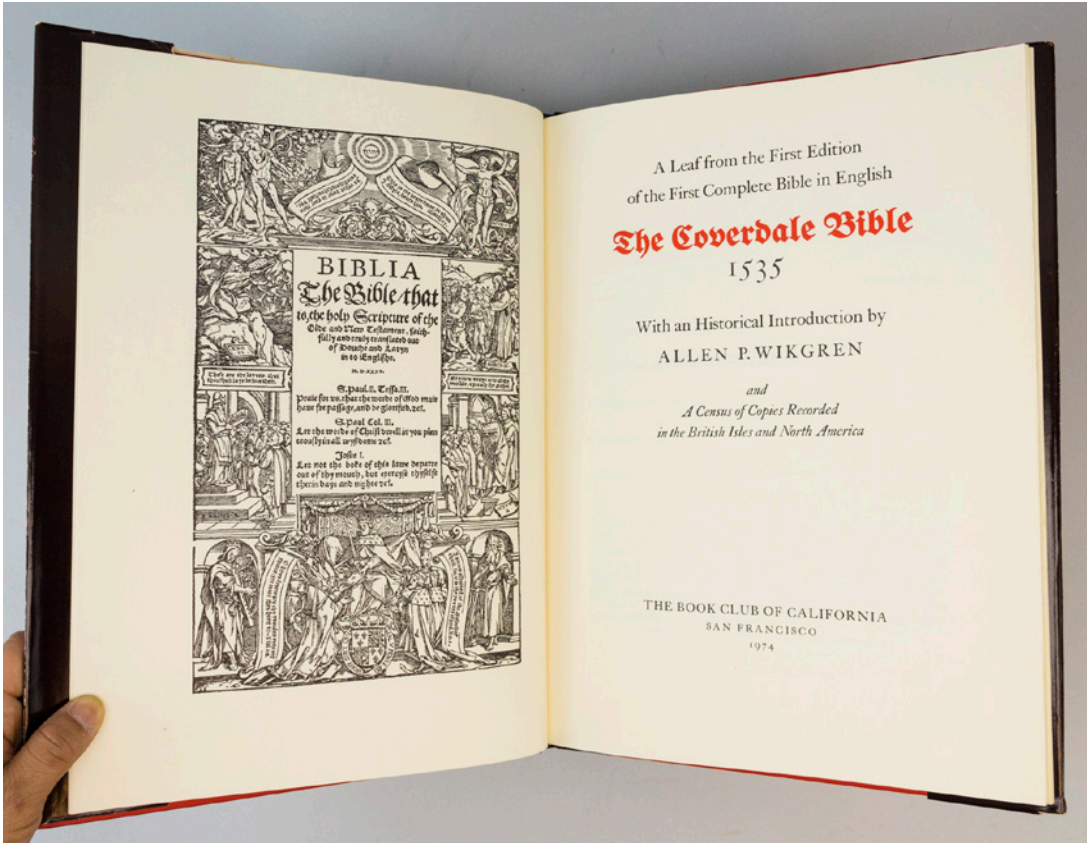
60 **(BIBLE LEAF BOOK - BIBLE, AMERICAN PRINTING). ZINMAN, MICHAEL, Compiler. THE AMERICAN BIBLE: ORIGINAL LEAVES FROM RARE AND HISTORIC BIBLES PRINTED IN THE COLONIES AND THE UNITED STATES DURING THE SEVENTEENTH, EIGHTEENTH, AND NINETEENTH CENTURIES.** (Ardsley, New York: Haydn Foundation for the Cultural Arts, 1993) 580 x 380 mm. (22 3/4 x 15”). **Four volumes.** Collected, described, and with a preface by Michael Zinman. And with an introduction by Mark Noll. ONE OF 100 COPIES. Leaves archivally as well as very attractively matted and housed in four fine hard shell folding linen portfolios, each with a red morocco label. Prospectus laid in at front of volume I. ♦In mint condition. **\$9,500**



This is a beautifully presented collection of 38 leaves taken from (incomplete copies of) the most significant editions of the Scriptures printed in the present geographical United States, 1663-1878. The four portfolios contain leaves from eight Bibles in the languages of the native peoples of America, 10 Bibles in English of the 18th and then 10 of the 19th centuries, and 10 Bibles in other languages. Each Bible represented has an important place in the printing and cultural history of America. In addition to Eliot’s first Indian Bible in 1663 and to Bibles in Chippewa, Mohawk, Hawaiian, Cherokee, Dakota, and Choctaw, the portfolios contain leaves from the first American Bibles in English, German, French, Spanish, and Hebrew, the first American New Testaments in Greek, Portuguese, Dutch, and Swedish, the first illustrated American Bible, the first printed on American paper and with American-made type, the first Confederate Bible, the first Bible translated by a woman, the first Bible printed for the blind in America, and more. The informative introductory essay, bibliographical descriptions, and commentaries are printed on separate sheets (partly to facilitate display). (CBJ1767)

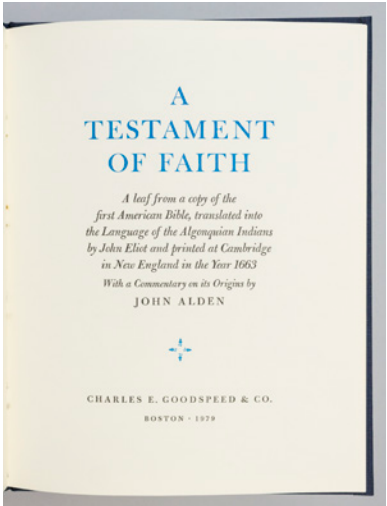


**61 (BIBLE LEAF BOOK - THE COVERDALE BIBLE).** A LEAF FROM THE FIRST EDITION OF THE FIRST COMPLETE BIBLE IN ENGLISH: THE COVERDALE BIBLE, 1535 . . . AND A CENSUS OF COPIES RECORDED IN THE BRITISH ISLES AND NORTH AMERICA. (San Francisco: The Book Club of California, 1974) 358 x 260 mm. (14 x 10 1/4"). 2 p.l., 45 pp. With an historical introduction by Allen P. Wikgren. ONE OF 367 COPIES (with unillustrated leaves, of a total edition of 425). Publisher's black cloth spine over illustrated red buckram covers, original brown coated paper dust jacket. Headpiece, seven full-page illustrations, and two plates (one a folding map), all but one after woodcut illustrations and title pages. WITH AN ORIGINAL LEAF FROM THE FIRST EDITION OF THE COVERDALE BIBLE OF 1535, text from the opening of Ecclesiastes. Disbound and Dispersed 161. ♦Original leaf with three small, light stains, two short tears to tail edge, otherwise excellent; small tears at edges of dust jacket, otherwise the leaf book in mint condition. **\$950**

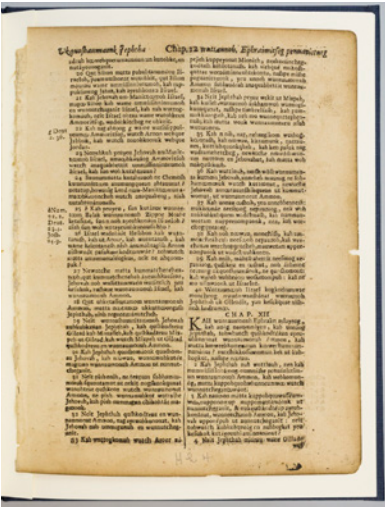


*The book was very attractively printed by Lawton and Alfred Kennedy using “Goudy Thirty” typeface on high quality paper. According to the prospectus for this work, “Wikgren’s article covers in considerable detail the prehistory of the Bible from a religio-political viewpoint; it treats on the bibliographical makeup of the Bible; and, furthermore, it discusses in depth the relationships between the renderings of many biblical words and phrases by the early translators.” The Coverdale Bible was compiled by Myles Coverdale, and was the first English Bible to contain both the Old and New Testaments. Coverdale used William Tyndale’s translations of the Pentateuch, Jonah, and New Testament, and translated the remaining books of the Old Testament and the Apocrypha himself. (CBJ1730)*

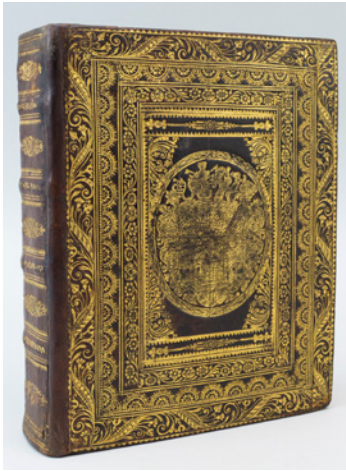
**62 (BIBLE LEAF BOOK - ELIOT INDIAN BIBLE).** ALDEN, JOHN ELIOT. A TESTAMENT OF FAITH. A LEAF FROM A COPY OF THE FIRST AMERICAN BIBLE, TRANSLATED INTO THE LANGUAGE OF THE ALGONQUIN INDIANS BY JOHN ELIOT AND PRINTED AT CAMBRIDGE IN NEW ENGLAND IN THE YEAR 1663. (Boston: Charles E. Goodspeed & Co., 1979) 210 x 180 mm. (8 1/8 x 6 1/4"). 2 p.l., 10 pp., [1] leaf. ONE OF 87 COPIES printed and bound by the Stinehour Press. Publisher's blue cloth, flat spine with silver lettering. In the original sheer blue dust jacket and blue cloth slipcase. WITH A LEAF FROM ELIOT’S INDIAN BIBLE mounted on a stub following the title page. ♦The book in as-new condition, the leaf with a little smudging to margin on verso, otherwise clean and fresh. **\$2,250**



*This very attractive little leaf book contains a desirable leaf from Eliot’s Indian Bible, the first Bible printed in America, along with a brief essay on its significance. In the words of Darlow & Moule, the Eliot Indian Bible “constitutes the earliest example in history of the translation and printing of the entire Bible in a new language as a means of evangelization.” Darlow & Moule adds that this Bible “was the first scripture printed in North America, and also the first version prepared for a pagan people in their own language. John Eliot performed the Herculean task of learning the difficult Algonquin tongue, of translating, unaided, the entire Bible in this unknown and unwritten language, of overcoming many technical difficulties, and of then teaching the Indians to read their own tongue. Samuel Green, the printer, was aided greatly by James Printer, an Indian compositor and corrector of the press. . . . The language is now extinct.” Eliot (ca. 1604-90) was a Puritan minister in Roxbury, Massachusetts, who, beginning at age 42, studied for 15 years the Narragansett, or Massachusett, dialect of Algonquin used by the Indian tribes in his vicinity. He worked for an additional eight years on his translation. Printing was begun in 1660 with equipment and supplies shipped from England by the Corporation for the Promoting and Propagation of the Gospel of Jesus Christ in New England. The New Testament appeared in 1661, and the entire Bible in 1663. A descendant of the Plymouth colonist for whom he was named, the author of the essay here, John Eliot Alden (1914-91) had a distinguished career as a librarian and bibliographer, culminating in the production of “European Americana: a chronological guide to works printed in Europe relating to the Americas, 1493-1776,” designed to be the successor to Sabin. (CBJ1769)*



**Connecting 17th Century European Politics with Eclipses and other Cosmic Movements, Presented in Very Elaborately Decorated Contemporary Calf**



**63 (BINDINGS - 17TH CENTURY CONTINENTAL).** (ASTROLOGY). BEUTEL, TOBIAS. ARBORETUM MATHEMATICUM. [and] ASTROLOGIA SANA, LICITA & NATURALIS. (Dresden: Melchior Bergen, 1669) 192 x 150 mm. (7 1/2 x 5 7/8"). 12 p.l., XXXVI, [3], 41, [2], 42-311, [4], 312-435, [4], 436-663 pp., [6] leaves. FIRST EDITION. HANDSOME CONTEMPORARY CALF, LAVISHLY GILT, covers with multiple frames of decorative rolls enclosing a central panel with complex gilt coat of arms, raised bands, spine panels with wheel medallion flanked by fleurons (joints expertly repaired). With engraved title page depicting astronomers using their instruments and 77 woodcuts. Houzeau-Lancaster 11530 (citing the 1680 edition); Thorndike VIII, 330; Collis, “The Petrine Instauration: Religion, Esotericism and Science at the Court of Peter the Great, 1689-1725,” p. 90. ♦Gilt on lower cover a little rubbed, with minor loss to coat of arms, extremities lightly rubbed, one leaf with small hole affecting a couple of words in a table, minor offsetting in text bed and from woodcuts, occasional

mild browning or light dampstains to margins, otherwise an excellent, fresh copy in a sound binding shining with gilt. **\$6,000**

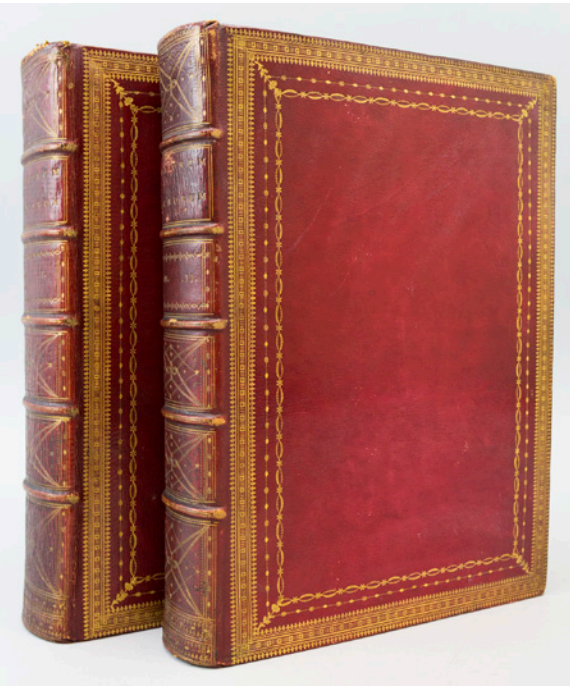
*This is a compendium of astrological information by the court mathematician of the Elector of Saxony, offered here in an appealing, elaborately decorated armorial binding. In this volume, astronomer, astrologer, mathematician, and art historian Tobias Beutel (1627-90) discusses astronomical instruments, solar and lunar eclipses, and the influence of the stars*





and planets on the natural world and human events. As Robert Collis notes in his history of Western esotericism, Beutel “combined geometrical studies on the position of the planets and the moon with astrological remarks on the horoscopes of reigning monarchs” to produce a “unified perspective connecting the microcosm of 17th century European politics with the cosmic movements in an erudite ‘summa’ of German Renaissance astronomical and chronological science.” He also calculates the latitude and longitude of 500 cities. The woodcuts show the zodiac charts for rulers of the Holy Roman Empire, various German duchies and electorates, and Scandinavian countries; the stages of lunar and solar eclipses; methods for determining the position of the sun, moon, and stars at various times of day; and other tools to assist in casting natal charts. The elaborately decorated binding no doubt previously graced the library of a 17th century German noble, and it is certainly possible that it was made for a presentation copy. (ST13818)

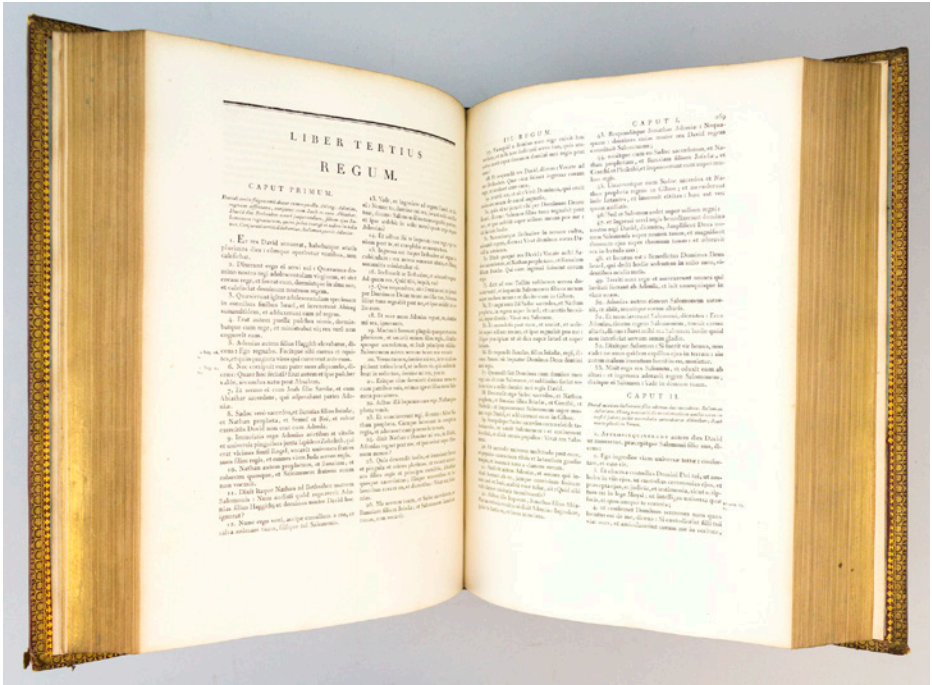
*A Large Format Didot Bible in Derôme Bindings*



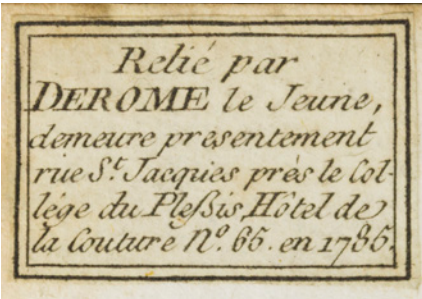
**64 (BINDINGS - DERÔME). BIBLE IN LATIN.** BIBLIORUM SACRORUM VULGATAE VERSIONIS EDITIO. (Paris: Didot l’aîné, 1785) 317 x 212 mm. (12 1/2 x 8 1/2”). **Two volumes.** ONCE SPLENDID, AND STILL ATTRACTIVE, RED STRAIGHT-GRAIN MOROCCO, GILT, BY DERÔME LE JEUNE (his ticket on verso of front flyleaf), covers framed by multiple decorative rolls, raised bands, spine compartments with unusual star-and-lozenge design accented by small tools, gilt titling, gilt-rolled turn-ins, pale blue watered silk endleaves, all edges gilt. Front pastedowns with engraved bookplate of Sir Montague Cholmeley, Bart.; flyleaves with his signature and his handwritten note stating that these volumes were once in the library of “the unfortunate Louis 16,” and offering a prayer for the French king; a note recording the last words of Louis XVI tipped onto front flyleaf. Bibelsammlung der Württembergischen Landesbibliothek I, D1639. Cf. Darlow & Moule 6263. ♦Spines a bit darkened, extremities somewhat rubbed (leather gone at bottom corners), boards a little soiled and faded, but the bindings entirely sound and retaining a good deal of their appeal. Perhaps a score of gatherings with overall browning (noticeable

without being severe), occasional rust spots, otherwise quite pleasing internally, the well-margined leaves being especially clean and smooth. **\$3,750**

*Perhaps with royal provenance, this is a desirable combination of printing and binding by two of the most important French artisans of the 18th century. There were no fewer than 18 members of the Derôme family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called “le jeune” (1731-88). Known for the gracefulness of his bindings, and being capable of*



“amazing delicacy” (in Hobson’s words), Derôme le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derôme was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder’s best work is indicated, as here, by the presence of his ticket. Genuine Derôme bindings, especially with tickets (as opposed to those inferentially and overconfidently identified), have always been sought after, and are now increasingly rare. This edition of the Vulgate was printed by François-Ambroise Didot (1730-1804), son of the founder of the prestigious Didot printing house. François-Ambroise introduced several innovations in type design (for example, making the contrast between thick and thin letters more noticeable); he improved punch cutting and mold making; and he introduced the practice of distinguishing types by their point size (12-point type, 36-point type, etc.). The present work was printed on the highly finished wove paper Didot introduced in 1780, a stock similar to that used by Baskerville. Former owner, British M.P. and philanthropist Montague Cholmeley (1772-1831), asserts in a pencilled note that this copy belonged to the doomed Louis XVI. The binding of our copy was certainly ornate enough to belong to a king, but when Sotheby’s sold this copy in 1936 (for £4, 10 shillings), there is no mention of any provenance earlier than Cholmeley’s. (CBJ1747)



**65 (BINDINGS - DECORATIVE PAPER WRAPPERS). (SPAIN - LEGAL DOCUMENTS). [CHARLES III, KING OF SPAIN].** A PROPERTY JUDGMENT FOR DON MANUEL LEANDRO BERNA Y MUÑOZ. ([Zaragoza?]: September 8, 1783) 296 x 205 mm. (11 3/4 x 8”). XIII pp. CONTEMPORARY FRENCH DOMINOTIER PAPER WRAPPERS printed with a fruit and floral design hand-colored in red, blue, and green, lower cover imprinted “A Orleans Chez Perdoux. No. 384.” Official ink stamps on pp. 1 and XII. ♦Wrappers with half a dozen tiny wormholes and a couple of small light brown stains on lower cover, faint vertical crease down the middle, otherwise a fine example, very clean and fresh, in a remarkably well-preserved wrapper. **\$675**

*This 18th century legal document is contained in a pretty paper wrapper from a leading firm in Orléans, an important center for the production of decorative papers. Pierre-Fiacre Perdoux (fl. 1771-1805) was a bookseller and printmaker who had apprenticed with Jean-Baptiste Sevestre, the chief “dominotier,” or decorated paper maker, in that city. The name “dominotier” was applied to French producers of decorative papers used for bookbinding because they had originally made their money printing religious pictures. Perdoux went into business for himself in 1771, and acquired Sevestre’s business in 1780. The Olga Hirsch Collection of Decorated Papers at the British Library has a specimen of Perdoux’s work that sounds similar to our wrapper: “a floral and dotted-diamond pattern printed in blue and hand-coloured in pink” with the pattern number 416 (Hirsch J 1397); the Rijksmuseum has a blue and white checkered Peyroux paper with the pattern number 104 (object #RP-D-2009-12). Our wrapper is almost astonishingly crisp and bright, looking much as it did the day it was printed. (ST13023)*

*The Copy of Cardinal Celio Piccolomini and then of Hans Furstenberg*

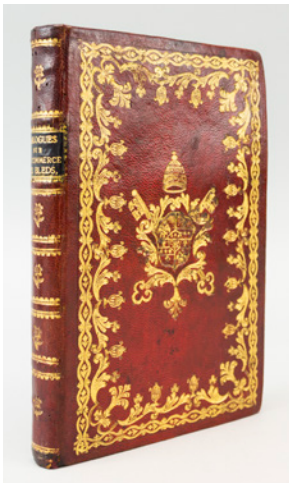
**66 (BINDINGS - PICCOLOMINI FAMILY). DONATI, ALESSANDRO.** CONSTANTINUS ROMAE LIBERATOR POEMA HEROICUM. (Rome: Ex Typographia Manelsi Manelsii, 1640) 175 x 125 mm. (6 7/8 x 4 3/4”). 4 p.l., 310, [10] pp. FIRST EDITION. CONTEMPORARY LIMP VELLUM, EXTRAVAGANTLY GILT, covers with frames of decorative rolls enclosing a central panel with fan cornerpieces and the arms of Cardinal Piccolomini, flat spine gilt in compartments with central fleuron and curling cornerpieces, remnants of ties, all edges gilt. Extra engraved title page with the arms of the duke of Etruria. Front pastedown with





morocco bookplate of Hans Furstenberg; recto and verso of front free endpaper with bookplates of Camille Aboussouan. ♦Shallow chip along one inch of the front board fore edge, vellum lightly soiled, but the beautifully decorated binding very solid and very pleasing. Faint dampstain to head of leaves, extending slightly into text on first and last two gatherings, other minor defects in the text, but generally quite clean and fresh internally, with nothing approaching a significant condition issue. **\$2,500**

*This is the rarely seen original printing of Donati's tribute to the first Christian emperor of Rome, offered here in a lavishly decorated binding with connections to a prominent Italian family that gave the Catholic Church five cardinals and two popes. This posthumous work is an heroic poem recounting Constantine I's successful efforts to unite the eastern and western halves of the Roman Empire under the banner of Christianity. Dedicated to the young duke of Etruria in the hope that he would be inspired by Constantine's example of leadership, it was the final work by Donati (1584-1640), an eminent author of books on poetics and Roman history, and it was considered a laudable capstone to a noteworthy career. The Piccolomini family was powerful in Siena from the 13th through the 18th century, and in addition to prominent financiers, their ranks included important ecclesiastics, generals, and statesmen. The owner of the present volume was likely Cardinal Celio Piccolomini (1609-81), an ecclesiastical lawyer and papal nuncio. The book subsequently passed into the library of the great collector Jean (or Hans) Furstenberg (1890-1982), who put together one of the finest collections of 18th century books ever assembled, and an impressive array of fine and historic bindings. Later owner Camille Aboussouan (1919-2013) was a Lebanese diplomat, translator, and bibliophile. (ST13828)*



**67 (BINDINGS - PAPAL). GALIANI, FERDINANDO.** DIALOGUES SUR LE COMMERCE DES BLEDS. (Londres [but Paris]: [Merlin], 1770) 197 x 125 mm. (7 3/4 x 5"). 2 p.l., 314 pp., [1] leaf (errata). FIRST EDITION. EXCELLENT CONTEMPORARY RED MOROCCO, GILT, WITH THE PAPAL ARMS OF PIUS VI, covers with frame of cresting floral roll and volutes accented with ciborium ornaments, raised bands, spine panels with central floral sprig, black morocco label, renewed endpapers (with the book consequently opening stiffly). Kress 6730; Goldsmiths 10640. ♦Boards with a few spots of soiling, otherwise an extremely fine copy—the margins especially ample, the text unusually clean, fresh, and bright, and the binding lustrous and scarcely worn. **\$3,500**

*In a handsome binding of papal provenance, this economic essay on the wheat trade is one of the few works in the "dismal science" to be noted for its wit and vivacious style. Voltaire likened it to a cross between Plato and Molière, and Scottish economist John Ramsay McCulloch observed that "perhaps no foreigner ever obtained so perfect a mastery over the delicacies of the French language as Galiani has displayed in" this work. Written in the form of dialogues between two French noblemen, this debate over free market versus mercantilist policies in the French wheat trade was likely of interest to a pope known for his keen financial sense. Pope Pius VI (1717-99) received a doctorate in canon and civil law as Count Giovanni Angelo Braschi before entering the priesthood. Economics was an area of specialization for him: he headed the papal treasury before becoming a cardinal, and was noted for improving Vatican finances during his papacy. (ST13650)*

*In Very Fine Contemporary Morocco, with the Arms of Cardinal Richelieu*

**68 (BINDINGS - CARDINAL RICHELIEU). MAXIMUS TYRIUS.** DISSERTATIONES PHILOSOPHICAE. [and] **ALCINOUS.** IN PLATONICAM PHILOSOPHIAM INTRODUCTIO. [with] **HEINSIUS, DANIEL.** NOTAE ET EMENDATIONES AD MAXIMUM PHILOSOPHUM. (Lugduni Batavorum [Leyden]: Ioannem Patium [Jan Paets], 1614) 180 x 112 mm. (7 1/8 x 4 3/8"). 9 p.l., 534 pp., [1] leaf (blank); 157, [3] pp., [16] leaves. Second

Edition. SPLENDID CONTEMPORARY TAN MOROCCO, RICHLY GILT, covers with decorative chain frame, central panel with cornerpieces densely gilt with fleur-de-lys, garland, and small floral tools, CENTRAL OVAL MEDALLION WITH THE ARMS OF CARDINAL RICHELIEU enclosed by multiple garland and floral tools, flat spine with elongated panel similarly tooled, newer endpapers, all edges gilt. In a modern velvet-lined, red morocco-covered box designed to look like a book, with raised bands and gilt titling on back. Printer's device on title page. Front pastedown with engraved bookplate of Maurice Burrus; "Cardinal" written in ink on title page and first page of main text. Printed in Greek and Latin in parallel columns. Dibdin II, 232; Brunet III, 1552. ♦A handful of trifling imperfections (small stains to boards, title page lightly soiled, final quire a little browned, occasional faint marginal stains), but A VERY FINE COPY, clean and fresh internally, in a virtually unworn binding shimmering with gold. **\$4,500**



*This is a collection of 41 dissertations on various philosophical, ethical, and theological topics by the second century Greek rhetorician and philosopher Maximus of Tyre, offered here in a superb binding and with very distinguished provenance. The volume also contains the "Handbook on Platonism" of Maximus' contemporary Alcinous, along with the notes and emendations of the illustrious classical scholar Daniel Heinsius. Finally, included here are the notes of Henri Estienne, printer of the 1557 editio princeps and a respected Greek scholar in his own right. The leading scholar of the Dutch Renaissance, Daniel Heinsius (1580-1655) was a professor of Greek and director of the library at the University of Leyden, and a prolific editor of Greek and Latin classics that were acclaimed by scholars all over Europe. Apart from the content, this copy comes from one of the most impressive libraries of the day, that of the cleric and statesman—and probably the most powerful Frenchman of the period—Cardinal Armand Jean du Plessis, Duke of Richelieu and Fronsac (1585-1642). He had ambitious political goals, chief among them the consolidation of royal power in France and the*

*solidification of France as the preeminent state on the continent. He succeeded very well at both. At the same time, as scholar Edmond Bonnaffé notes, "the chief minister of France was also the most illustrious French collector." (He was also a great patron of the arts and founder of the Académie Française.) His library was "the most vast and most superb in the world" before that assembled by his protégé and successor, Cardinal Mazarin. He sent agents to Italy and Germany to collect books and manuscripts, which he then had bound with his arms. Cardinal Richelieu bequeathed his library to his great-nephew, along with an endowment for its preservation and for acquisitions, and with instructions that it be open to scholars for research. The present volume has weathered the centuries extremely well, and is little changed from its days on the shelves of our famous cardinal. (ST14023)*

*With Some of the 18th Century's Most Beautiful Illustrations, And in an Impressive Dutch Binding of the Period*

**69 (BINDINGS - ROSETTE ROLL BINDERY AND SUENONIUS MANDELGREEN). PICART, BERNARD, Illustrator.** TAFEREEL, OF BESCHRYVING VAN DEN PRACHTIGEN TEMPEL DEN ZANG-GODINNEN. (Amsterdam: Zacharias Chatelain, 1733) 472 x 302 mm. (18 1/2 x 11 3/4"). 4 p.l., XXVI, [2], 158, [4] pp. FIRST EDITION IN DUTCH. HANDSOME CONTEMPORARY DUTCH MOTTLED PANELLED CALF, GILT, BY THE ROSETTE ROLL BINDERY AND SUENONIUS MANDELGREEN, covers with gilt roll frames and large oblique fleurons at corners, central lozenge, raised bands, spine gilt in compartments with central star medallion enclosed by drawer handles and other ornaments, curling cornerpieces, maroon morocco label (short portions of joints apparently—and, if so, very expertly—repaired at top and bottom). Engraved title within architectural border, engraved vignette on letterpress title, and 60 FINE ENGRAVED PLATES BY PICART illustrating tales from classical mythology, each plate with captions in French, English, German, and Dutch. Front pastedown with bookplate of Swedish collector







Victor von Stedingk; verso of half title with engraved armorial bookplate of Phs. Van Ypersele. Cohen-de Ricci 531; Brunet V, 696. For the binding: J. Storm van Leeuwen IIB, Rosette Roll Bindery and S. Mandelgreen (Middelburg): p. 597, roll II and p. 623, roll X. ♦ Joints a bit flaked and with short, thin cracks at top and bottom (not affecting firmness), tiny chip to tail of spine and small chip out of label, corners somewhat rubbed, but the impressive binding nevertheless in extremely agreeable condition, the covers virtually unblemished, and the gilt still very bright. Expert paper restoration adding a new two-inch strip across the top, well away from any letterpress, text leaves with occasional minor foxing and frequently a little browned, otherwise fine internally with wide margins, the plates (on superior paper stock) clean and bright, with rich impressions \$5,500

*This Dutch retelling of classical myths from Ovid and other Roman authors is beautifully illustrated by the man Ray calls "the outstanding professional illustrator of the first third of the eighteenth century"; it is offered in a very pleasing binding incorporating tools from two Middelburg binders*



*who apparently had a close working relationship.* Jan Storm van Leeuwen suggests that Mandelgreen, who was not Dutch by birth, began his career in Middelburg with the Rosette Roll Bindery before going on to create bindings that were "among the most beautiful made in the Netherlands during the eighteenth century." Mandelgreen (d. 1758) was originally from Sweden, and Storm van Leeuwen believes he may have come to Holland via England, as his bindings show a definite English influence. The binding here is similar to those by the Rosette Roll Bindery pictured in Storm van Leeuwen L884 and fig. 237, large folio bindings that are "most elaborate, with varied marbling, three wide frames, corner tooling, and a large central block." Storm van Leeuwen notes that the bindery and Mandelgreen had a number of tools in common, and rolls associated with both workshops appear on our covers. Taught by his father, Etienne, our artist Picart (1673-1733) distinguished himself both as designer and engraver, executing a variety of different kinds of plates, mostly for books, in Paris and then Amsterdam. For this "Temple of the Muses" Picart was inspired by a "Temple des Muses" of 1655 with designs by Diepenbecke. The 60 plates illustrate ancient myths, the twisting figures framed by often-stormy landscapes, the scenes enclosed by lovely rococo borders that

are superb examples of the style. This was one of Picart's final projects, and in it he combines the baroque style in which he was trained with elements from the emerging rococo school. Former owner Victor von Stedingk was apparently the distinguished military figure by that name (born in Stockholm in 1751 and died there in 1823) who was also a bibliophile with a library featuring fine bindings. (ST13826)

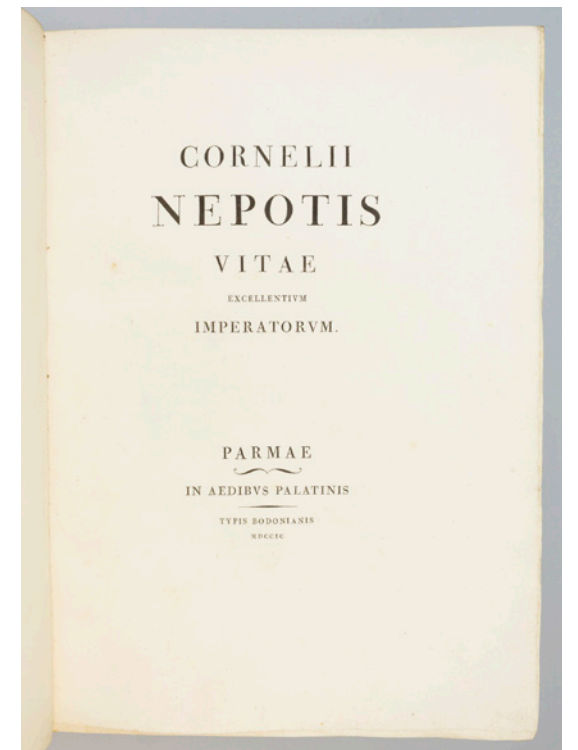


▲ 70 & 74 (left to right)

available, and his clear, beautiful types have been envied and copied for many generations. "The result of his labours is a long list of books which . . . reach a very high, many of them the highest, level of technical excellence." Little is known about the life of the Roman historian Cornelius Nepos (c. 99-24 B.C.) beyond the fact that he was the friend of Cicero, Atticus, and Catullus. A number of lost works by him are mentioned by other ancient writers, some of whom quote brief passages. Of uncertain authorship but generally attributed to Nepos, the present work, in 16 books, comprises lives of famous men, including both distinguished Romans and foreigners, biographies that served for many generations as material for Latin school books because of the purity of their language. Although unreliable chronologically, the "Vitae" contain significant information not elsewhere available. The binding here matches the printing in its restrained grace, and comes from one of the longest-lived English workshops. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at age 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. (CBJ1729)

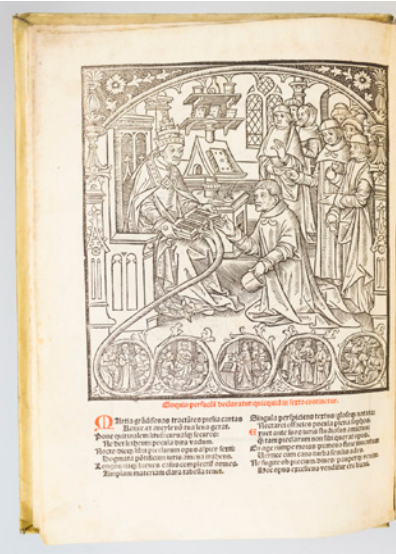
**70 (BODONI IMPRINT). CORNELIUS NEPOS. VITAE EXCELLENTIUM IMPERATORUM.** (Parma: In aedibus Palatinis, typis Bodonianis, 1799) 350 x 247 mm. (13 3/4 x 9 5/8"). 1 p.l., ix, [v], 286 pp. Pleasing 19th century stiff vellum, gilt, by Zaehnsdorf (stamp-signed on verso of front free endpaper), covers with French fillet border, flat spine with lattice-work design, blue morocco label, densely gilt turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. A Large Paper Copy. Front pastedown with engraved bookplate of Raphael Mauritius Bauer; front free endpaper with bookplate of Stephen D. Winkworth. Brooks 747. ♦ Just a hint of soiling to vellum, a couple of preliminary leaves with minor marginal foxing, but A VERY FINE COPY, the text clean, smooth, and bright, the margins vast, and the binding with virtually no signs of wear. \$3,500

*This stately folio printing of the earliest known collection of Classical biographies bears all the hallmarks of a Bodoni imprint: beautiful, creamy paper, elegant typography, and sharp, deeply impressed printing.* Giambattista Bodoni (1740-1813) worked for more than 20 years at the Royal press in Parma before obtaining permission to set up his own private press in 1791. Brooks says, "He took his printing in all its branches very seriously, laboured incessantly to perfect his type, had a fine artistic sense, . . . and produced books not only of a very high standard, but also showing a remarkably distinct individuality." Bodoni used the finest quality paper





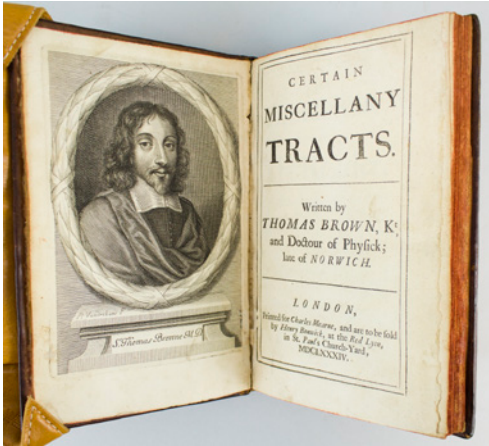
**71 [BONIFACE VIII].** SEXTI LIBRI MATERIA CU[M] CAPITULORU[M] NUMERO. [LIBER SEXTUS DECRETALIUM]. [bound with] **[CLEMENT V].** CLEME[N]TINARU[M] MATERIA CU[M] CAPT'ORU[M] [ET] TITULORU[M] NUMERO. [bound with] **[CHAPPUIS, JEAN].** EXTRAVAGANTES COMMUNES. (Paris: Thielman Kerver, 1505) 240 x 175 mm. (9 1/2 x 7"). 4 p.l., cclxxiiii, [10] leaves; cviii, [6] leaves (last blank); lx, [4] leaves. **Three separately published works bound in one volume.** Edited by Jean Chappuis. FIRST EDITION of the third work. Contemporary stiff vellum, flat spine with ink titling. With printer's device in all three works, many criblé initials throughout, first work with full-page woodcuts "Arbor Consanguinitatis" and "Arbor Affinitatis," and the first two works with a woodcut of the laws being presented to the pope. Printed in red and black. ♦The vellum covering the spine defective (an inch chipped away at head, front joint split along the top half, two smaller cracks), title page a little soiled and foxed right at top and fore edge, dampstain in tail margin in perhaps a third of the book (but usually quite faint, and only touching the text on four leaves), other minor defects internally, but still a very good copy: the binding solid despite the spine damage, and the text especially clean, fresh, and bright. **\$950**



*These three works are part of the Corpus Juris Canonici series compiled by French jurist Jean Chappuis in the early 16th century and printed by Kerver in 1505. The first is an important work of canon law by the pope consigned to hell in Dante's "Inferno" for simony, the selling of holy offices. Boniface VIII (ca. 1235-1303) saw the papacy as having temporal as well as spiritual dominion and was much involved in international politics of the day. He was also an eminent expert on canon law. Produced at the request of the University of Bologna and promulgated by Boniface in 1298, the "Liber Sextus" contains the third part of Medieval canon law (the name comes from its being viewed as an addition to the five books of the Decretals of Gregory IX). Britannica notes that the text "includes the constitutions subsequent to 1234, and notably the decrees of the two ecumenical counsels of Lyons." The last*

*portion of the work, entitled "De Regulis Juris," contains memorable legal axioms, mostly borrowed from Roman law. Among these is "ignorance of the law is no excuse." The second work, commonly known as the "Clementinae" contains the decretals of the first Avignon pope, Clement V (ca. 1260-1314), along with those of the Council of Vienne. In the final work, Chappuis sets forth 74 laws drawn from the decretals of Sixtus IV (1414-84). Printer Thielman Kerver the elder (d. 1522) came from Koblenz to Paris around 1497, and began printing works for the foremost Parisian publisher, Jean Petit, who was preeminent in the Paris book world for some 35 years, beginning about 1495. ISTC lists Kerver as the printer of 70 works, nearly half of them Books of Hours. Kerver's son Jacques married Petit's daughter and became a prominent printer in his own right. (CBJ1739)*

*In Exceptionally Fine Contemporary Condition*



**72 BROWNE, THOMAS.** CERTAIN MISCELLANY TRACTS. (London: Printed by Charles Mearne, 1684) 185 x 115 mm. (7 1/4 x 4 1/2"). 4 p.l., 215, [7] pp. FIRST EDITION, Second Issue. Contemporary blind-ruled calf, raised bands, all edges red. With engraved frontispiece portrait. Front pastedown with the signature of R. Lamb dated 1741 and the bookplates of Brocket Hall (Lamb Family) and Panshanger (Cowper Family); front free endpaper with the bookplate of Robert S. Pirie; blank side of frontispiece with ownership signature of Joseph Wass (?) dated 1688. Keynes 128; Wing B-5152. ♦Small area of insect visitation on back cover, one leaf with a one-inch tear just touching text, the occasional tiny smudge or other negligible blemish, some faint corner creases, but A REMARKABLY FINE COPY, the binding with virtually no signs of use, and the text extraordinarily fresh, bright, and clean. **\$950**

*This is an outstanding contemporary copy of tracts, edited shortly after Browne's death in 1682 by Archbishop Tenison, that comprised a series of letters in answer to enquiries the author had received from various correspondents. Evelyn wrote in his copy of the work that Nicholas Bacon was the "recipient" of most of the letters and that the second piece, "Of Garlands," was addressed to Evelyn himself. Keynes says that this printing consists of the sheets of the "comparatively uncommon" first issue, but with a new imprint on the title. Known especially for his "Religio Medici" and "Pseudodoxia Epidemica," physician and writer Sir Thomas Browne (1605-82) was one of the great 17th-century English prose stylists, and one of the most innovative thinkers of his time. The present copy is desirable for its unsophisticated and unusually fine condition, along with its various indications of a long and distinguished provenance. (ST13653)*



76 & 72 (left to right) ▶



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

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





*The Very Fine Furstenberg Copy*



(see another picture on pp. 63)

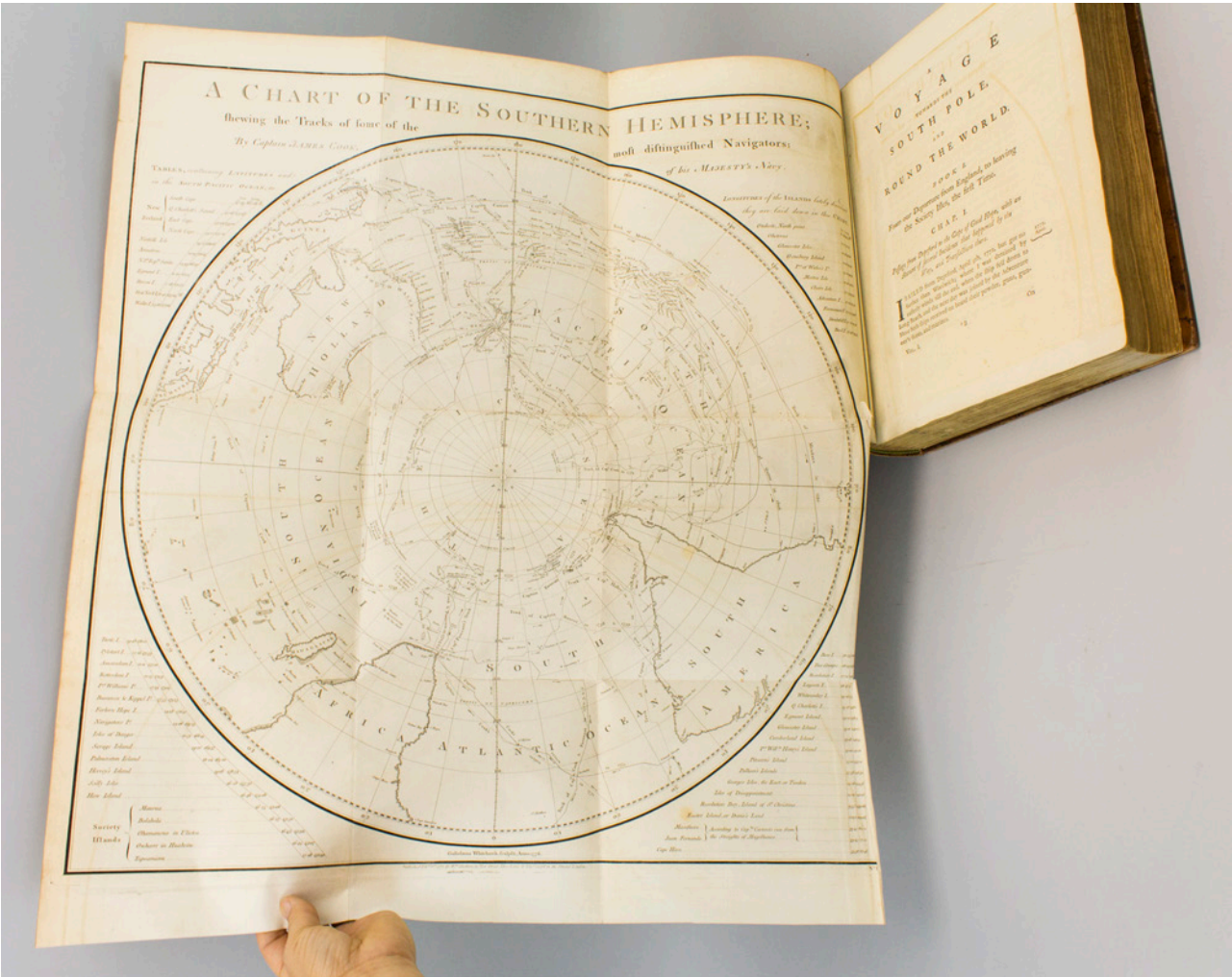
**74 (COLOR PRINTING, 18TH CENTURY). FLORIAN, JEAN-PIERRE CLARIS DE. GALATÉE, ROMAN PASTORAL; IMITÉ DE CERVANTES . . . ÉDITION ORNÉE DE FIGURES EN COULEURS, D'APRÈS LES DESSINS DE M. MONSIAU.** (Paris: Defer de Maisonneuve, 1793) 333 x 247 mm. (13 x 9 3/4"). 125 pp. First Edition with these Illustrations. Pleasing contemporary black half roan over black paper boards, smooth spine gilt in panels with vase or patera centerpiece. Original (somewhat worn but solid) board slipcase. FOUR FINE STIPPLE-ENGRAVED PLATES by Colibert and Cazenave after Monsiau, PRINTED IN COLORS, original tissue guards. Front pastedown with ex-libris of Jean Furstenberg. Cohen-de Ricci 400; Furstenberg 122; Lewine, p. 188; Maggs 1930 Catalogue of French Illustrated Books 84; Ray, p. 145. ♦Corners a little bumped, a few hardly noticeable blemishes on covers, but the binding not only solid, but with only trivial wear. A breath of foxing here and there, but extremely fresh and clean internally, with vast margins. AN EXTREMELY FINE CONTEMPORARY COPY. \$2,500

*This edition of Florian's pastoral romance in imitation of Cervantes is one of the grander French books to be printed in colors when the vogue for such productions took hold during the last years of the 18th century. Ours is one of six such books, all printed after 1786, that Ray singles out for praise as "handsome and imposing volumes." A noted painter of both classical and modern subjects, Monsiau (1754-1837) was also an illustrator whose "abundant and interesting work in this line" is underrated, even though it has the merits of being simple, natural, lively, and piquant. (Ray) Monsiau's obscurity, says Ray, may be owing to the fact that he most often worked as a secondary collaborator on major illustrated works; the present book is one of the few he did on his own, and it is among his best. Publisher Defer de Maisonneuve did not develop the technique of stipple engraving on copper plates, but he did perfect the process, which allowed for gradual tonal changes in hues and intensities of color, rather than the "stained glass" effect of separately printed patches of color. The Maggs catalogue states that this work is very rarely found in a full binding, "as it appeared at a troubled time when purchasers refrained from having books bound expensively. Normally copies are found in boards, or, at the best, in half-bindings." Our copy has the engraver's name just visible beneath the plates, so perhaps it does not qualify as "avant la lettre," but it is obviously printed on thick luxury paper and with extremely ample margins. The volume comes from the renowned library of Jean (or Hans) Furstenberg, who wrote several books on 18th-century French book illustration. (ST13807)*

*The Three Cook Voyages in the Preferred Editions and in Very Appealing Condition*

**75 (COOK, CAPTAIN JAMES). HAWKESWORTH, JOHN [and] JAMES COOK [and] JAMES KING. AN ACCOUNT OF THE VOYAGES UNDERTAKEN BY THE ORDER OF HIS PRESENT MAJESTY FOR MAKING DISCOVERIES IN THE SOUTHERN HEMISPHERE. [and] A VOYAGE TOWARDS THE SOUTH POLE, AND ROUND THE WORLD. [and] A VOYAGE TO THE PACIFIC OCEAN.** (London: Printed for W. Strahan and T. Cadell [first two voyages]; Printed by H. Hughs for G. Nicol and T. Cadell [last voyage], 1773, 1777, 1785) Text volumes: 292 x 238 mm. (11 1/2 x 9 1/4"); Atlas: 510 x 373 mm. (20 x 14 1/2"). **Eight volumes plus Atlas.** FIRST EDITION of the second work; Second (and best) Edition of the first and third works. Modern cat's paw sheepskin in the style of the period, raised bands, spine panels with central gilt ship, one red and one green label; Atlas in contemporary mottled half calf over marbled boards, raised bands, spine panels with gilt ship at center, two red morocco labels, new endpapers. All in fine cream-colored buckram clamshell boxes with black morocco labels on spines. WITH 204 ENGRAVED CHARTS AND PLATES: 52 in first work, as called for (42 folding); 64 in second work (31 folding);

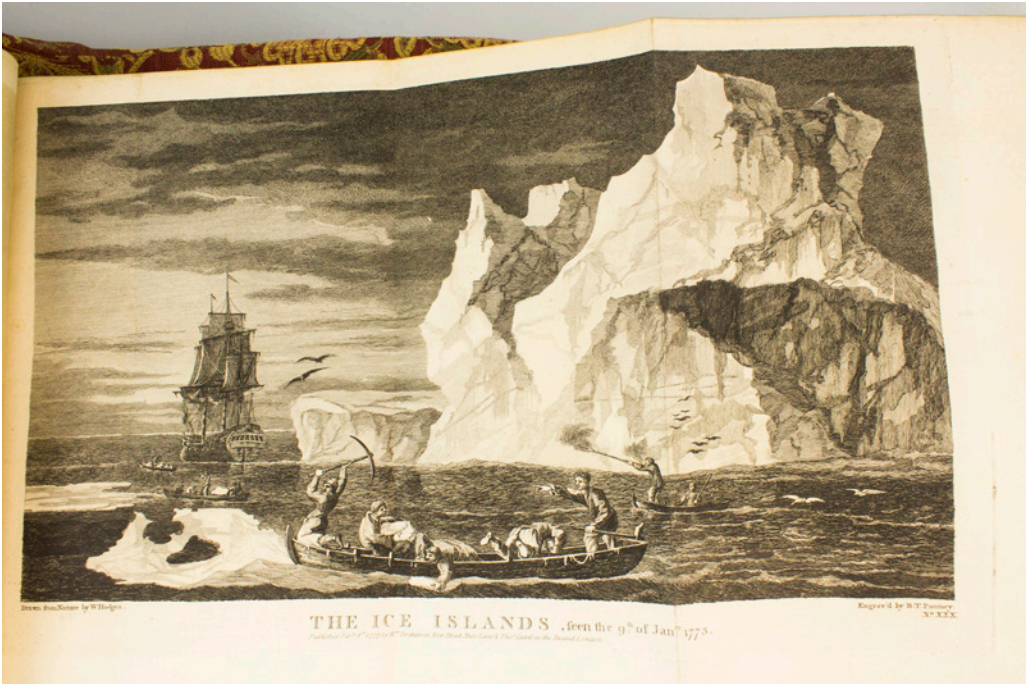
87 in third work (14 folding), 65 in atlas (including two copies of plate 74, "A View of the Town and Harbour of St. Peter and St. Paul in Kamtschatka"; plate 28, "A Dance in Otaheite," invisibly bound in from a different copy). Atlas with a facsimile of the Chart of the Straits of Magellan from the first voyage (original present in first work). Folding table of languages in second work; folding table of numerals in third work. Beddie 650, 1216, 1552. ♦Half a dozen quires in first work somewhat browned or foxed (never offensive), portions of plates a bit browned from contact with acidic text paper, all works with occasional light offsetting, isolated minor spots or smudges, half a dozen of the very large folding plates with short tears at the edge near the mounting tab, but nevertheless in very nearly fine condition (especially considering the number of



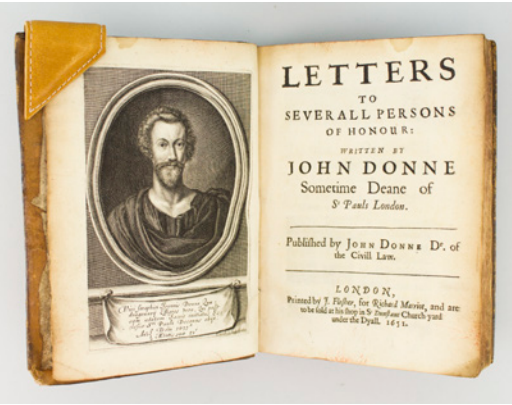


volumes and the shape of other sets), our volumes CONSISTENTLY CLEAN AND FRESH INTERNALLY, WITH GENEROUS MARGINS AND RICH IMPRESSIONS OF THE PLATES, AND THE WHOLE SET IN UNWORN BINDINGS. **\$48,000**

*This is a very pleasing set of the complete voyages of Captain Cook, one of the most famous tales of exploration in the Western world.* Composed of what bibliographers consider the best editions of each voyage, it also contains the often-lacking Chart of the Straits of Magellan in the first work (with, for some reason, the bonus of a facsimile of the same in the Atlas to the Third Voyage). Between the years 1768 and 1779, James Cook (1728-79) explored the Pacific Ocean in the ships Endeavour and Resolution. DNB summarizes the impact of his travels: “In his three voyages to the Pacific, Cook disproved the existence of a great southern continent, completed the outlines of Australia and New Zealand, charted the Society Islands, the New Hebrides, New Caledonia, and the Hawaiian Islands, and depicted accurately for the first time the north-west coast of America, leaving no major discoveries for his successors. In addition the scientific discoveries in the fields of natural history and ethnology were considerable and the drawings made by the artists were of great significance.” Although there are numerous monuments to Cook, “the best memorial to him is the present-day map of the Pacific, which he did so much to shape.” The second edition of the first voyage is preferred because it contains Hawkesworth’s angry response to critics of the first edition. The second edition of the third voyage appeared after Cook had been posthumously awarded the Royal Society medal, which is reproduced on the title page. The text was completely reset by Hughs, the printer who succeeded Strahan, and the paper and letter press of his edition were seen as superior to that of the first by, among others, Mrs. James Cook, who chose that edition when presenting copies. The present set is in particularly nice condition internally, with the folding plates and charts showing little of the wear and tear one expects to see. (CFB1710)



*An Unusually Fine Contemporary Copy of Donne’s “Letters”*



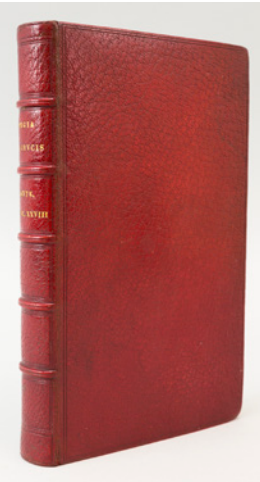
(see another picture on pp. 65)

**76** **DONNE, JOHN.** LETTERS TO SEVERALL PERSONS OF HONOUR. (London: Printed by J. Flesher, for Richard Marriot, 1651) 186 x 135 mm. (7 1/4 x 5 1/4”). 4 p.l. (including one blank), 318, [2] (blank) pp. FIRST EDITION. Contemporary unlettered sheep. With frontispiece portrait. Front pastedown with the bookplates of Bayfield Hall Library, Lawrence Strangman, and the morocco bookplate of the Earl of Rosebery, his stamp also on the front flyleaf and on A3. Wing D-1864; Keynes 55; Pforzheimer 295. ♦Joints just slightly rubbed, pasteboard exposed at one lower corner, leather somewhat stained (and with a few minor abrasions), a hint of browning around the edges of the text, but still IN EXTRAORDINARILY FINE UNRESTORED CONDITION, the

binding with no significant condition issues, and the text especially fresh and clean. Probably as well preserved a contemporary copy as one could hope to find. **\$9,500**

*This volume contains 129 letters that were preserved by Donne’s son, who also arranged for their printing.* They are not “edited” in the usual modern sense, but, as Keynes says, with understatement, “they have much literary and biographical importance.” Among the more illustrious recipients are Edward, Lord Herbert of Cherbury, Thomas Lucey, Sir Henry Wotton, John Harington, and probably George Herbert. The present item was once owned by Archibald Primrose (1847-1929), 5th Earl of Rosebery and 1st Earl of Midlothian, a Liberal politician who served briefly as Britain’s prime minister in 1894-95. A fabulously wealthy man who then married the greatest heiress of the day, Hannah de Rothschild, Rosebery was able to indulge his passions for racehorses and for collecting books. The stamp and morocco plate indicate this volume resided at Durdans, the house in Epsom where he spent his final years. While copies of the “Letters” do come up at auction, they are often lacking the frontispiece portrait and many in contemporary bindings have been rebacked. Ours is complete and in a very fortunate state of preservation, no doubt due in part to its excellent provenance. (ST13391)

*With Delightful, Inventive Scenes of Little People Putting the Holy Cross to Use*



**77** **(EMBLEM BOOKS). HAEFTEN, BENEDICTUS JACOBUS VAN.** REGIA VIA CRUCIS. (Antwerp: Widow of Henricus Verdussen, 1728) 183 x 108 mm. (7 1/4 x 4 1/4”). [xvi], 404 pp., [12] leaves (indexes), with the two blanks at the end called for by Landwehr. 19th century Jansenist red levant by Capé (stamp-signed on front turn-in), raised bands, gilt titling on spine, gilt dentelles. Decorative woodcut initials and tailpieces, engraved title page after Peter-Paul Rubens, and 38 VERY CHARMING FULL-PAGE EMBLEMATIC ENGRAVINGS IN THE TEXT BY CORNELIS GALLÉ. Front pastedown with armorial bookplate of Victor Foucher, front free endpaper with morocco label of Robert Hoe (see below). Landwehr 272; Praz, p. 361; Funck, p. 328 (citing the first edition of 1635); Brunet III, 10. ♦Covers slightly soiled and with three small, faint dampstains, just a hint of wear to joints, otherwise a sound and pleasing binding; THE TEXT EXTREMELY CLEAN, SMOOTH, AND FRESH, with just a hint of foxing on a few pages. **\$1,600**

*A pious work written by a Benedictine monk of Utrecht and dedicated to the Spanish Carmelite St. Theresa of Avila, this volume explains in meditation and often wonderfully pleasing illustration the Way of the Cross, which leads one to heaven.* The narrative follows the thoughts and prayers of one Staurophila (i.e., “lover of the cross”) as he meditates on a series of biblical passages with references to the source of Christ’s affliction. As a symbol of how the cross is to be thought of as an integral part of one’s everyday life, the emblematic cuts here consistently show at least two young innocents in various relationships with the cross, often putting it to ingenious uses—for example, as an oar, as a hammer at the forge, as the pump handle of a well, or as a structural component of a wagon. If one could put aside the brutality associated with crucifixion, these plates would not only constitute considerable achievements aesthetically, but would also be absolutely delightful. Although he worked closely with his father, Philipp, and his brother, Theodoor, especially in the production of plates for the Moretus Press, Cornelis Gallé (1576-1656) surpassed them both because of, in Bryan’s words, “a correctness of design and a freedom of execution.” One mark of Cornelis’ prominence can be seen in the fact that he was chosen to engrave most of the drawings done by Rubens for the Moretus printing house during the first half





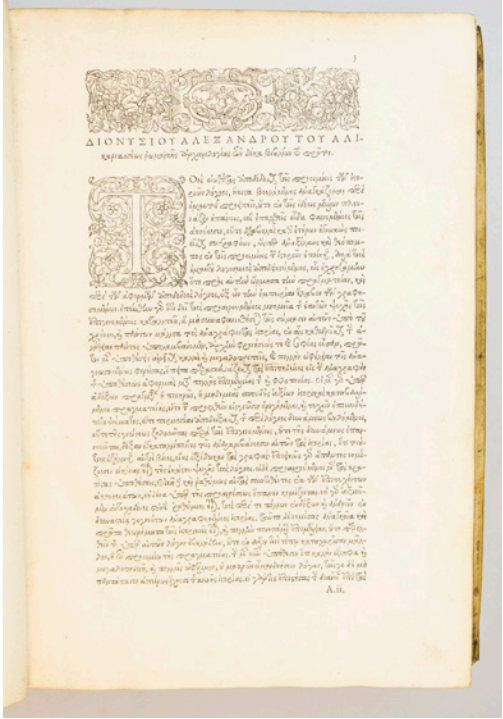
of the 17th century. Like other engravings produced by the Gallés, the cuts in this volume are artful in design, extraordinarily delicate in their execution, and full of patiently elaborated detail. As various commentators have noted, this seems to be the first important edition to appear after the original printing of 1635; the book can be found on the market, but scarcely in better internal condition than seen here. This copy also comes with a distinguished provenance. It was owned by the brother-in-law of Victor Hugo before entering the library of Robert Hoe (1839-1911), founding member and first president of the Grolier Club. According to Beverly Chew, Hoe's library was "the finest [America] has ever contained." He acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2 million, a record that held until the Streeter sale more than 50 years later. (ST13533a)

*Pine's Horace in a Lovely French Binding, and Beautifully Well Preserved*



**78 (ENGRAVED BOOKS).(BINDINGS - 18TH CENTURY). HORACE. PINE, JOHN, Engraver. OPERA.** (London: John Pine, 1733-37) 228 x 146 mm. (9 x 5 3/4"). **Two volumes.** Edited by John Pine. Second Issue (with "potest" error on p. 108 of volume II). FINE CONTEMPORARY FRENCH CRIMSON CRUSHED MOROCCO, GILT, covers with triple-fillet border, smooth spines in compartments with central floral sprig surrounded by small tools, volute cornerpieces, two dark green morocco labels, marbled endpapers, all edges gilt. ENGRAVED THROUGHOUT, THE TEXT EMBELLISHED WITH LAVISH ROCOCO DECORATION including headpieces and tailpieces, initials, and numerous vignettes and large illustrations, 10 of them full-page. With the subscriber list. Cohen-de Ricci 497; Rothschild 1548; Schweiger II, 408; Dibdin II, 108; Brueggemann, p. 585; Graesse III, 354; Brunet III, 320. ♦Faint soiling and spotting to covers, otherwise A SUPERB SET, clean, bright, and fresh internally, and in virtually unworn bindings. **\$4,000**

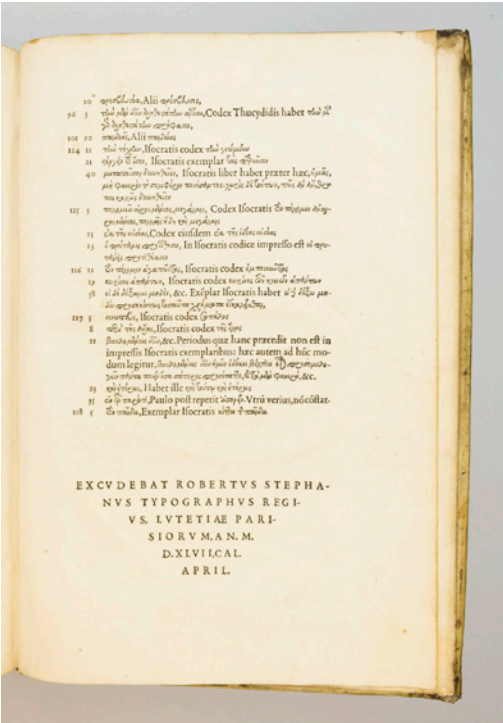
*This is an engraved book of celebrated beauty, offered here in most attractive decorative morocco and in a state of preservation that far exceeds even the most sanguine expectations.* Ray says that the book "marks a high point of Augustan taste" and adds that "Pine's complete command of his craft makes this the most elegant" of 18th century English books in which text and illustrations are entirely engraved. Brunet says that the book is remarkable for the elegance of its decoration and insists that it is more textually correct than generally recognized. The elegant binding is unsigned, but is clearly the work of a first-rate French workshop, executed with finesse using beautiful materials and considerable taste. The condition of our two volumes can only be described as exceptional, with gilt nearly as bright as the day it was applied. Pine's Horace is not especially rare, but copies like the present one, with its wide margins and wonderful contemporary binding, are more and more difficult to obtain. (ST13815)



**79 (ESTIENNE IMPRINT). DIONYSIUS HALICARNASSUS.** [Title in Greek, then]: DIONYSII HALICARNASSEI ANTIQUITATUM ROMANARUM LIB. X. [and] DE COMPOSITIONE. (Lutetiae [Paris]: Ex officina Rob. Stephani, 1546-47) 325 x 220 mm. (12 3/4 x 8 1/2"). 538 pp., [1] leaf; 128 pp., [2] leaves. EDITIO PRINCEPS. Unadorned original stiff vellum boards. Engraved printer's device on title pages. Renouard, Estienne, p. 68, no. 24; Schreiber 91a & 91b; Dibdin I, 507; Hoffman I, 586; Schweiger Greek, p. 99; Adams D-626 & D-637; Brunet II, 725. ♦Vellum a bit soiled, corners slightly bumped, a touch of soiling to first title page, isolated trivial smudges or tiny spots, otherwise AN ESPECIALLY FINE COPY, CLEAN, SMOOTH, AND BRIGHT with very generous margins, in a sturdy binding. **\$3,500**

*Printed in Garamond's stately "grecs du roi" typeface, Estienne's editio princeps of the first century B.C. rhetorician and historian Dionysus Halicarnassus' works on Roman history and rhetoric was decreed "one of the most beautiful books the Greek press ever produced" by Harwood and a "splendid edition" by Dibdin.* In 1542, Robert Estienne (1503-59)

*was appointed the Royal Printer in Greek by King François I and typographer Claude Garamond was charged with creating a Greek font to print books from the Greek manuscripts in the king's library at Fontainebleu. Garamond based his Royal Greek type on the script of Cretan calligrapher Angelo Vergicio, and Schreiber tells us "these cursive Greek types are universally acknowledged as the finest ever cut." Estienne printed nine Greek editiones principes, which Schreiber says "left an indelible mark on . . . classical scholarship." The present work also marks the beginning of the career of the Estienne family's greatest scholar, Robert's son Henri, who as a 15 year-old helped to correct the text. In addition to "Roman Antiquities," which embraces the history of Rome from the mythical period to the beginning of the first Punic War, our volume also contains "The Arrangement of Words," the only surviving classical work on word order, "The Art of Rhetoric," and commentaries on Thucydides and the Attic orators. Copies of this important edition of Dionysius Halicarnassus turn up from time to time, but they are very rarely found in the kind of condition seen here. (CBJ1718)*

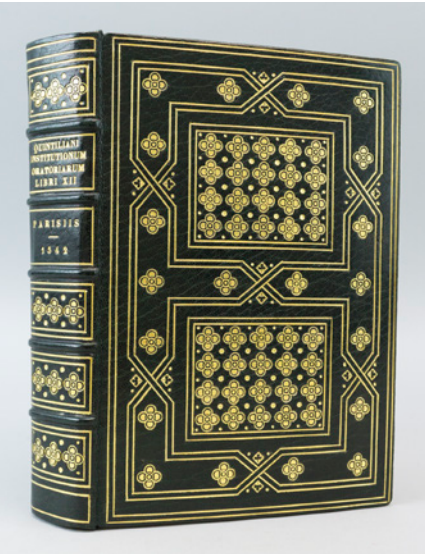


*The Kalbfleisch Copy in Lavishly Gilt Morocco by the French Binders*



**80 (ESTIENNE IMPRINT). QUINTILIAN. INSTITUTIONUM ORATORIARUM LIBRI XII.** (Paris: Ex officina Rob. Stephani, 1542) 240 x 160 mm. (9 3/8 x 6 1/4"). 551 [i.e. 667], [49] pp., [1] leaf. VERY FINE BLACK CRUSHED MOROCCO, ELABORATELY GILT, BY THE FRENCH BINDERS (stamp-signed on front turn-in), covers with strapwork frame forming two panels, each semé with alternating flowers and dots, raised bands, spine compartments with three flowers, densely gilt turn-ins, all edges gilt (the binding undated, but presumably executed in 1932 or 1933). In a pleasing brown cloth chemise and matching morocco-backed slipcase. Printer's device on title page. With a handwritten letter from binder Gaston Pilon to Charles C. Kalbfleisch, dated January 14, [19]33, laid in at front. Front pastedown with Kalbfleisch's morocco bookplate. Renouard, p. 53





(“Edition estimable”); Brunet IV, 1025; STC French, p. 370. ♦Title page a little soiled, minor browning or foxing to edges of margins through much of the book, but these problems never significant, and the volume otherwise very appealing, the text consistently fresh, and the sparkling binding as new. **\$3,000**

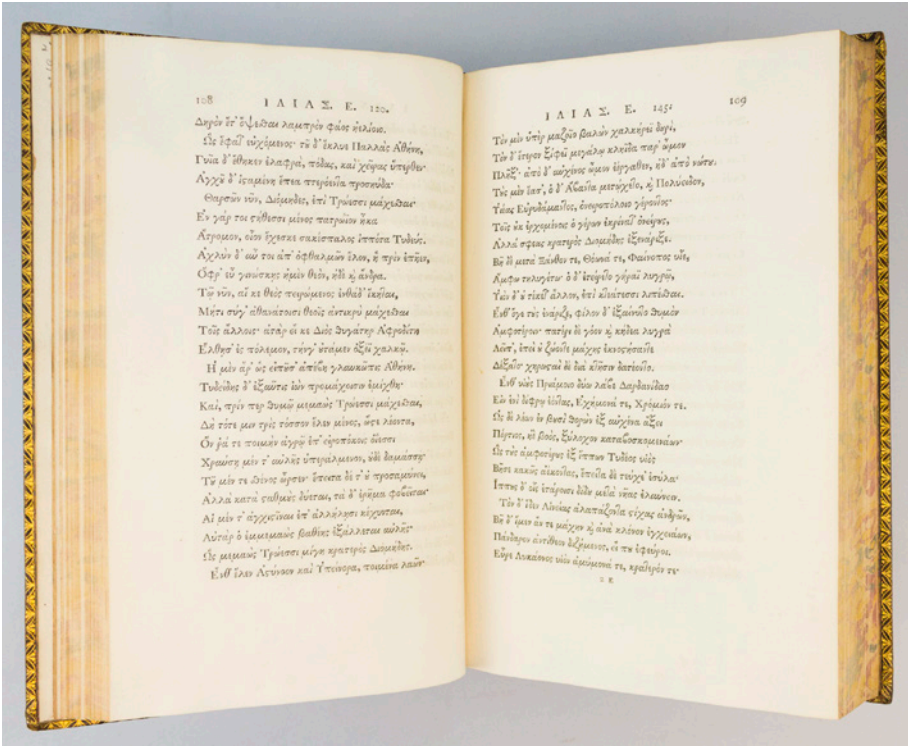
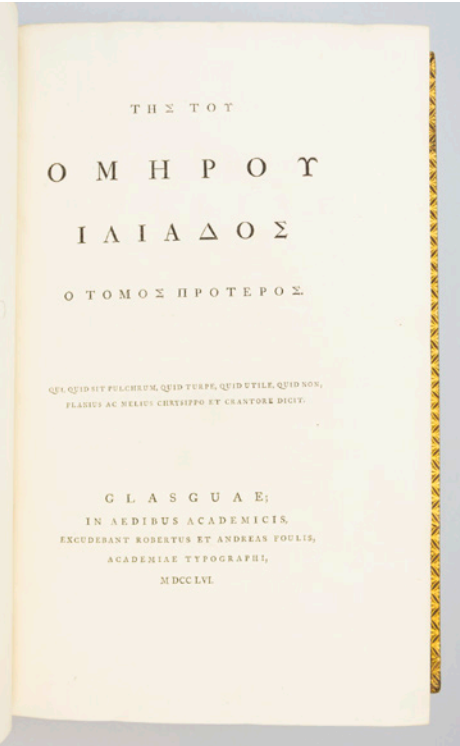
*With a beautiful, unworn binding and distinguished provenance, this is an especially desirable copy of the Estienne edition of “Training of an Orator,” the main work of Quintilian (30-96), teacher, lawyer, and tutor to the sons of the Emperor Domitian. The bulk of the volume covers the matter and manner of oratory, while the first two books (of 12) contain important early comments on the theories of education; the final two books constitute a critical history of earlier Latin literature. This handsomely printed edition reproduces, with some variations, the text of the Simon Colines Paris edition of 1541. The handsome binding was done for discriminating American collector Charles C. Kalbfleisch (1868-1943), who was especially interested in fine bindings and early printing. The laid-in letter to Kalbfleisch from Gaston Pilon, the creator of this binding, contains a newspaper clipping reporting*

*the bestowal by the French government of “Les Palmes Academique” on Pilon and Henri Hardy. The two are described in the article as “the last of five master craftsmen who came to this country in 1922 and founded the French Binders through the interest and cooperation of Frank Doubleday.” (CBJ1745)*



**81 (FOULIS PRESS). HOMER.** [WORKS IN GREEK]: ILIADOS. ODYSSEIAS. BATRACHOMYOMACHIA. HYMNOI. EPIGRAMMATA. EPE HYPOBOLIMAIA. LEIPSANA. (Glasgae [Glasgow]: In aedibus academicis, excudebant Robertus et Andreas Foulis, 1756-58) 330 x 202 mm. (13 x 8”). With half titles, but without the general title (issued in 1758), as usual. **Four volumes bound in two.** First Edition of the Foulis Homer. Handsome contemporary cat’s-paw calf, covers with lacy gilt frame, raised bands, spine compartments densely gilt in a lattice pattern, red and green morocco labels, marbled endpapers and edges (small, old discreet repairs perhaps made to joints, and expertly done if they exist). Large Paper Copy. Front pastedowns with armorial bookplate of Richard Croftes, Esq. Gaskell 319; Dibdin II, 58; Lowndes II, 1097. ♦One joint cracked (but board still firmly attached), other joints with short cracks at head or tail, gilt a little rubbed in spots, boards with a few small patches of lost patina from insect activity, but the once-superb bindings still sound and pleasing. A hint of offsetting in the text, otherwise A BEAUTIFUL COPY INTERNALLY—remarkably clean, smooth, and with generous margins. **\$3,500**

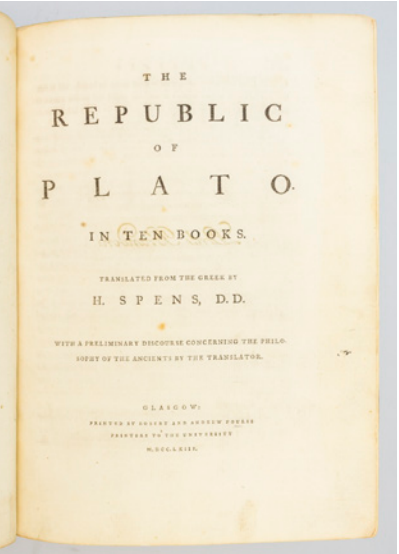
*This is the outstanding Large Paper version of the most esteemed product of the Foulis Press, praised by Harwood as “one of the most splendid editions of Homer ever delivered to the world,” with accuracy “equal to its magnificence.” According to Gaskell, the Foulis Homer is “a magnificent achievement, a modern approach to type design.” The Greek type was designed by Alexander Wilson, and was notable for breaking with the style of Garamond’s grec du roi. Lowndes considered it “one of the most splendid specimens of Greek typography extant.” Edward Gibbon observed the impact beautiful printing has on the reader: “As the eye is the organ of fancy, I read Homer with more pleasure in the Glasgow edition. Through that fine medium, the poet’s sense appears more beautiful and transparent.” Dibdin describes the “great splendor and beauty” of the large paper copies, one of which resided at the Althorp library. The Homer was edited by Glasgow classics professors James Moor and George Muirhead, who proofed it, page by page, at least six times. The great pains paid off: Robert and Andrew Foulis were awarded a silver medal by the Select Society of Edinburgh for the best-printed and most correct Greek*



*book. Founded by Robert Foulis in 1740 and continued with and by his brother Andrew, the Foulis Press produced more than 700 editions in six decades of publishing, always characterized by accurate scholarship, fine quality paper and types, and printing that was done to exacting technical standards. Although the contemporary binding of the present copy shows signs of use, it retains most of its original stateliness, and, combined with the wonderful interior, makes for a very desirable volume. (CBJ1742)*

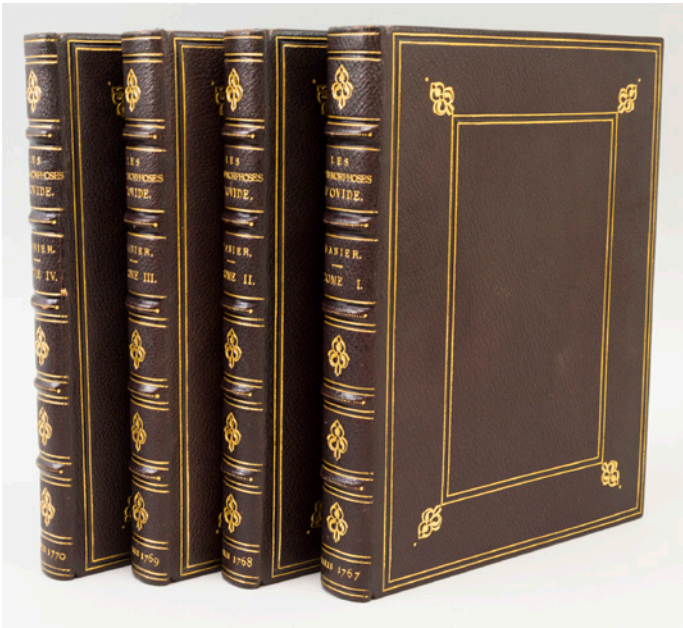
**82 (FOULIS PRESS). PLATO.** THE REPUBLIC. (Glasgow: Robert and Andrew Foulis, 1763) 250 x 185 mm. (9 3/4 x 7 1/4”). 4 p.l., [1], vi-xl, 430 pp., [1] leaf (ads). Translated by H. Spens. FIRST EDITION IN ENGLISH. Recent period-style calf, attractively gilt, by Courtland Benson, raised bands, morocco label (bound uniformly with previous item). Front pastedown with remnants of engraved bookplate of William Crosbie; verso of title page with ink stamp of Lord Brandon (Crosbie). Gaskell 423; Hoffmann III, 149; Lowndes III, 1878. ♦Isolated marginal spots or smudges, otherwise a fine copy, the text clean and smooth, with ample margins, in a convincing new antique-style binding. **\$9,500**

*This is a beautifully printed edition of Plato’s best known work, a dialogue discussing justice as a virtue in both individuals and governments that remains relevant and influential to the present day. Lowndes calls the translation by Scottish classicist Henry Spens (1714-87) “very faithful,” and praises his preface for “containing not only a general epitome of the Republic of Plato, but an accurate delineation of the characters, manners, and philosophy of the ancient Greeks.” Our copy was once in the library of Irish peer William Crosbie, Lord Brandon (later Earl of Glandore), praised in the Gentleman’s Magazine as “a man of superior order of mind, and of great literary attainments.” For more about the Foulis press, see previous item. (CBJ1712)*



**83 (FRENCH ILLUSTRATED BOOKS). OVID.** LES METAMORPHOSES. (Paris: Pissot (volumes I, II, IV) and Delalain (volume III), 1767-71) 255 x 190 mm. (10 1/8 x 7 1/2”). **Four volumes.** Translated by Abbé Banier. First Edition with these Illustrations. Attractive 19th century brown morocco, covers with frame of one thick black rule and two gilt fillets, fleuron cornerpieces, raised bands flanked by similar rules, panels with central fleuron, gilt titling, turn-ins with multiple plain and decorative gilt rules, marbled endpapers, all edges



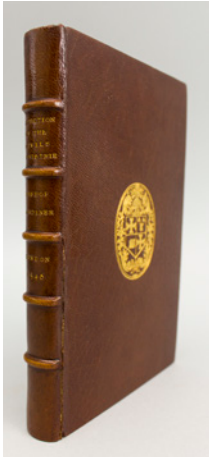


gilt. Large engraved vignette headpieces and decorative tailpieces, engraved vignette on each title page, Volume I with added engraved title page and engraved dedication leaf, and 139 VERY FINE ENGRAVED PLATES after Eisen, Monnet, J. M. Moreau, Boucher, Gravelot, Le Prince, Parizeau, and St. Gois, engraved by Lemire, Leveau, Massard, and others, and with vignette “Fin” plate listing names of artists (the first plate as well as dedication, vignettes, and head- and tailpieces engraved by Choffard). A few original tissue guards. Front pastedowns with the bookplate of James Hale Bates (1845-1901), the American travel writer. Ray, 62; Cohen-de Ricci 769-72 (“superbe ouvrage”); Brunet IV, 285-86; Graesse V, 89-90. ♦Occasional very mild overall browning to the first two volumes, isolated small rust spots, but an extremely appealing set, the decorative bindings lustrous and scarcely worn, and clean and fresh internally, with fine impressions of the engravings. **\$2,900**



*This is a beautifully preserved and attractively bound copy of what Ray says flatly “is the supreme anthology of French Rococo book illustrations.” The plates were first intended for printing as a separate suite designed by “the best French painters” and engraved by the best engravers, but before they could be published separately, they were incorporated in this edition of Ovid. The result, says Ray, “is a high point among illustrated books of the 18th century.” It is difficult to exaggerate the pleasure the illustrations give. They are executed with great delicacy; the effects of light and shadow are especially impressive; and the sharpness and detail of even background figures are unusually fine. The preliminary pictures were done by a number of different artists. “The veteran Boucher appears beside the young Moreau, with Eisen, Choffard, Monnet, and Gravelot also playing substantial roles,” says Ray. He singles out for special praise the illustrations of Eisen and finds his four depictions of the seasons supreme, from Spring, a graceful maiden fingering flower garlands flown in by cupids, to old man Winter hovering over a fire at which the fat cupids also warm themselves. Ray also is enthusiastic about the headpieces of Choffard, calling them “images which baffle the mind while they set it dreaming.” With such a number of plates, one could expect to find an occasional engraving that is noticeably inferior, but in this work, the illustrations maintain a remarkably consistent high level of excellence. The present copy is from the first issue with these plates, an issue Cohen-de Ricci describes as much superior to the second (which is identified as having volume IV dated 1770). (ST13181)*

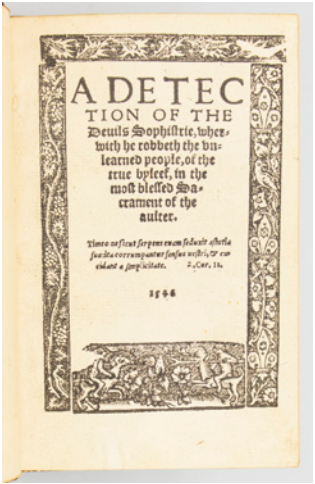
## The Christie-Miller Copy of an Important English Reformation Polemic



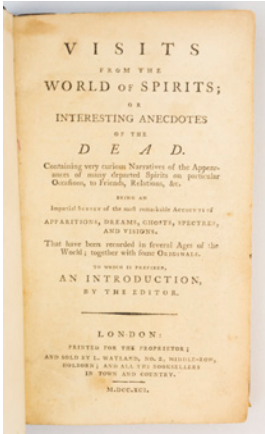
**84 GARDINER, STEPHEN.** A DETECTION OF THE DEVILS SOPHISTRIE. (London: Jhon Herforde, 1546) 159 x 105 mm. (6 1/4 x 4 1/4”). xxxii, [4], xxxiii-cxxxiii [i.e. cxxxi], [1] leaves. FIRST EDITION. 19th century full brown crushed morocco by W. Pratt, covers with gilt supralibros of Christie-Miller, raised bands, gilt titling, turn-ins densely gilt with floral roll, all edges gilt. Front pastedown with morocco bookplate of Sinclair Hamilton. STC 11591. ♦Front joint partly cracked (with just a hint of give), leaves perhaps pressed and washed, but still quite an agreeable copy, especially for a cheaply made English book from this period, the leaves consistently clean, fresh enough, and showing virtually no signs of use. **\$9,500**

*This is the Christie-Miller copy of quite a rare work from the English Reformation, penned by a bishop whom DNB describes as “one of the giants of Tudor politics.” According to DNB, “Gardiner published a series of English polemics,” the second of which was the present work “in defence of the real presence in the Eucharist. . . . During the reign of Edward VI the Eucharist became Gardiner’s principal theological preoccupation. . . . Among the English statesmen of the sixteenth century, only Wolsey,*

*Cromwell, Cecil, and perhaps Walsingham exceeded him in stature. Few other politicians of the age had a career of comparable duration. Gardiner was a figure of the first rank for almost thirty years, surpassing the records of his first patron, Wolsey, and his great rival, Cromwell. Moreover, as the leading English religious conservative of his time, Gardiner bulks large in political, intellectual, and ecclesiastical history. He enjoyed a European reputation as a theologian, second only to Fisher among his English contemporaries.” This copy once graced the Britwell Court library, which De Ricci says was simply the most outstanding collection of English books ever assembled. The voracious book collector William Henry Miller (1789-1848) was a bibliophile who, in de Ricci’s words, “literally bought by the cartload.” He was a major buyer at the Heber sales, which featured much early English literature. The books were kept at Miller’s Britwell Court estate in Buckinghamshire, where they were added to substantially by successors Samuel Christy (d. 1889) and Wakefield Christy (d. 1898), both of whom took the name Christie-Miller. Their immense library was sold between 1916 and 1927 at Sotheby’s, bringing in more than £500,000. Later owner Sinclair Hamilton (1884-1978) was a lawyer, book collector, and preeminent authority in the field of early American book illustration. (ST13573)*



## Full of “Genuine” Anecdotes Pertaining to Spirits and Ghostly Visitations



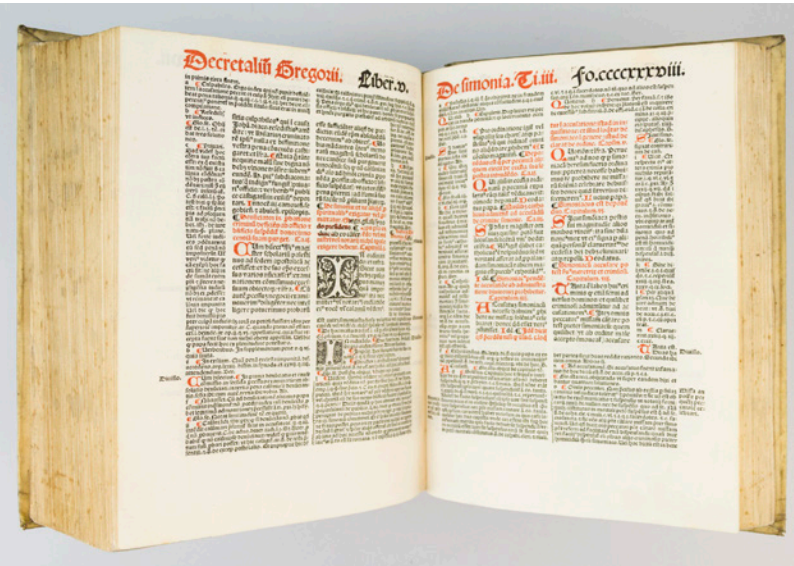
**85 (GHOSTS).** VISITS FROM THE WORLD OF SPIRITS; OR, INTERESTING ANECDOTES OF THE DEAD. (London: Printed for the proprietor, 1791) 172 x 103 mm. (6 3/4 x 4”). 1 p.l., xx, [25]-302 [i.e. 314] pp. Contemporary (publisher’s?) tan paper boards backed with slightly later sheep. ♦Upper joint a touch rubbed, hinges partially split (but the binding fully intact), boards and edges a little scuffed, text block slightly browned due to quality of paper, occasional mild foxing, but still a very clean and fresh copy. **\$1,750**

*This scarce work compiles a range of “genuine” anecdotes pertaining to spirits and ghostly visitations. According to the title, “apparitions, dreams, ghosts, spectres, and visions” are all treated here, those “recorded in several Ages of the World; together with some originals.” The “historic” accounts reference figures like Robert the Bruce, Edward, Duke of York, and Izaak Walton, but the majority of the narratives are second-hand accounts from ordinary people. Several of the more*

*interesting chapters describe what one ought to do (and ought not to do) when encountering a spirit, what one ought to fear, and the nature of apparitions that appear in dreams. This seems to be a very scarce book: we were able to trace just five copies sold at auction in ABPC and RBH since 1908. (ST13612)*



**86 GREGORY IX.** DECRETALIUM[M] DOMINI PAPE GREGORII NONI : ACCURATA DILIGENTIA EMENDATUS SUMMOQUE[UE] STUDIO ELABORATUS : CUM[M] MULTIPLICIBUS[US] TABULIS ET REPERTORIIS AD MATERIAS QUASCUMQUE[UE] DILIGENTER INVENIENTUR APTISSIMIS. (Paris: Thielman Kerver, September, 1505) 240 x 170 mm. (9 1/2 x 6 1/2"). 30 p.l. (last blank), ccccxix leaves. Text in double columns, surrounded by the glossa of Bernard Bottoni with additions of Joannes Andreae. Contemporary stiff vellum, faded ink titling on spine. Printer's device on title and on verso of final page, woodcut of the pope receiving

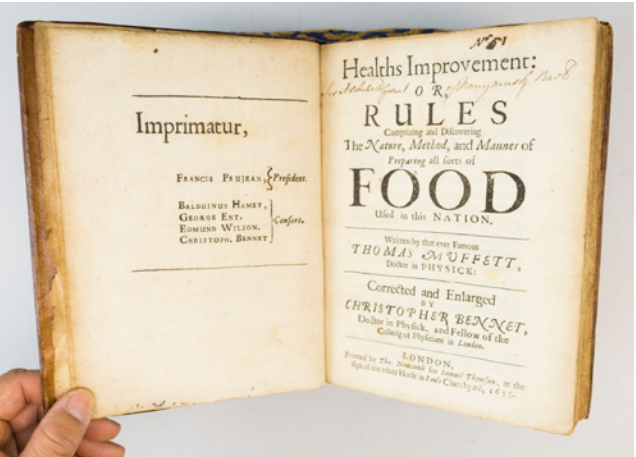


the text on leaf [4] verso (with verse captions, the first initials of each line spelling Iohannes Chappuis), full-page woodcut charts "Arbor consanguinitatis" and "Arbor affinitatis" on leaf 412v and 413r, respectively. ♦Vellum somewhat soiled, very small chips to head and tail of spine, top half of rear joint cracked, separation of paper at hinge before title page, but the original binding still entirely solid and not displeasing. Title leaf faintly soiled and with its lower half renewed (though without loss on either side), light dampstain to tail edge of most leaves (always confined to margin, and mostly very inconspicuous), other trivial imperfections, but still an extremely good copy internally because the text especially clean and fresh. **\$1,250**

*This compilation of papal decretals (i.e., authoritative decisions by a pope on matters of canon law) was made in 1230-34 in order to update, complete, and supersede the six previous collections, the first of which was made by Gratian around 1150. Compiled for the pope by the Catalan canonist Raymond of Peñafort, Gregory's was the first complete and authoritative collection of papal decretals, and it persisted as the fundamental source of canon law until the 20th century. In 1500, French jurist Jean Chappuis edited the decretals of Gratian, Gregory IX, Boniface VIII, and Clement V into the Corpus Juris Canonici (the body of canon law), and it was as part of this series that our volume appeared. The gloss here is by Bernard of Botone, also known as Bernard of Parma (d. 1263), chair of canon law and later chancellor of the University of Bologna. Educated at the universities of Bologna and Paris, Gregory IX (ca. 1145-1241), the former Cardinal Ugolino, was from the noble family of the counts of Segni and nephew of Innocent III. While still a cardinal, Gregory was an enthusiastic supporter of Saint Francis and his movement. After a long career as a diplomat for the papacy, Gregory was elected pope in 1227 when he was some 80 years old and at a time when the papacy was at the height of its power. (CBJ1738)*

**An Important Work on Diet and Health, Probably Written Late in the 16th Century, And Published by "Little Miss Muffet" Half a Century after the Author's Death**

**87 (HEALTH AND DIET). MOFFETT [MUFFETT], THOMAS.** HEALTHS IMPROVEMENT: OR, RULES COMPRIZING AND DISCOVERING THE NATURE, METHOD, AND MANNER OF PREPARING ALL SORTS OF FOOD USED IN THIS NATION. (London: Printed by Tho. Newcomb for Samuel Thomson, 1655) 192 x 140 mm. (7 1/2 x 5 1/2"). 4 p.l., 296 pp. Corrected and Enlarged by Christopher Bennet. FIRST EDITION. Contemporary sprinkled calf, very expertly rebacked preserving most of original backstrip, remnants of title label. Front pastedown with engraved bookplate of Sir Archibald Grant of Monymoske, Bart., and title page with Grant's ink inscription; front free endpaper with bookplate of "A. L.



S." dated 1929, with the motto "Beatus homo quem tu erudieris, Domine." Wing M-2382; Krivatsy 8011; Vicaire 613. ♦Boards tending to splay just slightly, extremities a little rubbed, but the binding sound and restored to its attractive original appearance. Intermittent minor foxing, light offsetting in perhaps half the text, but the defects all inconsequential, the text generally very clean, fresh, and pleasing. **\$7,500**

*Intended for a lay audience, this entertaining guide to a healthful diet was compiled around 1595, but not published until nearly 50 years after the author's death. Described by DNB as "a gossipy treatise on various aspects of diet and eating habits which Moffett intended to supplement by a similar work on drinks," the work is also notable for its "descriptions of an unusually wide range of birds and fish." Moffett was a naturalist as well as a physician, and this work provides one of the earliest lists of British wild fowl, with observations on their migration patterns. It also has a link to the New World, as Moffett describes a flying fish from the Western Hemisphere shown him by his friend Sir Francis Drake. Moffett discusses meats, fish, fowl, fruits, vegetables, herbs, eggs, and dairy products, recommending the best choices for various ages and constitutions. Sauces can be used to improve digestibility, whether it is mustard for beef or wine for figs. The number of meals per day will depend on the health and circumstances of the individual, with children and the elderly receiving more frequent, smaller meals. Thomas Moffett (also "Muffett" or "Moffet," 1553-1604) was educated at Cambridge and in Basel, where he took a degree in medicine. He established a practice in Ipswich and London and served as physician to Queen Elizabeth's forces in Normandy in 1591. The manuscript for "Healths Improvement" was part of the estate bequeathed by Moffett's wife to their daughter Patience (who is said to be the "Little Miss Muffet" of the nursery rhyme). Physician Christopher Bennet (1617-55) edited and prepared it for publication before his untimely death from the disease he specialized in, tuberculosis. Works of this genre are usually found in worn condition from hard use; the present copy is unusually well preserved. (ST14010)*



**88 (HERALDRY). KENT, SAMUEL.** THE GRAMMAR OF HERALDRY. (London: Printed by R. Tookey, ca. 1720) 184 x 110 mm. (7 1/4 x 4 1/4"). xlv, [180] pp. FIRST EDITION, Second Issue. Modern red morocco, covers with blind-ruled frame, gilt fleurons at corners, central oval gilt emblem of a stag and a fox, raised bands, spine panels with lozenge centerpiece, gilt titling, marbled edges. With more than 900 woodcuts of arms and elements of heraldry, all with contemporary hand coloring. ESTC T121425. ♦Trimmed a little close at head, sometimes grazing the headline, otherwise A FINE COPY, clean and fresh internally, and in an unworn binding. **\$950**

*This extensively illustrated guide seeks to demystify the complex language of heraldry, offering "I. Rules of blazoning, Cautions and Observations.*

*II. Practical Directions for Marshalling; with Discourses on the several Parts (or Ornaments) of an Atchievment. III. A large collection of arms, by way of Example, Alphabetically digested. With two appendices; and a list of the subscribers, to most of 'em their Arms and Titles; the whole adorn'd with proper cuts." After explaining the various elements of a coat of arms and their arcane names, Kent offers a wide variety of examples, with descriptions and illustrations. Our copy is much enhanced by the careful and very pleasing hand coloring, sometimes enhanced with burnished gold. This is not a rare book, but colored copies like the present one are seldom seen. (ST13579b)*

**89 HEYLYN, PETER.** THE HISTORY OF THAT MOST FAMOUS SAYNT AND SOULDIER OF CHRIST JESUS; ST. GEORGE OF CAPPADOCIA. (London: Printed for Henry Seyle, 1631) 183 x 140 mm. (7 1/8 x 5 3/8"). [20], 351 (i.e. 349) pp. (complete but with pagination errors). FIRST EDITION. Contemporary limp vellum, hinges neatly reinforced with modern buckram. With additional engraved title page. Front pastedown with the armorial bookplate of George Courtenay; front free endpaper with ownership signature of Alice R. Francis, Crofton Hall 1886. STC 13272. ♦Small split at tail of upper joint, vellum a bit soiled and stained, but a very well-preserved original binding; engraved title with a small tear at edge (no loss), a hint of browning at





edges internally, other trivial defects, but still an extremely pleasing copy, the text unusually fresh and clean, and with very good margins. **\$1,100**

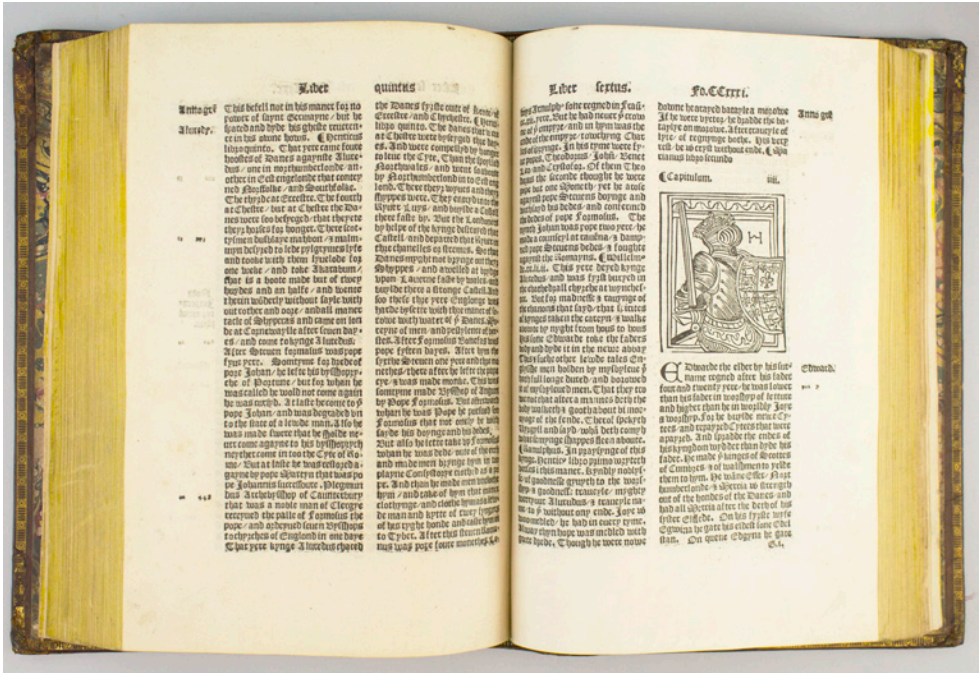
*Written to curry favor with Charles I after the author's appointment to chaplain-in-ordinary, this work seeks to affirm the existence of Saint George, the patron saint of England and the Order of the Garter. Charles had a special affinity for the Order and instituted a number of reforms to its rites and ceremonies, seeking to renew and bolster its symbolic importance and chivalric overtones. The present work pushes this agenda by parsing through ancient and Medieval sources that would legitimize and verify the existence of the saint, and by quieting critics who would cast doubts on the veracity of Saint George's life and deeds. Heylyn was no stranger to controversy and combative writing, but here he "adopted a more direct and less controversial route in the form of his History of St George . . . with an eye to Charles's particular and well-known enthusiasm for the Order of the Garter," according to the DNB. The book ends with an index listing all the Knights in the Order under each sovereign from Edward III to Charles I. Peter Heylyn*

*(1600-62) was a lecturer on historical geography at Oxford and an advocate of high-church Anglicanism. He wrote more than 50 works in his lifetime, many of which were polemical and highly critical of his rivals and foes, particularly when their disgrace would serve to advance his own social position. (ST13611)*



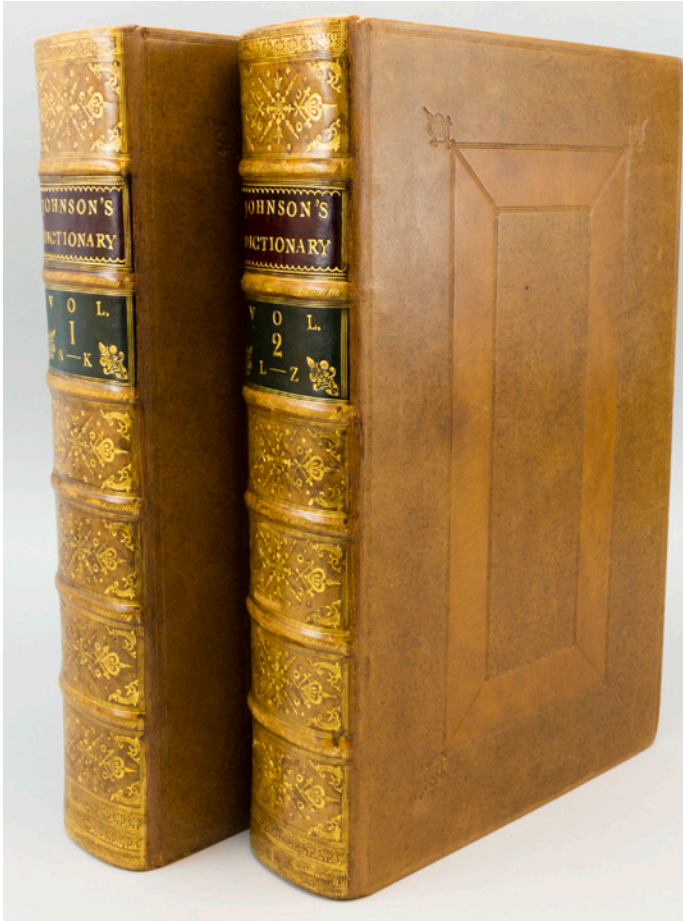
**90 HIGDEN, RANULF.** POLYCRONICON [POLYCHRONICON]. (Southwerke: by my Peter Treueris at ye expences of Iohn Reynes boke seller at the sygne of saynt George in Poules chyrchyarde, 16 May 1527) 303 x 208 mm. (11 7/8 x 8 1/8"). 49 (of 50) p.l. (lacking blank 2h6), CCCxlvj, [1] leaves. Translated by John Trevisa. Edited and with a continuation by William Caxton. Third—and First Illustrated—Edition. Late 18th century diced russia, expertly rebacked to style, flat spine divided into compartments with either calligraphic flourish centerpiece or repeating rows of scallops, red morocco label, turn-ins with gilt pentaglyph and metope roll, marbled endpapers. Title page and last page with publisher's device of John Reynes (Saint George slaying the dragon, McKerrow 55), full-page woodcut of a battle, nine smaller woodcuts (from six blocks) in the text, depicting generic knights and princes. Title page printed in red and black. Front pastedown with engraved bookplates of Thomas Amyot and Henry B. H. Beaufoy; ink signature of William Butler on title and last page. STC 13440; Pforzheimer, 490; Grolier "Langland to Wither" 121. ♦Corners somewhat bumped, minor scuffing to boards, but the attractively rebacked binding quite sound. Leaves washed and pressed, with occasional light browning, minor stains or smudges, and isolated rust spots, printing error on one page affecting a couple of words, otherwise an excellent copy, generally clean and crisp, and with exceptionally wide margins. **\$39,500**

*This is the most influential chronicle in 14th and 15th century Britain. It was written in the 1320s by Benedictine monk Ranulf Higden (ca. 1299-1364) of Chester, translated to English in 1387, and first printed by Caxton in 1480. According to DNB, the work "offered to the educated and learned audience of fourteenth-century England a clear and original picture of world history based upon medieval tradition, but with a new interest in antiquity, and with the early history of Britain related as part of the whole." The work was originally divided into seven parts (for the seven days of creation in Genesis), and ended coverage of events in 1342. John Malvern (d. ca. 1414) added a final book covering the years 1348-81; this addition was translated by Caxton and added to his 1482 edition. DNB speculates that our printer Peter Treveris (fl. 1525-32) may have been an immigrant, as were many early London printers, or he may have come from a Cornish family named Treffrey (sometimes spelled "Treveris"). At his workshop in Southwark, he issued some 30-40 books, chief of which, in the eyes of DNB, was the present "handsome" edition. He was*



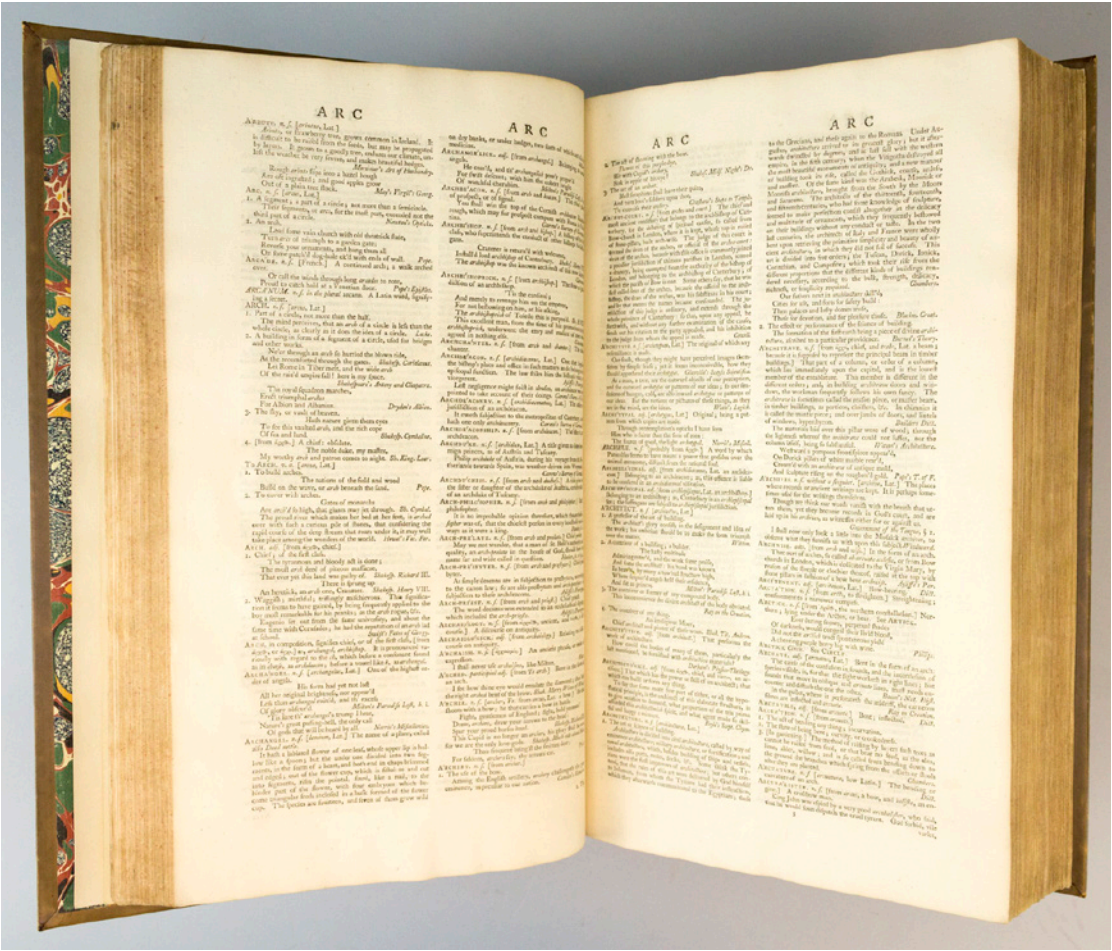
*a lawyer, antiquary, and Fellow of the Royal Society, who, DNB notes, "was always ready to encourage young historians by giving them access to his large and valuable library and by introducing them to others who might be influential in their careers." Another owner, Henry B. H. Beaufoy (1786-1851), was a well-known enthusiast of hot air ballooning, as well as a bibliophile whose impressive library included all four Shakespeare folios. (CBJ1704)*

### *An Excellent Copy of the Most Important Dictionary in English*



**91 JOHNSON, SAMUEL.** A DICTIONARY OF THE ENGLISH LANGUAGE. (London: Printed by W. Strahan for J. & P. Knapton et al., 1755) 425 x 255 mm. (16 3/4 x 10"). **Two volumes.** FIRST EDITION. Very pleasing modern period-style panelled calf, raised bands, spines gilt in compartments with large central fleurons formed of ornate lancets and other small tools, azured drawer-handle cornerpieces, black and burgundy morocco labels, marbled endpapers. Front pastedowns with armorial bookplate of Bernard, Lord Coleridge; title pages with (partially erased) 18th century signature of Frederick Nicolay. PMM 201; Fleeman 55.4D/1a; Rothschild 1237; Grolier English 50. ♦Just a hint of rubbing to the lower edges, two inconsequential light grazes to the covers, but the well-made retrospective bindings otherwise like new. A few gatherings with faint overall toning, first few leaves of both volumes with corner creases, other trivial imperfections in the text (for example, a couple of small, faint wax spots), but very little of the foxing that often afflicts this book, and generally in excellent condition internally, entirely fresh and clean. **\$15,000**

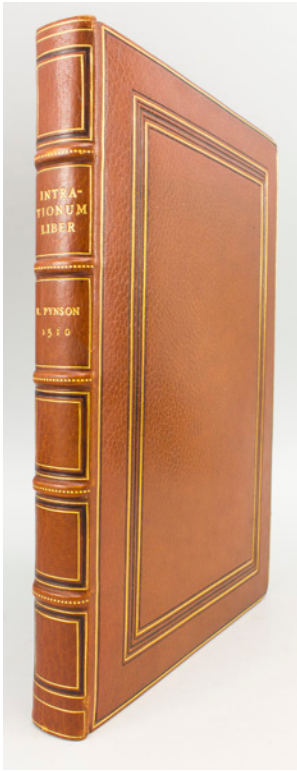




Described by PMM as “the most amazing, enduring, and endearing one-man feat in the field of lexicography,” this is the most important dictionary in English, a monumental undertaking and an appropriately imposing physical object. Johnson wrote all of the definitions in the first dictionary in English to employ illustrative quotations, the first genuinely descriptive (rather than proscriptive) dictionary, the first to codify the spelling of words, and the first dictionary to contain anything like analytical, comprehensive definitions for words with many shades of meaning. Webster said that “Johnson’s writings had, in philology, the effect which Newton’s discoveries had in mathematics.” This magnificent book, so massive and so frequently subjected to heavy use, is becoming increasingly difficult to find in excellent condition. Former owner Bernard J. S. Coleridge, second baron Coleridge (1851-1927) was a prominent jurist with a charming connection to Dr. Johnson: his great-grandmother had known the author, and had even perched on his knee as a small child. (ST13603)

### A Particularly Beautiful Example of Early English Printing

**92 (LAWS - ENGLAND, EARLY). (LIBER INTRATIONUM).** INTRATONU[M] EXCELLENTISSIMUS LIBER PERQ[UAM] NECESSARIUS O[MN]IBUS LEG[UM] HOMINIB[US]: FERE IN SE CONTINENS O[MN]EM MEDULLAM DIUERSAR[UM] MATERIAR[UM]. ([London]: Richard Pynson, 1510) 344 x 230 mm. (13 1/2 x 9"). 10 p.l., L, LII-LIII, LV-CLXXXV, [1] (blank) leaves. FIRST EDITION. Excellent early 20th century honey brown crushed morocco by Riviere & Son (stamp-signed on front turn-in), covers framed by multiple gilt and black rules, raised bands, spine compartments with black and gilt rule frames, gilt titling, turn-ins with similar black and gilt ruling, all edges gilt. Verso of title page with full-page woodcut of the royal arms, printer’s device (McKerrow 9b) in colophon. Front flyleaf with ink inscription of “John Baynes / Greys Inn / 1782”; title page with early owner’s signature of B. Wiliford; isolated early ink marginalia. STC 14116; Beale T-283; Ames II,



530 (“very rare”). ♦Two corners with trivial rubbing, leaves pressed (and probably washed), final 14 leaves with very expert (scarcely perceptible) repairs in the upper margin (text not affected), first and last page dust soiled, occasional minor smudges or small stains, otherwise a fine copy, clean and crisp in a binding with few signs of wear. **\$29,000**

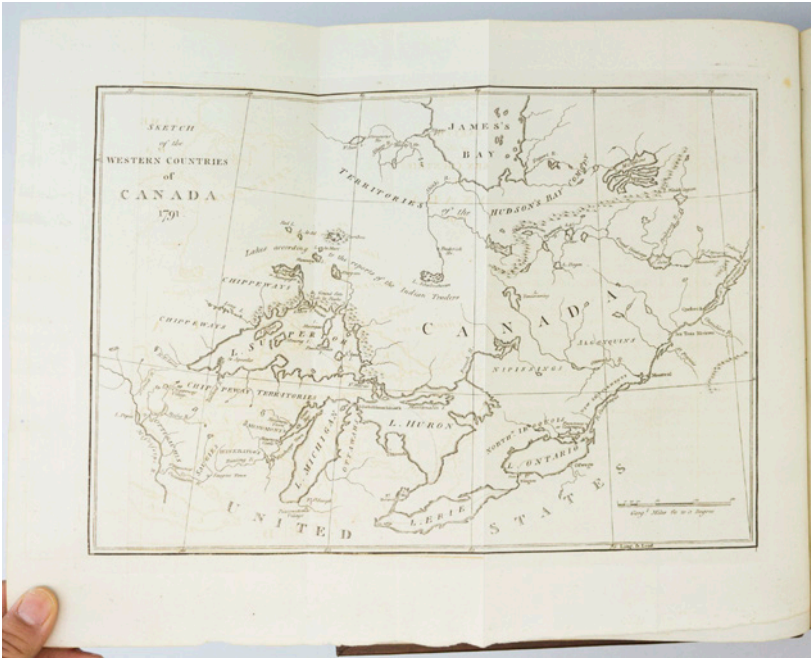
*As the first English book of precedents, this “Book of Entries” is an important legal text, but it is also considered a particularly beautiful example of early English printing.* Plomer says that it and Pynson’s Missal of 1500 are “the finest specimens of typographical art which had been produced” in England. “Intrationum” was a practical book for attorneys, similar to a modern legal form book, helping them properly frame their pleadings in a manner that would be acceptable to the court. Given the complexities of English common law, it was an essential reference work for a Tudor lawyer. It was compiled from the old manuscript Registers of Writs, manuals of procedural law which functioned rather like case law digests, listing the grounds on which previous cases had been filed. According to legal historian Sir John Baker, “old books of entries are the least used of all early law books; but they are replete with learning which, though difficult to extract, the legal historian ignores at his cost.” This volume was owned, and no doubt studied, by John



Baynes (1758-87), an attorney and political reformer whose “reputation as a special pleader” is noted by DNB. Richard Pynson (1448-1529) was born in Normandy, but was working in London by 1482. By 1496, he was set up as a printer, specializing primarily in legal texts. His experience and connections in the area, along with his excellence as a craftsman, led to his appointment as King’s Printer in 1506. A clever businessman, he secured the exclusive right as the royal printer to issue all statutes and proclamations, thus becoming the true precursor of Her Majesty’s Stationery Office. Pynson is considered to be the best of the printers to succeed Caxton, and here we can see why: the present book has a stately page with clean, attractive layout, elegant typeface, and thick, smooth paper on which the ink stands out sharp and clear. This is not a common book, and copies that do appear in the marketplace are typically in unappealing condition. (CBJ1705)

### A Key Account of North American Frontier Life and the Fur Trade

**93 LONG, JOHN.** VOYAGES AND TRAVELS OF AN INDIAN INTERPRETER AND TRADER, DESCRIBING THE MANNERS AND CUSTOMS OF THE NORTH AMERICAN INDIANS; WITH AN ACCOUNT OF THE POSTS SITUATED ON THE RIVER SAINT LAURENCE, LAKE ONTARIO, &C. (London: Printed for the Author; and sold by Robson et al., 1791) 290 x 213 mm. (11 3/8 x 8 1/2"). 1 p.l., x pp., [1] leaf (errata), 295 pp. FIRST EDITION. Excellent unadorned new retrospective smooth calf. With a folding map of “Western” Canada, showing the Great Lakes region. Howes





L-443; Sabin 41878; Graff 2527.

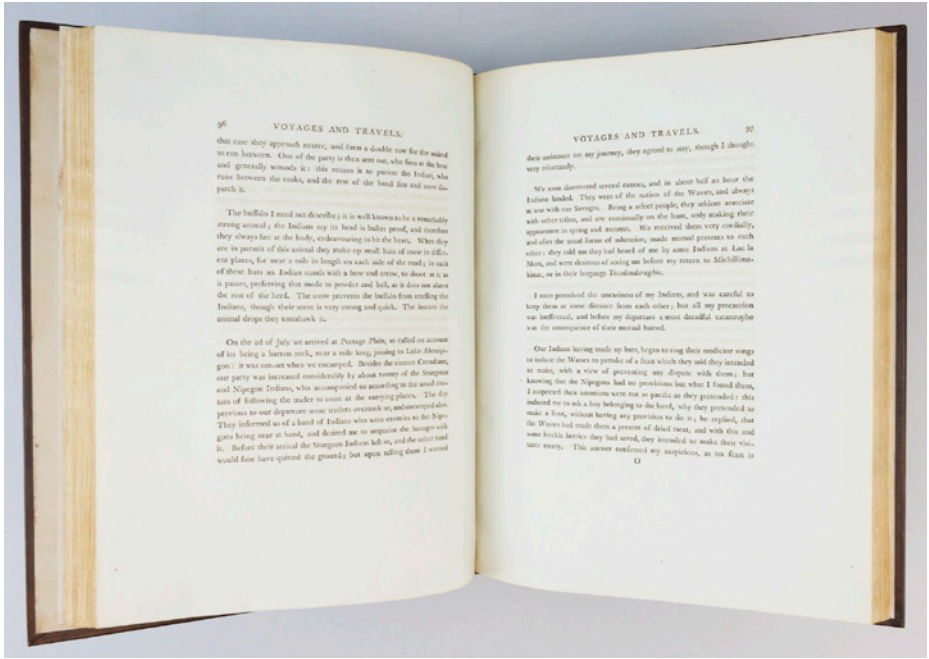
◆Title slightly spotted, map faintly offset onto facing page, a few other leaves with very minor spots, but AN EXCEPTIONALLY BRIGHT AND FRESH COPY, in an unworn sympathetic binding. **\$4,250**

*Written shortly after American independence and in the heyday of the Hudson's Bay Company, this work is valuable for its account of frontier life and the fur trade, and for what the Dictionary of Canadian Biography calls its “detailed and relatively unbiased descriptions of Indian life.” Sabin describes this work as a source of “valuable linguistics,” with its extensive section on Native American languages*

*occupying a full third of the book. The subtitle advertises in its continuation “a vocabulary of the Chippeway language, names of furs and skins, in English and French, a list of words in the Iroquois, Mohegan, Shawanee, and Esquimeaux tongues, and a table shewing the analogy between the Algonkin and Chippeway languages.” This book is full of what Long calls “such observations as a commercial man flatters himself may be found acceptable to the merchant and the philosopher.” Long came to Canada from England in 1768 to learn the fur trade, and spent the next 15 years engaged in that enterprise. Especially good with languages, he became fluent in the Mohawk and Ojibwa tongues, and his vocabularies of words from various First Nations’ languages are one of the most significant parts of this book. He returned to England in the autumn of 1787 and published this work in 1791, after which time no more is known of him. From the beginning the book was considered to be of importance, being translated into German in 1791 and into French in 1794. (CFB1753)*

**94 (LOVESICKNESS). FERRAND, JAMES [JACQUES].** EROTOMANIA, OR A TREATISE DISCOURSING OF THE ESSENCE, CAUSES, SYMPTOMES, PROGNOSTICKS, AND CURE OF LOVE, OR EROTIQUE MELANCHOLY. (Oxford: Printed by L. Lichfield, 1640) 145 x 95 mm. (5 3/4 x 3 5/8”). 20 p.l., 363 pp. Translated from the French by Edmund Chilmead. FIRST EDITION IN ENGLISH. Contemporary sprinkled sheep, flat spine divided into panels by double blind rules. Front free endpaper with neat early ink inscription in Latin. STC 10829; Madan I, 219. ◆Shallow chip across top of spine, front joint with one-inch crack at head, minor rubbing to joints, other trivial defects, but the unrestored contemporaneous binding sound and not at all displeasing. Light dampstain to head margin throughout, other minor imperfections, but still a very good copy internally, generally clean and fresh, with no significant defects. **\$9,500**

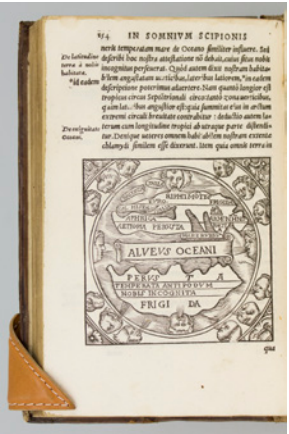
*First published in Toulouse in 1610, then revised and reissued in Paris in 1623, this discussion of erotic melancholy enraged the Inquisition and inspired Robert Burton. Toulouse-trained physician Jacques Ferrand (b. ca. 1575) defines the symptoms, especially the mood swings from jocundity to deep melancholy, that accompanied unreasonable passions, and recommends treatments to control them, from diet and rigorous exercise to bloodletting. The Inquisition took issue with Ferrand even discussing astrology, chiromancy, and magic—even though he disparaged their claims—and with his frank discussion of sexual health. Perhaps his biggest offense, in their eyes, was treating erotomania as a physical disorder to be treated by medical means when the Church considered it a sickness of the soul curable only by God and his ministers. Madan notes that “If Robert Burton was acquainted with the first edition of this book, as he may well have been, there can be little doubt that he has taken or imitated the general method and treatment of the subject, in his Anatomy of Melancholy”. Burton certainly owned a copy of the Paris 1623 edition (N. K. Kiessling, The Library of Robert Burton, Oxford, 1988, no. 566). The translation here is by Edmund Chilmead (1610-54), a serious scholar of music and a cleric at Christ Church, Oxford, who supplemented his meager income by transcribing music,*



▲ 95 & 94 (left to right)

a thin streak of dampstaining just kissing the edges of the text block, a few negligible wormholes affecting one or two signatures, but still an excellent contemporary copy, with a very clean and fresh text. **\$1,600**

*This is an attractive edition of the enduringly popular works of the fifth century philosopher Macrobius, a chief source of Platonism and scientific knowledge in early Medieval Europe. His commentary on Cicero’s “Somnium” (which occupies the first part of this volume), and his most important work, the “Saturnalia” (in the form of a discussion among celebrants at the holiday Saturnalia, in the second part of the book) contain a variety of curious historical, mythological, critical, and grammatical disquisitions, and they give us a valuable understanding of the prevailing beliefs of the time in the realms of physics, mathematics, astronomy, and geography. The second work also has particular value because it quotes a variety of earlier authors, some of whom are no longer accessible in extant works of their own. This edition retains the famous world map that first appeared in the Brescia edition of 1483, depicting the known world in the northern hemisphere, and a theoretical continent in the south. (ST12920)*



### *Ahead of its Time in Being Against Bloodletting in the 17th Century*



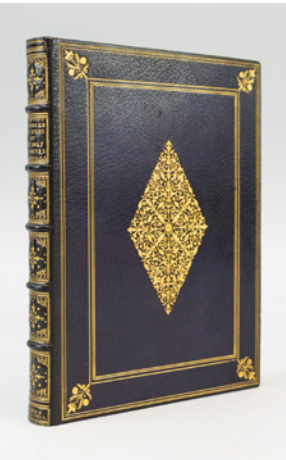
**96 (MEDICINE). BARBETTE, PAUL.** PRAXIS BARBETTIANA CUM NOTIS & OBSERVATIONIBUS F. DECKERS M. D. (Amsterdam: A. Gaasbeeck, 1678) 150 x 83 mm. (5 7/8 x 3 1/4”). 8 p.l., 248 pp., [28] leaves. Contemporary limp vellum, flat spine with ink titling, yapp edges, with the original loop and bead closures. Extra engraved title page showing a doctor treating a female patient. Front pastedown with book label of 19th century physician Charles-Gabriel Lemerchier (1769-1853); front flyleaf with ink purchase inscription of J. A. Philippeaux, M. D., dated 1680. Krivatsky 677; Wellcome II, 97. ◆Vellum slightly soiled, upper corner of lower board a bit worn, short worm trails to head margin, occasionally affecting a couple of letters of a headline, other minor defects internally, but generally an excellent copy, the text reasonably clean and very fresh, and in a well-preserved binding. **\$1,600**

*Compact, practical, and complete with a comprehensive index, this popular medical handbook would have made an excellent companion for a busy physician. Although this volume was certainly intended for utilitarian purposes, the condition is remarkably good; the binding even retains the original loop and bead closures, which are almost always missing on books of this age and purpose. Originally published in 1665, the text is based on the practice of the lauded Dutch physician Paul Barbette (d. 1666), and includes considerations of symptoms, efficacious concoctions, and pithy medical advice as observed*



and experienced by the author. Of particular interest is Barbette’s unusual stance against bloodletting, a practice that was still widely used to treat illness at the time. The present issue is based on the Leyden edition of 1669, but without the errata (see Krivatsky). (ST13545)

*The Foyle Copy of a Work by a Heretic  
Who Was Pardoned Because of his Musical Abilities*

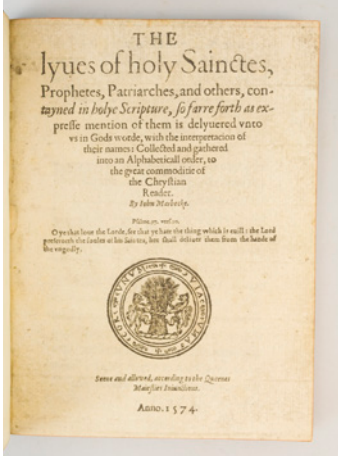


**97 MERBECKE, JOHN.** THE LYUES OF HOLY SAINCTES, PROPHETES, PATRIARCHES, AND OTHERS, CONTAYNED IN HOLYE SCRIPTURE. (London: Henrie Denham and Richarde Watkins, 1574) 181 x 135 mm. (7 1/8 x 5 1/4"). 5 p.l., 328 pp. (lacking first blank). FIRST EDITION. Pleasing navy blue crushed morocco by Riviere (stamp-signed on verso of front free endpaper), covers gilt with frame of French fillets, fleuron cornerpieces, large and complex central lozenge of small tools, raised bands, spine gilt in compartments with fleuron centerpiece, volute cornerpieces, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Front pastedown with morocco bookplate of W. A. Foyle, Beeleigh Abbey. STC 17303. ♦A little rubbing to joints and extremities, first and last pages a little soiled, text lightly washed and pressed in keeping with the bibliophilic fashion of the day, but a clean, fresh copy, with leaves that crackle when turned, and in a lustrous binding. **\$4,500**

*Attractively bound and from a distinguished collection, this biographical dictionary of figures from scripture contains not only the saints, prophets, and patriarchs, but also those who appear only in passing, like Damaris, a Christian woman in Athens mentioned in a Pauline epistle, and Asaph, a singer appointed by David to “the House of the Lord.” The latter might have particularly resonated with Merbecke (also “Merbeck” and “Marbeck,” ca. 1510-ca.1585), a musician and theologian who began his career as a choirboy in Saint George’s Chapel, Windsor, where he later served as the organist for most of three decades. He cemented his place in the history of the Anglican Church by composing the first noted edition of the Book of Common Prayer. A strong Calvinist, he undertook the considerable project of preparing a concordance of the Bible, a feat for which he was tried and convicted of heresy. As evidence of his outstanding musical talents, Merbecke received a royal reprieve (while his three—no doubt less musically inclined—co-defendants died at the stake). He immediately went back to work on his concordance, which, when finally published in 1550, was the first complete such work in English. Our finely bound copy comes from the library of W. A. Foyle, co-founder with his brother of the famous Foyle’s Bookshop in Charing Cross Road. The three large Foyle sales at Christie’s held in 2000 were a bibliophilic highlight of the new century, and the sum of \$19 million for which William Foyle’s personal library sold in July set a record for private European collections. This work is rare in the marketplace: the last copy at auction seems to have appeared in 1982, and RBH and ABPC list only four copies since 1900. (ST13630)*

*Of Primary Importance for the Knowledge of  
Central European Topography of the Baroque Era*

**98 MERIAN, MATTHAEUS, Illustrator. ZEILLER, MARTIN.** TOPOGRAPHIA BAVARIAE. ([Frankfurt am Main]: Matthaeus Merian, 1644 [but ca. 1660]) 311 x 210 mm. (12 1/4 x 8 1/4"). 38, [2], 39-84 pp., [4] leaves. FIRST EDITION. Contemporary stiff vellum, holes for ties (now missing). With engraved title page, TWO FOLDING MAPS, AND 52 PLATES (40 double-page, mounted on stubs) SHOWING 91 VIEWS. Front free endpaper with early ink owner’s signature; occasional early ink marginalia. Wüthrich IV,108, no. 19; Brunet V, 1529-30; Graesse VI, 509. ♦Vellum somewhat soiled, but the binding entirely sound and very satisfactory. Not infrequent but always faint browning to margins, a hint of soiling or foxing here and there, other minor defects, but still an excellent copy internally, generally clean, rather fresh, and with strong impressions of the plates. **\$6,500**



*Written, like a number of Merian books, by the German school official and miscellaneous author Zeiller (1589-1661), this beautifully illustrated publication is part of the splendid and justly celebrated “Topographia” series of books initiated by Merian (1593-1650) and continued by his heirs to a grand total of some 30 folio volumes, issued between 1642-88. The profusely illustrated works are of primary importance for the knowledge of Central European topography of the baroque era, and it is of great interest because of the very considerable artistic value of its engravings. Graesse notes that volumes (like the present one) covering Germany are especially valued for the accuracy of the illustrations, representing the country very much as it was at the time the books were produced. The present volume covers*

*Bavaria, one of the loveliest parts of Germany. According to Wüthrich, Merian the Elder engraved most of the plates here himself, including some of the most beautiful in the series: “the Vogelschau and the Steinerne Brücke of Regensburg, Neuburg on the Danube, Passau, Landshut, and the market square at Munich”—the latter still recognizable to the modern tourist. The title page bears the date of 1644, though the actual publication date was at least 10 years later. Ours is the first printing of the work, without the appendix that would be added to a later, 132-page edition (still with title page dated 1644). The plates here are executed with considerable skill and charm, with the artist including details of costume and touches of daily life whenever scale permits. Because the Merian topographical works are illustrated books that would have invited avid use, they are usually found with serious defects; the present well-preserved copy is an exception. (ST13647)*



*A Fine Copy of One of the Most Important Horticultural Works of the 18th Century,  
With 300 Impressive Hand-Colored Plates*



**99 MILLER, PHILIP.** FIGURES OF THE MOST BEAUTIFUL, USEFUL, AND UNCOMMON PLANTS DESCRIBED IN THE GARDENER'S DICTIONARY. (London: Printed for the Author; And Sold by John Rivington [et al.], [1755]-60) 425 x 270 mm. (16 3/4 x 10 5/8"). vi, 200, [4] pp. **Two volumes in one.** FIRST EDITION. Contemporary calf, cover with thin gilt border and small cornerpieces, raised bands, compartments with much gilt tooling, red label with gilt lettering, skillfully rebacked preserving most of original backstrip. WITH 300 LOVELY HAND-COLORED ENGRAVINGS OF FLOWERS (two of which are folding). Front pastedown with armorial bookplate of John Pollexfen Bastard. Great Flower Books, p. 121; Hunt 566; Henrey 1097; Pritzel 6242; Nissen 1378; Hazel le Rougetel, "The Chelsea Gardener Philip Miller 1691-1771," pp. 110, 114. ♦Covers somewhat scratched, corners a bit worn, but the restored binding solid and appealing. Occasional mild thumbing or light browning, perhaps a dozen plates with minor to moderate offsetting, but A VERY PLEASING COPY INTERNALLY, quite clean and fresh, and with attractive coloring. **\$29,500**

*By a man characterized by DNB as "the most distinguished and influential British gardener" of the time, this lavishly illustrated work is called by distinguished botanist W. T. Stearn the most important horticultural work of the 18th century. And Richard Pulteny, the British naturalist and historian of science, said that "England had not before produced any work, except the 'Hortus Elthamensis' or Catesby's 'Carolina,' so superb and extensive." Published in 50 monthly parts containing six plates each, these two impressive folio volumes comprise in Hunt's words, a "complement and fulfillment" of Miller's popular but sparsely illustrated "Gardener's Dictionary," with 300 splendid depictions of plants drawn from live specimens in the renowned Chelsea Physic Garden, where Miller served as head gardener. Miller (1691-1771) published "Figures" as a means to showcase in a grand fashion a selection of species deemed to be either noteworthy, useful in trade or medicine, or somehow overlooked by botanists. According to DNB, the lovely plates here, executed by eminent artists*



that include Georg Ehret, were "commended at the time for being drawn from nature in the best state of flowering, and for including illustrations of fruit and seed as they ripened." Miller boasts in the preface that "no Expense has been spared to render it as perfect as possible: The Drawings were taken from the living Plants; the Engravings were most of them done under the Author's Inspection; and the Plates have been carefully coloured from the original Drawings and compared with the Plants in their Perfection." This book appears with some regularity in the market, but it is quite difficult to find in the kind of condition seen here. (ST13850)

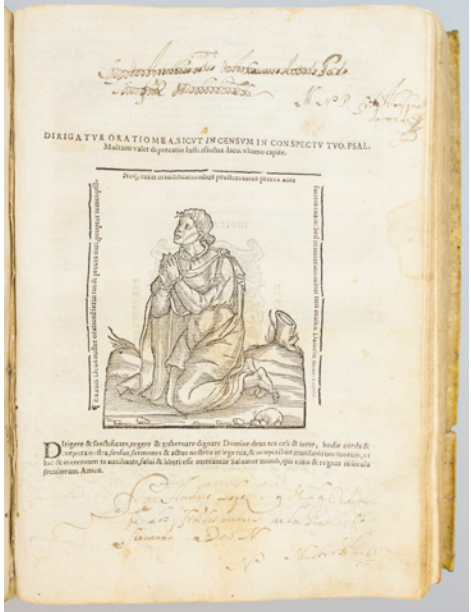
*One of the Earliest Books To Be Published in the New World*



**100 MOLINA, ALONSO DE.** VOCABULARIO EN LENGUA CASTELLANA Y MEXICANA. (Mexico: Antonio de Spinoza, 1571) 285 x 212 mm. (11 1/8 x 8 1/4"). 4 p.l., 11-117, [1] leaf; 1 p.l., 161 leaves (lacking fol. 1-10, 118-121 in part I; title page [with woodcut of St. Francis] and final leaf in part II). Second Edition, expanded. Contemporary limp vellum, flat spine with ink titling, remnants of ties, pastedowns from early printed book. Woodcut coat of arms on first title page, woodcut of man kneeling in prayer in colophon of part I, with printer's device on verso. With ink annotations of an early owner; ink numbers on upper cover. Sabin 49867; James Lockhart, "Nahuatl as Written" (2001). ♦Vellum chipped at lower edge of back cover, binding rather stained and only loosely attached to text block, title lacking lower corner (no loss of text), first and last quires with fraying and creasing to edges, one tear into text neatly repaired with archival tape (no loss of text), some soiling, minor staining, and other internal defects; obvious condition issues, but perhaps encouraging forgiveness, given the use to which the book was normally subjected and the similar state of other copies. **\$7,500**



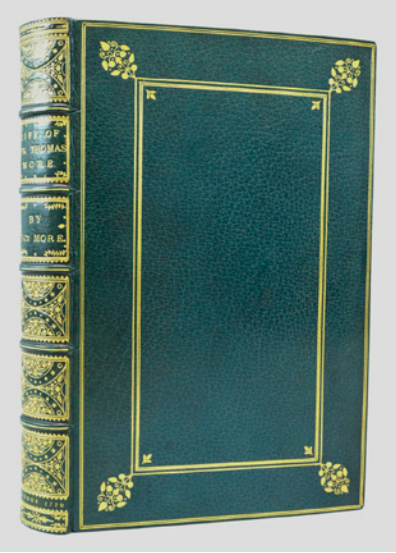
*This is one of the first books to be published in the New World, a Spanish-Nahuatl dictionary issued 50 years before the Pilgrims landed at Plymouth Rock. First published in 1555 with only Spanish-to-Nahuatl translations, it is here expanded to translate the Aztec words into Spanish. Alonso de Molina (ca. 1513-85) was born in Spain but immigrated to Mexico by 1523, and quickly learned the indigenous language, Nahuatl. In 1528, he entered the Franciscan convent in Mexico City, and became a friar devoted to converting Mexicans to Christianity. He put together his dictionary to assist his brothers in Christ in communicating their message to the natives, both in sermons and in the confessional, but its value went much further: it is still considered an essential resource for linguists studying Nahuatl. According to modern scholar James Lockhart, "the coverage, authenticity, and correctness of the work are astounding. . . . Molina went far beyond utilitarian basics to include a vast range of vocabulary, making many subtle semantic and grammatical distinctions." As a frequently consulted reference work that saw heavy use, extant copies of the work are found in very worn condition, and most often, as here, incomplete. Our copy lacks the first half of the "A" entries from Spanish to Nahuatl, and the entries for the last part of V, and all of X, Y and Z. In part two, the title page with its woodcut of Saint Francis has been removed, and the final leaf of text, with some X entries and the colophon, has been lost. Accordingly, this still-desirable example of early printing in the Americas is offered at a fraction of the price it would fetch if complete. (CBJ1709)*



**101 (MORAVIANS). [CRANZ, DAVID].** BRIÈVE & FIDÈLE EXPOSITION DEL'ORIGINE, DE LA DOCTRINE, DES CONSTITUTIONS, USAGES ET CEREMONIES ECCLESIASTIQUES DE L'EGLISE DE L'UNITÉ DES FRERES CONNUS SOUS LE NOM DE FRERES DE BOHEME & DE MORAVIE. ([Amsterdam?]: s.n., 1758) 198 x 120 mm. (7 1/2 x 4 3/4"). 87 pp. First Edition in French. Contemporary calf-backed speckled paper boards, smooth spine with black morocco label. WITH 16 DOUBLE-PAGE ENGRAVED PLATES, as called for. Front pastedown with early ink bibliographic notations in German. Sabin 7935. ♦ Joints with minor worming, corners and spine ends a bit rubbed, but the insubstantial binding still sound and pleasing as an unlikely survival; A FINE COPY INTERNALLY, the clean, fresh text with only trivial imperfections, and with strong impressions of the plates. **\$4,500**



*First published in German in 1757, this brief history of the origins and doctrines of Church of the Unity of the Brethren is of particular interest for its plates depicting their rites and their missionary work to indigenous peoples. According to Sabin, "The plates in this rare and interesting volume . . . contain elaborate representations of the ceremonies of ordination, of the different modes of baptizing infants, negroes, Greenlanders, and American Indians, also of the exorcism, prostration [prostration], Eucharist, an Agape dinner, holy kiss, feet-washing, marriage, etc." The Moravians were a Christian sect that emerged in the 16th century from the followers of Reformation martyr Jan Hus, and re-emerged in the 18th century under the leadership of the German nobleman Nikolaus Ludwig von Zinzendorf. The Moravians were one of the first Protestant denominations to organize missionary work on a large scale. Their missionaries travelled to the Americas (including the Caribbean), Greenland, Africa, and the Far East. The author of the present work (noted on the title page as "an impartial author, a friend of the truth") was the German missionary David Cranz (1723-77), who was sent to Greenland, where he recorded many details of natural history and traditional culture of the island that are still useful to scholars today. (ST14025)*



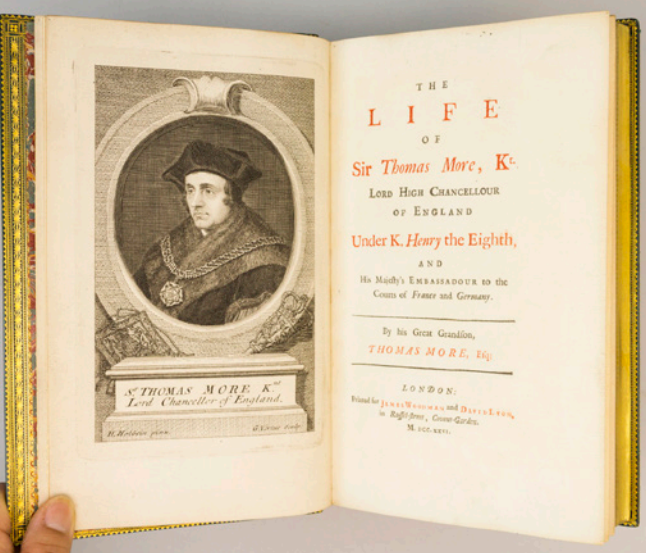
*This is a very handsomely bound copy of the biography of the author of "Utopia," one of the major figures of his time. A friend of Erasmus and a believer in church reform, Thomas More (1478-1535), served Henry VIII as chancellor, disagreed with the king's severance of ties with the Catholic Church, and was executed for his refusal to acknowledge Henry as Supreme Head of the Church of England. Our preface tells us that Thomas More, the great-grandson of Sir Thomas, was the author of this work and that the first edition of it was published within two years of the author's death. But Lowndes correctly points out that in our edition, as in the first printing of 1631, this work "is assigned to a member of the family of More who could not have been the writer of it." The book is actually the work of Cresacre More (1572-1649), younger brother of Sir Thomas. An ardent Catholic, Cresacre dedicated his work to the French queen of Charles I, Henriette Marie. The biography, which includes a number of letters written by More to his family, has always been considered a principal source for More's career. The binding here is typical of the first-class materials, design, and workmanship of the long-lived Riviere firm. (ST13631)*



*Augustus, Scotland. Front endpaper of first volume with modern duotone portrait laid down. Title page printed in red and black. Schweiger II, 631; Graesse V, 70; Brunet IV, 273; Lowndes III, 1744. ♦ Spine gilt partly eroded, covers with minor fading (one cover a*

**102 (MORE, SIR THOMAS). (BINDINGS - RIVIERE). [MORE, CRESACRE].** THE LIFE OF SIR THOMAS MORE. (London: Printed for James Woodman and David Lyon, 1726) 228 x 144 mm. (9 x 5 3/4"). xxxi, [i], 336 pp., [8] leaves. ESPECIALLY ATTRACTIVE SEA-GREEN CRUSHED MOROCCO, GILT, BY RIVIERE (stamp-signed on verso of front free endpaper), covers with French fillet frame, sprays of strawberries at corners, raised bands, spine compartments densely gilt, gilt titling, turn-ins with multiple decorative gilt rolls, marbled endpapers and flyleaves, all edges gilt. With engraved frontispiece portrait after Holbein. Front pastedown with book label of H. Harvey Frost and bookplate of Dudley C. Majoribanks. ESTC T86087. ♦ A VERY FINE COPY, clean, fresh, and bright internally, and in a lustrous binding with only trifling signs of wear. **\$1,250**

*This is a very handsomely bound copy of the biography of the author of "Utopia," one of the major figures of his time. A friend of Erasmus and a believer in church reform, Thomas More (1478-1535), served Henry VIII as chancellor, disagreed with the king's severance of ties*



**103 OVID. OPERA.** (Londini: Ex Officinâ Jacobi Tonson, & Johannis Watts, 1715) 184 x 112 mm. (7 1/4 x 4 3/4"). **Three volumes.** Edited by Michael Maittaire. First Printing of this Edition. VERY PLEASING CONTEMPORARY POLISHED CALF, covers bordered in blind with fillets and scalloped roll, raised bands, spine gilt in compartments featuring scrolling cornerpieces and a foliate ring centerpiece surmounted by a crown and enclosing a pinniped or fish, decorative floral bands at head and foot, cinnamon morocco label. Woodcut headpieces, tailpieces, initials, and device on title page, engraved frontispiece. A Large Paper Copy. Front pastedown with modern shelf label and bookplate of St. Benedict's Abbey, Fort-





little discolored), other insignificant imperfections, but A VERY NEARLY FINE CONTEMPORARY COPY, the bindings attractive and THE TEXT IMMACULATE, with vast margins. \$950

*Love poet, philosopher, political exile, explicator of myth and ritual, Ovid presents many facets of Roman culture, and this set would make a fine addition to any library of classics.* Maittaire used the 1629 edition of Heinsius as the basis of his text, but also lists variants discussed by Heinsius in his notes. As with other Maittaire publications, the indices are very extensive and give a good guide to Ovid’s use of words and phrases as well as referring the reader to mentions of people and places. Thus, this edition is useful for linguists and literary critics as well as for those mining Ovid’s works as sources for cult and myth. Schweiger remarks that copies in good condition are seldom to be found, and we could trace no copy of any kind (much less a well preserved copy in a decorative contemporaneous binding) in ABPC for the past 40 years. (CFB1737)

*A Very Rare 18th Century Experimental Work on Papermaking,  
Using Wasps’ Nests, Moss, and other Exotic Materials*

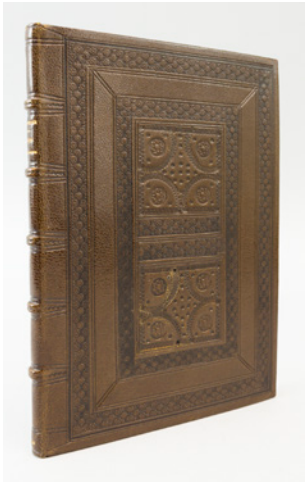


endpapers (from a laid-in piece of paper), but overall A SURPRISINGLY NICE COPY of a book one would expect to find in terrible shape, the contents very clean and the specimens remarkably well preserved, given the materials involved. \$8,500

*This is an extremely rare and highly inventive treatise on papermaking, with original paper samples illustrating the appearance of an array of experimental materials used in the process.* Each specimen leaf has a distinct natural color and texture (bleach was not discovered until after the date of publication), and each contains a brief printed description of the material used in its creation. The goal, according to the author, was not to create a high quality product, but rather to showcase and experiment with the bounty of different materials provided by nature. Among the more interesting ingredients used here are wasps’ nests, sawdust, moss, cattail, and hemp; several species of trees are also experimented with, including beechwood and the wool of the poplar. Jacob Christian Schäffer (1718-90) had first suggested the possibility of using wood products in papermaking in an ambitious six-volume work published in Regensburg in 1765-71. Dard Hunter, writing about papermaking in 1925, called the present book “the rarest work on the specific subject of paper that has ever been published” and praised the author as an innovator “who did more than any of his predecessors in the quest for papermaking.” In discussing this item (of which he had apparently seen only the second part), Hunter notes that it is “almost rarer than the Regensburg edition.” We could find only four copies of this work in the auction records, three of which were lacking plates and/or specimens. (ST13825)



*A Rare Copy, in Unusually Fine Condition,  
Of the First Pattern Book Intended for Artists’ Use*



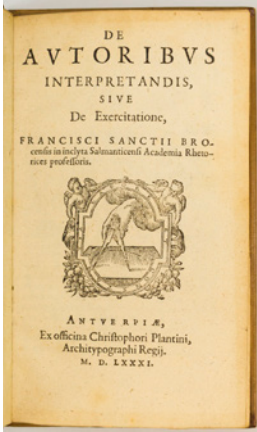
**105 (PATTERN BOOK). VOGTHERR, HEINRICH.** LIBELLUS ARTIFICIOSUS OMNIBUS PICTORIBUS, STATUARIIS, AURIFABRIS, LAPIDICIDIS, ARCULARIIS, LAMINARIIS, & CULTRARIIS FABRIS. (Argentorati [Strassburg]: Henricum Vogtherren, 1540) 195 x 138 mm. (7 5/8 x 5 3/8”). [28] leaves. Second Printing in Latin. Excellent retrospective modern brown crushed morocco tooled in blind, covers with concentric frames of plain rules and floral rolls, central panel divided into two squares decorated with dots and daisies, raised bands, gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. In a fleece-lined maroon slipcase. Publisher’s device on title page and 55 pages with 700 WOODCUT DESIGNS. Brunet III, 1114; Fairfax Murray German 428; Passavant III, 346 (5); VD16 ZV 30557. ♦Title page a little soiled, D3 with two-inch brown stain, isolated rust spots, otherwise A FINE COPY, clean and fresh in an unworn binding. \$12,500

*This is a very rare early edition—in decidedly and atypically attractive condition—of the first printed model book for artists, originally published by Vogtherr in 1537-38 under the German title “Ein Frembds und Wunderbars Kunstbuchlin.”* The German edition had a brief preface, in which Vogtherr expressed concern for the state of fine arts in Germany, and offered these models as drawing exercises for artists. There is no letterpress in this edition; the 55 pages following the title contain anywhere from nine to 24 designs, including hands, feet, helmets, armor, quivers, swords, capitals and bases of columns, candelabra, escutcheons, and the heads of men and women in a variety of dress. Fairfax Murray observes that these are “all distinguished by beauty and originality, especially in regard to the female heads which show a great variety in the styles of dressing.” Vogtherr (1490-1556) was an artist, printer, and poet who had studied art with Hans Burgkmair in Augsburg. He settled in Strassburg in 1526, where he operated a printing business with his son, Heinrich the Younger. This art book was a popular work, appearing in German (1537), Latin (1539), French (1540), Spanish (1541), and Dutch (1549) editions (the lack of letterpress making it easy to produce for various markets), and it continued to be reprinted into the 17th century. But because of the heavy use they almost always endured, copies of all these early editions have either been reduced to rubble or are now in sorry condition. Fairfax Murray lists the 1539-40 Latin printings as “extremely rare” and records bear him out: OCLC, COPAC, and KVK locate just two copies of the 1540 printing and five of the 1539 edition. Rare Book Hub finds four copies of the 1539 edition sold, the last in 1962, and neither RBH nor ABPC records a copy of the 1540 printing at auction. A copy in a modern binding of a 1538 edition sold most recently in 2013 for \$32,500. (ST13848)





*An Extremely Rare Treatise on the Art of Poetry by a 16th Century Spanish Linguist*



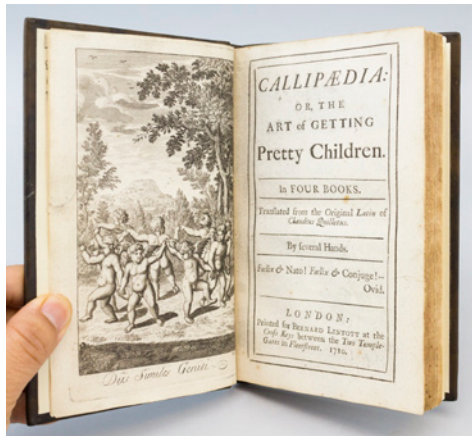
**106 (PLANTIN PRESS). SANCTIUS BROCENSIS, FRANCISCUS. [SANCHEZ DE LAS BROZAS, FRANCISCO].** DE AUTORIBUS INTERPRETANDIS, SIVE DE EXERCITATIONE. (Antwerp: Christopher Plantin, 1581) 168 x 100 mm. (6 1/2 x 4"). 28 pp., [2] leaves (final blank). FIRST EDITION. Late 19th century tan calf, covers with blind-ruled frame, flat spine with vertical titling. Voet 2176. ♦ Joints and extremities lightly rubbed, a few small, dark spots to boards, leaves a shade less than bright, other minor imperfections internally, but certainly a very good copy, the binding scarcely worn, and the text clean and fresh. \$1,500

*This is a short treatise on the art of poetry by Spanish philologist and humanist Francisco Sanchez De Las Brozas (1523-1600), a professor of Greek and rhetoric at the University of Salamanca. Voet, noting that the work was printed at a time when the Netherlands—where Plantin had his press—was in revolt against Spain, suggests that it may have been commissioned for the Spanish market by Plantin’s former employee Joannes Pulmannus, who was establishing himself as a bookseller in Salamanca. Plantin printed a short Greek grammar by Sanchez the same year, and a Latin grammar in 1582. Christopher Plantin (1520-89) set up shop in Antwerp as a bookbinder in 1549, but he turned to printing in 1555 and soon rose to the top of his trade, both as a printer and type designer. He produced, among a great many things, the celebrated Antwerp Polyglot Bible of 1569-72 and a steady stream of emblem books. In 1575, he employed nearly 150 workers, who helped to keep more than 20 presses going, and for a time, he established premises in Paris and Leyden. This is not a widely held work: OCLC finds just four in North American libraries (Huntington, University of Illinois, University of Pennsylvania, Boston Athenaeum). ABPC and Rare Book Hub locate no copies at auction in the past 40 years. (CBJ1753)*

*How To Choose the Right Wife, the Best Time for Intercourse, And other Issues surrounding the Begetting of Beautiful Children*

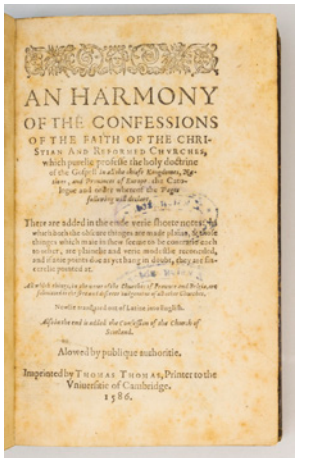
**107 (PROCREATION, ADVICE FOR OPTIMAL). [QUILLET, CLAUDE].** CALLIPAEDIAE: OR, THE ART OF GETTING PRETTY CHILDREN. (London: Printed for Bernard Lintott, 1710) 165 x 103 mm. (6 1/2 x 4"). 8 p.l., 72, [8] (ads) pp. Translated by William Olidsworth. FIRST EDITION IN ENGLISH. Recent mottled calf, tan spine label with gilt lettering. With the frequently missing five plates (including the frontispiece). Front pastedown with the bookplate of Robert J. Hayhurst. Case 253; Foxon O-142. ♦ Small repair to frontispiece margin (just touching the plate), light stain in gutter of last five leaves, an occasional touch of faint foxing or soiling in the margins, but internally a generally fresh and pleasing copy, in an unworn binding. \$750

*This is an excellent copy of the first English translation of a poem concerning marriage and procreation, complete with the five plates that are lacking in most copies. Written by the French physician and poet Claude Quillet (1602-61) and originally published in Leyden in 1655, this poem contains little in the way of sound medical advice by today’s standards. Instead, the author lyrically mixes an array of popular beliefs concerning pregnancy with a liberal sprinkling of allusions to Roman mythology for added poetic effect. In the course of five books, Quillet covers how to choose a beautiful wife, the most advantageous times to “love” (according to the time of day, seasons, and stars), beneficial (and detrimental) practices during pregnancy, and child rearing. Given the potentially racy nature of the subject matter here, it is unsurprising that some contemporary reviewers found the material inappropriate and even vulgar. The rather lengthy preface attempts to mitigate these concerns by insisting on the “modestness” of the present translation, and we may speculate that the index was added to give the feeling of a more serious medical work. The amusing etchings, which rely heavily on mythological imagery, were done by Elisha Kirkall (1682-1742). Foxon posits that these plates may not have been ready at the time the text was printed, given how many copies seem to have been bound without them. Although Olidsworth is not named as the translator here, Foxon notes that subsequent editions identify him as such. (ST13577)*



**108 (REFORMATION - AUGSBURG AND OTHER CONFESSIONS OF FAITH).** AN HARMONY OF THE CONFESSIONS OF THE FAITH OF THE CHRISTIAN AND REFORMED CHVRCHES, WHICH PURELIE PROFESSE THE HOLY DOCTRINE OF THE GOSPELL. (Cambridge: Imprinted by Thomas Thomas, 1586) 170 x 110 mm. (7 x 4 1/2"). 16 p.l., 111, 202-608 (i. e., 518), [42], 24, [4] pp. FIRST EDITION IN ENGLISH. Attractive dark brown divinity-style morocco by Hayday, neatly rejoined, covers panelled in blind with rules and decorative rolls, raised bands, spine decorated in blind with plain and decorative bands and quatrefoil centerpieces, gilt titling in two spine panels, marbled endpapers, all edges gilt. Woodcut headpieces, initials. Front blank opening with a few lines of notes in a 19th century hand. First blank with one, and verso of title page with two, oval ownership stamps from an Eastern European collection. STC 5155. ♦ Corners and foot of spine with very slight rubbing, but the sympathetic binding lustrous, scarcely worn, and certainly agreeable. Title page somewhat foxed, a handful of other leaves with light, generally marginal, foxing, upper corner of a few quires near front lightly dampstained, one leaf with paper flaw affecting text on final two lines, other minor imperfections, but generally an excellent copy internally (especially apart from the title leaf), the text rather bright, clean, and fresh, with no significant defects. \$2,250

*First published (in Latin) in 1581 by an obscure Protestant minister named Salnac of Castres in French Languedoc, “Harmony,” attempts to blend together for adoption by the Protestant churches of France and Belgium a number of statements of faith made in the 16th century. These include the famous Augsburg Confession issued in 1530 as well as others from Switzerland, Saxony, France, England, Belgium, Bohemia, and elsewhere. Notes explicating the “Harmony” were written by Simon Goulart (1543-1628), who left France for Geneva as a young man after his conversion to Protestantism. A prolific writer, Goulart authored more than 50 books, including poetry, essays, sermons, meditations, and histories. Our version of the “Harmony,” the first in English, also includes a Scottish Confession of Faith, and it was apparently this item that, according to STC, resulted in an order for the book’s seizure by the government of Queen Elizabeth. This seizure has surely played a role in the rarity of the book on the market in modern times (no copy, for example, is listed by ABPC after 1981). (ST13632)*



*The Book of Common Prayer in a Uniquely Squiggly Form*



**109 (SHORT-HAND). (BOOK OF COMMON PRAYER). (ENGRAVED BOOK). [WESTON, JAMES].** THE BOOK OF COMMON PRAYER IN SHORT-HAND. (London: Printed for the author, 1730) 114 x 65 mm. (4 1/2 x 2 1/2"). [148] leaves. FIRST EDITION. Pleasing contemporary black morocco, boards with triple gilt rule, decorative gilt cornerpieces, and a central gilt foliate centerpiece, raised bands, compartments ruled in gilt and decorated with star and “s” shaped tools. With a frontispiece portrait of the author. Engraved throughout. ♦ A bit of rubbing to extremities, covers slightly dull and with a few negligible nicks (one slightly larger abrasion on the lower board), but the contemporary unrestored binding in essentially fine condition, with little beyond trivial wear; THE CONTENTS IN NEARLY PRISTINE CONDITION. \$800

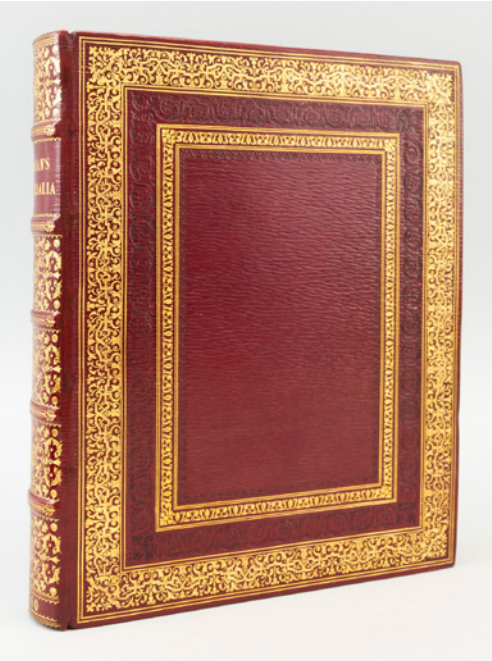
*This is a charmingly odd and attractive little work that is entirely engraved and that features a most unusual short-hand script invented by the author. James Weston (ca. 1688–ca. 1748) was a stenographer by trade and a considerable promoter of his work. A self-styled “professor” of the stenographic art by 1722, he issued his first work, “Stenography Completed,” in 1727; it was characterized as a costly endeavor and a vehicle for a shorthand method that was the greatest ever devised. According to the DNB, it was “the most lavish shorthand book yet printed.” Weston had also planned to publish a shorthand Bible to demonstrate his method, but the project was never completed.*





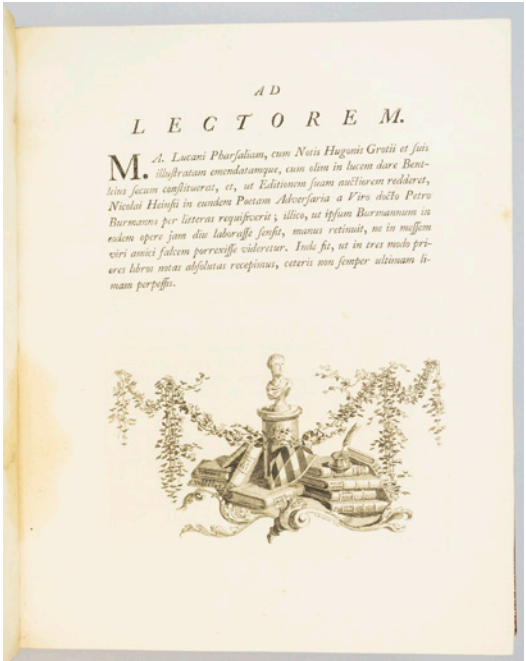
Instead, he published the present work, which includes the titles of the prayers and various readings in plain English, with the contents in his shorthand—essentially a series of squiggles provided without a coherent key to their meaning. Although the author promotes his notation as “so very easy, speedy, and legible,” it was evidently a short-lived fad with very few surviving manuscripts. The 1727 book appears with some regularity on the market, but our 1730 work is very infrequently encountered (more especially so in the fine condition seen here). (ST13830)

*The Handsomely Bound Kalbfleisch Copy  
Of the “Most Perfect Specimen” Printed at Strawberry Hill*



**110 (STRAWBERRY HILL PRESS). LUCANUS, MARCUS ANNAEUS. PHARSALIA. CUM NOTIS HUGONIS GROTII, ET RICHARDI BENTLEII.** (Strawberry-Hill: [Strawberry Hill Press], 1760) 288 x 222 mm. (11 1/4 x 9”). 3 p.l., 525 pp. First Printing of this Edition, Second State (comma in line 8 of “Ad Lectorem” under the “u” in Burmannum). ONE OF 500 COPIES. LOVELY CRIMSON STRAIGHT-GRAIN MOROCCO DECORATED IN GILT AND BLIND in the style of ca. 1810, covers with four frames, alternating gilt filigree with blind-tooling, raised bands, spine panels richly gilt with central pomegranate radiating curling leafy vines, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. In a brown cloth chemise and matching morocco-backed slipcase. Engraved vignettes on title and “Ad Lectorem” leaf by Charles Grignion. Front endpapers with morocco bookplates of Charles Kalbfleisch and C. A. and V. Baldwin. Hazen 7; Ter Meulen & Diermanse 450; Schweiger II, 565; Dibdin II, 187; Brunet III, 1200 (“Édition belle et d’un grand mérite.”); Graesse IV, 274. ♦First two gatherings with three brown stains (from binder’s wax?) along gutter, occasional faint foxing, a couple of small marginal stains, otherwise A FINE COPY, clean and fresh with ample margins, IN A SPARKLING BINDING. **\$2,250**

*In a handsome binding in the style of Charles Hering, this is the important and beautifully printed Strawberry Hill edition of Lucan’s poetic recounting of the civil war between Pompey and Caesar, the greatest Latin epic other than the “Aeneid,” and the first version to contain notes by the great classicist Richard Bentley (along with those of Hugo Grotius). Established in 1757 by Horace Walpole and taking its name from Walpole’s beloved estate, the Strawberry Hill Press occupied a prominent place in the printing history of its period. Walpole said that he modeled his press after that of Aldus, the Estiennes, and the Elzeviers, with results that Plomer says were “far above any of the other private press work of the 18th century.” Taking more than a year to produce, and comprising the only classical text to be printed at Strawberry Hill, the Lucan is generally “considered the most perfect specimen of that press.” (Dibdin) While our binding is unsigned, the style, materials, and excellence of execution are reminiscent of the work of Charles Hering, the most distinguished and influential English binder of the first decade of the 19th century, who represents to Ramsden the transition in binding styles from those of the German émigrés of the late 18th century to the new generation of binders headed by Charles Lewis. Former owner Charles C. Kalbfleisch was a discriminating American collector whose collection featured a great many beautiful bindings and who was known for choosing only the finest copies available. Parke-Bernet sold much of his collection in January of 1944 in a sale entitled “The Arts of the Book . . . The Splendid Library Formed by the Late Charles C. Kalbfleisch, New York.” (CBJ1728)*



*The Christie-Miller Copy of an Especially Rare Early Book on Swimming*



**111 (SWIMMING, EARLY BOOKS ON). PERCEY, WILLIAM. THE COMPLEAT SWIMMER: OR, THE ART OF SWIMMING: DEMONSTRATING THE RULES AND PRACTICE THEREOF, IN AN EXACT, PLAIN AND EASIE METHOD. NECESSARY TO BE KNOWN AND PRACTISED BY ALL WHO STUDIE OR DESIRE THEIR OWN PRESERVATION.** (London: Printed by J. C. for Henry Fletcher, 1658) 145 x 90 mm. (5 3/4 x 3 1/2”). 6 p.l., 83 pp. FIRST EDITION. Attractive 19th century green polished calf by Francis Bedford (stamp-signed on verso of front free endpaper), covers with gilt supra-libros of William Henry Miller, raised bands, spine gilt in compartments with floral sprig centerpiece, head compartment with Miller monogram, two red morocco labels, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt. With frontispiece illustrating various swimming maneuvers. Front free endpaper with bookplate of Docteur Jean Maronneaud; front flyleaf with book label of Comte Chandon de Briailles and with faint pencilled note of “SCM” (Samuel Christie-Miller). Wing P-1454; Graesse V, 197; Lowndes, p.1829. ♦A scattering of small dark spots to boards, a hint of rubbing to extremities, leaves lightly washed and pressed (in keeping with bibliophilic fashion of the 19th century), edges of frontispiece reinforced, occasional faint foxing or smudges, but still an excellent copy of a cheaply made book, the leaves clean and retaining their crispness, and the binding with hardly any wear. **\$17,500**

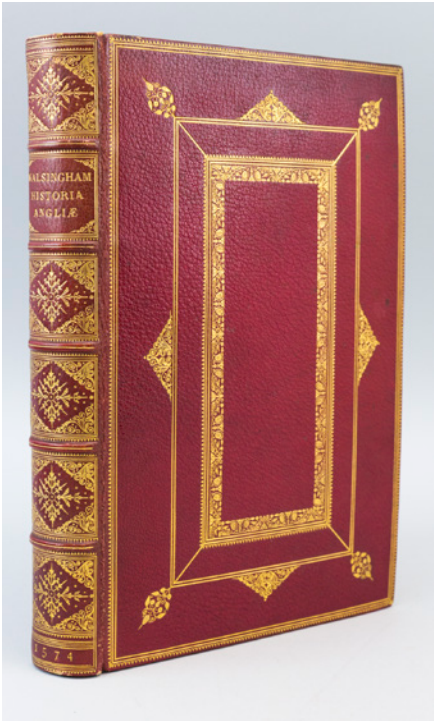
*With distinguished provenance, this is an extremely rare copy of one of the very earliest works on swimming. Just two books of instruction for swimmers were published earlier: the 1538 “Colymbetes, sive De Arte Natandi” (“Art of Swimming”) by the Swiss humanist Nicholas Winmann, and Everard Digby’s “De Arte Natandi,” published in Latin in 1589 and then translated into English and revised by Christopher Middleton in 1595. Nicholas Orme, in “Early British Swimming” (1983), observes that “the form and content of Percy’s treatise is entirely based upon Digby,” whose work is not credited. In Orme’s opinion, this indicates that Digby had been largely forgotten by the mid-17th century, and that Middleton was virtually unknown. As Percy explains in “To the Reader,” the “only inducements to all actions . . . are pleasure and profit”; swimming offers the pleasure of “sporting our bodies upon and playing with the silver streams,” and the profit of being healthful for our bodies. Surprisingly, and significantly, he recommends swimming as an exercise for both males and females, though no specific instructions for women are included in the section on techniques, where he makes one of the earliest uses of the word “stroke” to describe a swimmer’s movement. Included among the advice Percy gives in the book’s 52 chapters are the proper seasons and weather for swimming (not on rainy days), and he cautions against swimming every day. After covering the basic movements, he describes advanced maneuvers, including “the drawing on of boots” and “the leaping of the goat.” ESTC and OCLC together locate just 10 copies in the world. Our previous owner was William Henry Miller (1789-1848), who began the great Britwell Court Library. It remained in the Christie-Miller family until the Britwell Library sale at Sotheby’s in 1925 (this item was lot #560). (ST13655)*



*Featuring Anglo-Saxon Script*

**112 WALSINGHAM, THOMAS. YPODIGMA NEUSTRIAE VEL NORMANNIAE . . . . [bound with] [ASSER, BISHOP OF SHERBORNE]. AELFREDI REGIS RES GESTAE. [bound with] WALSINGHAM, THOMAS. HISTORIA BREVIS . . . AB EDUARDO PRIMO.** (London: John Day (first two works); Henry Bynneman (third work), 1574) 307 x 198 mm. (12 1/8 x 7 3/4”). [4], 39, 38-199, [5]; [12], 40, [8]; [12], 382, 385-418, 417-458, [8] pp., [1] leaf (blank). With some mispagination, but complete, including blanks. **Three works bound in one (as usual).** Edited by Matthew Parker. FIRST EDITIONS. BEAUTIFUL RED MOROCCO, ELABORATELY GILT, BY DE COVERLY (stamp-signed on the front turn-in), covers with decorative gilt panel within a double gilt frame with cornerpieces, gilt double fillet and toothed roll border, raised bands, compartments densely gilt and with gilt lettering, gilt turn-ins, all edges gilt. Woodcut title pages, (two with versos containing portraits of kings), several



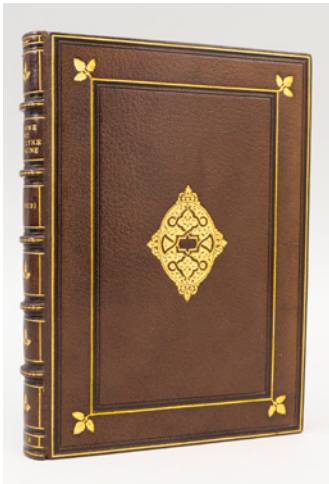


large woodcut initials, tail-pieces, final page with printer’s device. Front pastedown with the bookplate of William O’Brien and the bequest labels of Milltown Park Library. Text of second work contains Anglo-Saxon script. STC 25005; STC 863; STC 24004. ♦Covers with a hint of soiling and a few negligible spots, but A LOVELY BINDING IN VERY FINE CONDITION. First few leaves with a little staining and soiling, a handful of leaves slightly browned, a few other minor defects and small repairs, but a really excellent, consistently fresh and clean, copy internally. **\$3,500**

*The present volume includes three important Medieval texts by English authors, resurrected and published as part of a broader initiative to promote the legitimacy of the Church of England by one of its most powerful thinkers. Each of these three distinct works was edited by Matthew Parker (1504-75), Archbishop of Canterbury from 1559 until his death. Parker boasted an outstanding collection of Medieval manuscripts, historical chronicles being among his favorite subjects for study. Beyond an intense intellectual interest, he saw their potential power as tools in the battle to give the Protestant Church of England some historical roots. Two of the works here were penned by the historian and monk of St. Albans Thomas Walsingham (ca. 1340-1422), considered to be the “last of the great Medieval chroniclers,” according to the DNB. The “Ypodigma Neustriæ” and the “Short History” are quite similar in scope; the former was Walsingham’s last historical*

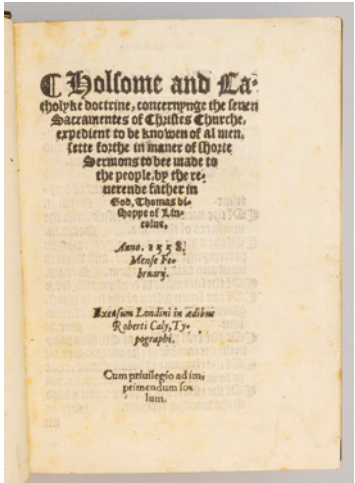
*chronicle, a summary of English History through 1419, and the latter is essentially an abbreviated version of his famous “Chronica Maiora,” covering the years 1272 to 1422. Both pieces were heavily influenced by the work of the other great St. Albans chronicler, Matthew Paris. The third title, a biography called “The Life of King Alfred,” was allegedly written by Asser, the Bishop of Sherborne (d. 909). Only one copy of the original manuscript is known to have survived the Middle Ages, a codex that became part of Parker’s personal collection. This text is not only of interest for its content but also for the unusual typeface—the language is Latin, but the script is distinctly Anglo-Saxon. The “Life” is then followed by a short preface that describes how Asser assisted Alfred with the translation of Gregory’s “Book of Pastoral Rule.” This part is in Anglo-Saxon script and dialect, with interlinear English translations, and followed by the same text in Latin text and type. This item is as visually appealing as it is fit for contemplation: all three texts, and the book as a whole, attest to various attempts by their makers to shape history in one way or another. The fact that this substantial content is presented in a beautifully decorated red morocco folio is a special bonus. (ST14020)*

***The Beautifully Bound Bute Copy  
Of an Important and Extremely Rare English Counter Reformation Item***

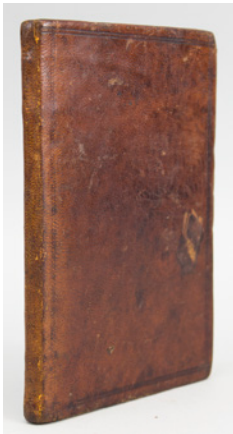


**113 WATSON, THOMAS.** HOLSONE AND CATHOLYKE DOCTRINE, CONCERNYNGE THE SEVEN SACRAMENTES OF CHRISTES CHURCHE. (London: in Aedibus Roberti Caly [i.e., J. Kingston and possibly T. Marsh], 1558) 200 x 140 mm. (7 3/4 x 5 1/2”). [170] leaves. Pirated edition, with false imprint. VERY FINE CHOCOLATE BROWN CRUSHED MOROCCO, GILT, BY BEDFORD (stamp-signed on front turn-in), covers with blind- and gilt-ruled frame, acorn cornerpieces, central panel with oval gilt decorative medallion, raised bands, spine compartments with gilt acorn and leaves, gilt titling, gilt-ruled turn-ins, all edges gilt. With decorative woodcut initials. Front pastedown with armorial Cardiff Castle bookplate of the Marquess of Bute. STC 25113. ♦Expert repairs to small defects in lower fore-edge corners of first five leaves (not affecting text), leaves lightly washed, no doubt at the time of binding (ca. 1880?), isolated trivial foxing and staining, but AN EXTREMELY PLEASING COPY, the text clean and crisp, and the attractive binding unworn. **\$4,000**

*Printed in the same year as the first edition, this collection of sermons by the Bishop of London on the seven sacraments was designed to steer English congregations back to the arms of the Catholic Church.* As DNB notes, it was intended “for use in parish churches where the parish priest was not able or qualified to preach; this was one of a number of responses to the drive by Cardinal Pole to reform and revive the English church in the Catholic faith by the provision of educational material for the laity.” Our pirated copy may be distinguished by the catchword “It” (rather than “working”) on A1r and by the use of woodcut initials belonging to printer John Kingston. A protégé of Winchester bishop Stephen Gardiner and a humanist considered by his fellow student Roger Ascham as “one of the best scholars ever bred” by Saint John’s College, Cambridge, Watson (1513-84) survived a prosecution for treason during the reign of Edward VI to become a cleric of great influence under the Catholic Queen Mary. However, “Bloody” Mary died just nine months after this book appeared, and Watson fell precipitously from grace. Removed from his bishopric by Elizabeth I, he was in and out of captivity at the Tower and elsewhere for the rest of his life, dying in a prison for recalcitrant Catholic clergy at Wisbech Castle. The binding here is typical of the elegant work of Francis Bedford (1799-1883), who managed the firm of Charles Lewis for the latter’s widow, and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in fashionable West-End London. This copy was once in the library of John Patrick Crichton-Stuart, third Marquess of Bute (1847-1900), who added thoughtfully to the remarkable library he inherited from his ancestors. A scholarly man much drawn to ancient institutions, he decided to return to the faith practiced in Britain before Henry VIII’s schism, and was received into the Catholic Church in 1886. Literature from the English Counter-Reformation held particular appeal for him: DNB notes that he “was greatly interested in all questions relating to liturgy, ritual, and church architecture,” and that “in addition to his own work, he was a great patron of scholars,” with several important works published at his expense. The present work in either its regular or pirated version is extremely rare: between the two, RBH seems to list just one copy besides ours since 1951. (ST13824)

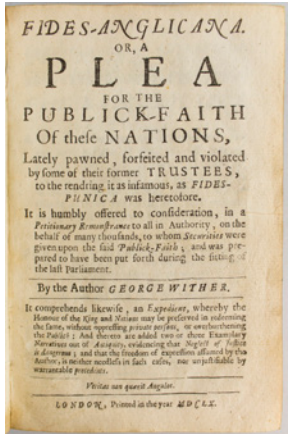


***As Fine a Copy as One Could Hope To Find***



**114 WITHER, GEORGE.** FIDES-ANGELICANA. OR A PLEA FOR THE PUBLICK-FAITH OF THESE NATIONS . . . (London: s.n., 1660) 160 x 105 mm. (6 3/8 x 4 1/4”). [2], 94 pp. FIRST EDITION Unlettered contemporary sheep. Front pastedown with bookplate of Robert S. Pirie. Wing W-3157. See also: Hensley “The Later Career of George Wither.” ♦Covers with some minor scratches and abrasions, one small rust hole affecting a few leaves, but AN EXTRAORDINARILY FINE CONTEMPORANEOUS COPY, the contents virtually without fault, and the unrestored binding showing almost no signs of wear. **\$1,600**

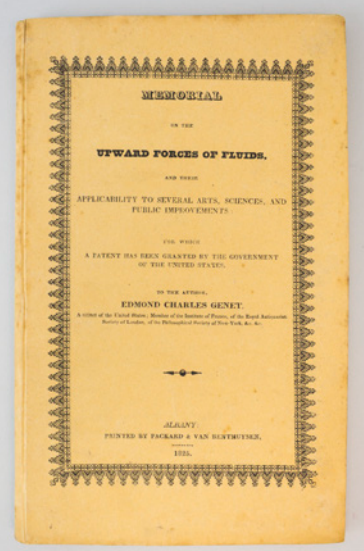
*Written at the beginning of the Restoration period, this anti-imperialist pamphlet pleads for the fair compensation and equitable treatment of its citizens for the sake of the nation’s honor.* The author, no doubt, counted himself among those who were unjustly treated by Parliament; indeed, his financial problems seem to have been closely tied to the volatile political climate and whether he was in or out of favor. Although Wither (1588-1667) made his name as a poet and satirist, he became increasingly radicalized in his mature adulthood, associating with the progressive Levellers during the English Civil War. After Charles II’s rise to power, Wither produced this and several other anti-imperialist pamphlets, for which he was sent to Newgate and then to the Tower under the charge of seditious libel. Despite his imprisonment, Wither continued to write and publish a number of works including “Paralellogrammaton” and “The Prisoners Plea” (both 1662). DNB speculates that the present work was probably published in 1661 (despite the 1660 imprint on the title) due to a reference to Venner’s rising, which occurred in January of that year. This work also contains a list of the author’s publications on pp. 90-94, including a few works that are now lost. (ST13652)





BOOKS PRINTED AFTER 1800

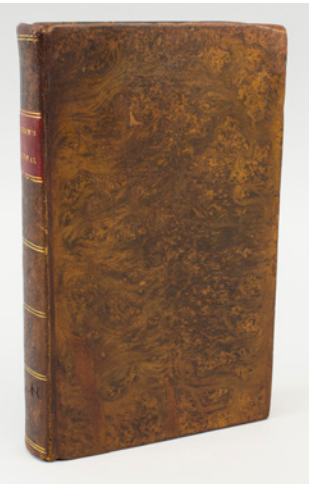
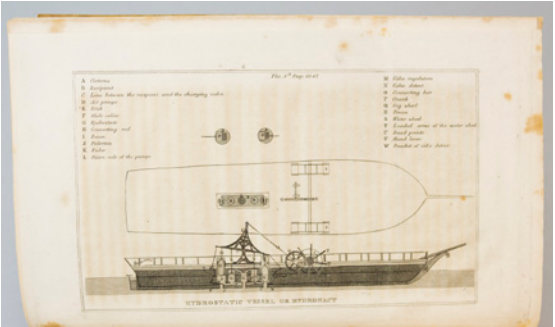
*The First American Work on Aeronautics, Imagining an Immense Balloon Containing a Windmill, Horses, and More*



**115 (AERONAUTICS). GENET, EDMOND CHARLES.** MEMORIAL ON THE UPWARD FORCES OF FLUIDS. (Albany: Packard & Van Benthuyssen, 1825) 230 x 140 mm. (9 x 5 1/2"). 112 pp. FIRST EDITION. Original printed beige paper boards. In a later brown buckram chemise. With five engraved plates, one folding table, and one illustration in the text. Howes G-100; Honeyman Catalogue 1475; Streeter 3974. ♦Poor paper stock, so the text with not infrequent variable blotchy foxing as well as persistent (though minor) browning and offsetting, but the binding in fine, clean, appealing condition. **\$3,500**

*Written by the French emissary to the United States during the French Revolution, this is the first American work on aeronautics. Streeter describes it as "extremely rare and important, the first book printed in the United States on practical aeronautics and on the first patent for an aeronautical invention," while Honeyman considers that "from a scientific viewpoint this is the most important American publication in the field of aviation, for it is the first printed suggestion of the correct theory of the heavier than air machine." A contemporary review in "The Boston Journal of Philosophy and the Arts"*

*notes with amazement (and not a little derision) that Genet proposes "a monstrous balloon, which is to be loaded with a wind-mill and two horses, three men, their attendants, a chemical apparatus, an anchor, water, [and] provisions for the men." Impractical and fanciful, perhaps, but by such dreamers are others inspired. Within a century, Americans had mastered machine-powered flight by a heavier-than-air craft to such an extent that the airplanes could be used in waging war. Edmond Genet (1763-1834) went on to become a naturalized citizen of his host nation, and in a sad twist of fate, his great-grandson became the first official American casualty in World War I when his plane was shot down over France. The book is virtually always found noticeably foxed. (CFB1722)*



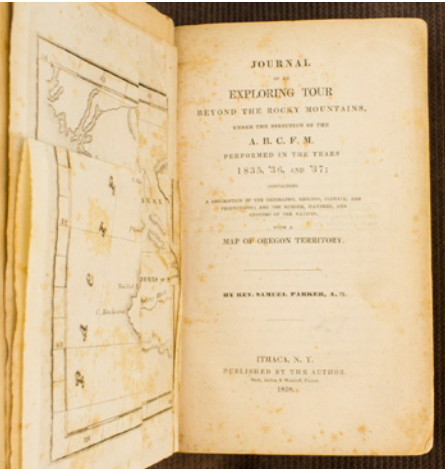
**116 (AMERICANA). HARMON, DANIEL W.** A JOURNAL OF VOYAGES AND TRAVELS IN THE INTERIOR OF NORTH AMERICA, BETWEEN THE 47TH AND 58TH DEGREES OF NORTH LATITUDE, EXTENDING FROM MONTREAL NEARLY TO THE PACIFIC OCEAN, A DISTANCE OF ABOUT 5,000 MILES, INCLUDING AN ACCOUNT OF THE PRINCIPAL OCCURRENCES, DURING A RESIDENCE OF NINETEEN YEARS, IN DIFFERENT PARTS OF THE COUNTRY. TO WHICH ARE ADDED, A CONCISE DESCRIPTION OF THE FACE OF THE COUNTRY, ITS INHABITANTS, THEIR MANNERS, CUSTOMS, LAWS, RELIGION, ETC. AND CONSIDERABLE SPECIMENS OF THE TWO LANGUAGES, MOST EXTENSIVELY SPOKEN; TOGETHER WITH AN ACCOUNT OF THE PRINCIPAL ANIMALS, TO BE FOUND IN THE FORESTS AND PRAIRIES OF THIS EXTENSIVE REGION. (Andover: Printed by Flagg & Gould, 1820) 210 x 125 mm. (8 1/4 x 5"). 432 pp. Edited by Daniel Haskell. FIRST EDITION. Fine contemporary tree sheep, smooth spine, red morocco label. In a brown cloth chemise and matching morocco-backed slipcase. With frontispiece portrait and folding map depicting the interior of North America. Rear pastedown with errata slip

laid on. Howes H-205; Sabin 30404; Wagner-Camp 17; Streeter 3692; Field 656. ♦Text somewhat foxed due to paper quality, map with one-inch split along one fold, otherwise a fine copy, the leaves fresh and clean, and the original binding with just a few signs of use. **\$3,000**

*This vivid account of life as a fur trader in Canada is an important source of information on the North American frontier and the Native Americans who lived there. Daniel Williams Harmon (1778-1843) was a New Englander who went to Canada in 1800 to follow the booming fur trade, and his endeavors took him westward from Montreal all the way to the Pacific. As ANB observes, it is "an intensely personal memoir of his encounters with the elements, the natives, friends, and ultimately his own inner self. The abiding appeal of these encounters derives from their extraordinary nature. The native broths of buffalo dung and caribou dung must have shocked the 'civilized' palate of New Englanders. So too the claim that the seventy souls at Fort Alexandria (near Fort Pelly, Saskatchewan) devoured 450 pounds of meat a day." Harmon is largely approving of the native cultures he encounters, praising the generosity and hospitality they extend to him, but he is disturbed by the casual acceptance of murder and the treatment of women. He takes a native woman as a companion, originally intending to leave her with her own people when he returned to "civilization," but in an affecting passage near the end of the journal, he explains his decision to take her back to the States with him, their relationship having been "cemented by a long and mutual performance of kind offices, but, also, by a more sacred consideration." Following the journal itself are sections describing the Indian tribes on the east and west sides of the Rocky Mountains, vocabulary lists for the two most widely spoken Indian languages, and a brief discussion of the principal fauna in the region. (CFB1718)*



*With the Earliest Accurate Map of Oregon's Interior*



**117 (AMERICANA). PARKER, SAMUEL.** JOURNAL OF AN EXPLORING TOUR BEYOND THE ROCKY MOUNTAINS, UNDER THE DIRECTION OF A.B.C.F.M. PERFORMED IN THE YEARS 1835, '36, AND '37; CONTAINING A DESCRIPTION OF THE GEOGRAPHY, GEOLOGY, CLIMATE AND PRODUCTIONS; AND THE MANNERS, AND CUSTOMS OF THE NATIVES. (Ithaca, N.Y.: Published by the author, 1838) 197 x 122 mm. (7 3/4 x 4 3/4"). 371 pp. FIRST EDITION. Publisher's brown cloth, neatly rebacked preserving original backstrip and paper label. With a woodcut plate showing basalt formations on the Columbia and A LARGE FOLDING MAP OF THE OREGON TERRITORY. Pastedowns with evidence of bookplate removal. Howes P-89; Wagner-Camp 70. ♦Tiny tears at head and tail of rear joint, extremities a little rubbed and frayed, minor foxing, mostly marginal, map with two-inch tear at one edge, repaired on verso with tape, but a very good complete copy, with nothing approaching a fatal defect. **\$1,100**

*This early account of exploring the Pacific Northwest is complete with the oft-missing map engraved by M. M. Peabody, described by Graff as "the earliest map of the Oregon interior with a pretense to accuracy." In 1835, Presbyterian missionary Samuel Parker (1779-1866) travelled in the footsteps of Lewis and Clark to scout locations for missions that would bring Christianity to the Indian tribes of the Northwest. He left St. Louis in 1835, and joined a party from Astoria Fur Company in Council Bluffs, crossing the Black Hills and the Rocky Mountains, then proceeding along the Columbia River to Walla Walla and then to Fort Vancouver. He toured the Oregon Coast and Willamette Valley, then sailed to Hawaii and Tahiti before returning to Boston via Cape Horn. Along the way, he made a careful record of flora, fauna, geology, and natural history, in addition to his observations on the Indian tribes he encountered. The book contains tables of meteorological data and lists of vocabulary for four Indian languages. The large folding map shows an area extending from the Dakotas to*



the Pacific, as far south as the Great Salt Lake, and north into Canada. Wagner-Camp calls it “the earliest [map] to obtain circulation which contains reliable information as to the interior of Oregon Territory.” (CFB1746)

*One of the Greatest Government Sponsored Exploration Projects,  
With the Goal Being To Find a Route for a Transcontinental Railway*

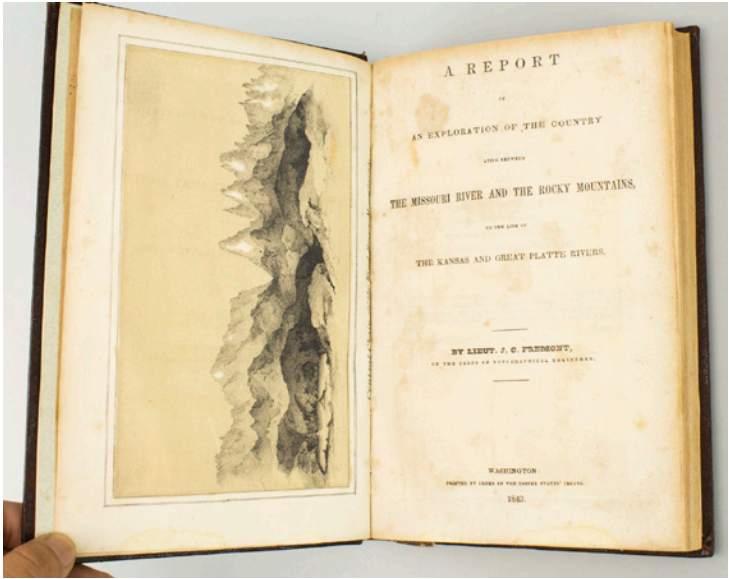


**118** (AMERICANA - WESTERN EXPANSION). **DAVIS, JEFFERSON, SECRETARY OF WAR, [and] A. A. HUMPHREYS.** REPORTS OF EXPLORATIONS AND SURVEYS, TO ASCERTAIN THE MOST PRACTICABLE AND ECONOMICAL ROUTE FOR A RAILROAD FROM THE MISSISSIPPI RIVER TO THE PACIFIC OCEAN. MADE UNDER THE DIRECTION OF THE SECRETARY OF WAR IN 1853-1856. (Washington: Beverley Tucker, Thomas F. Ford, and A. O. P. Nicholson, 1855-60) 300 x 220 mm. (11 3/4 x 8 3/4"). **12 volumes bound in 13.** Modern black library cloth, white titling on spines. WITH 648 PLATES AND MAPS (583 lithographed plates, many colored; 65 maps, 58 folding). Howes P-3; Wagner-Camp 262-67. ♦All but one of the volumes somewhat foxed and browned (due to poor paper quality), three volumes with light dampstain to lower margin, half a dozen of the large maps with splits along major fold, but generally a very good complete set, with no fatal defects, in sturdy, unworn bindings. **\$9,000**

*The product of one of the greatest government-sponsored programs in 19th century American history, this is a series of exploration reports on a possible north-central route for a railroad line linking the eastern United States with the Pacific coast.* It was of great value at the time, and since it contains the most extensive contemporaneous information available on the American West, it is a major resource for scholars and collectors of Western Americana today. In 1853, Congress authorized the Secretary of War, Jefferson Davis, to send expeditions west to determine the best route for a transcontinental railroad. There were four possibilities to survey and consider: one running along the Missouri River and over the northern Rocky Mountains; another across the central Plains to the Great Salt Lake and then on to the coast along the 38th parallel; a more southern route along the 35th parallel, through Texas, New Mexico, Arizona, and Southern California; and finally a 32nd parallel route through central Texas, along the Gila River, terminating in San Diego. Parties led by Brevet Major Isaac Stevens and Captain George McClellan explored these various choices, sending updates back to Congress. This set contains their reports, correspondence, itineraries, and journals, as well as data collected on flora, fauna, geology, climate, and the Indian tribes encountered. The set is also notable for its cartography: Wheat devotes 24 pages of his “Mapping the Trans-Mississippi West” to its maps. The reports are extensively illustrated, both in the text and with attractive lithographed plates, many of them colored, picturing Western scenery and geological formations, plants, and animals—the last including a number of very pleasing color plates of birds. One volume is largely devoted to describing the Indian tribes encountered, with plates depicting scenes from villages, hunts, and celebrations, as well as Native tools and costume. (CFB1719)

*Reporting to Potential Settler and the General Public on the Oregon Trail*

**119** (AMERICANA - WESTERN). **FRÉMONT, JOHN C.** A REPORT ON AN EXPLORATION OF THE COUNTRY LYING BETWEEN THE MISSOURI RIVER AND THE ROCKY MOUNTAINS ON THE LINE OF THE KANSAS AND GREAT PLATTE RIVERS. [bound with] HOUSE REP. NO. 31, MILITARY POSTS—COUNCIL



*This is the first issue of John Frémont’s report to the Senate on his exploration along the route that became known as the Oregon Trail.* With Kit Carson as guide and German cartographer Carl Preuss along to create maps, Frémont set out to survey the territory and to recommend the best route for settlers heading west. Frémont (1813-90) joined the US Army Corps of Topographical Engineers in 1838, and took part in two wilderness expeditions with explorer Joseph Nicollet, before being appointed to lead the present expedition. His appointment came about in part through the influence of his father-in-law, Missouri senator Thomas Hart Benton, a fervent advocate of Western Expansion. According to Streeter, “The expedition was designed by Senator Benton and the expansionist group in Congress to publicize the first main division of the route to Oregon, for though this was well known to the fur traders, the region west of the Missouri was still terra incognita to the general public.” The Grolier American 100 notes that this report “made clear the first half of the route to Oregon through the South Pass and cast doubts on the prevailing myth of a great American desert between the Missouri and the Rockies.” Frémont’s account of the journey is followed here by a Catalogue of Plants he collected and records of astronomical and meteorological observations. The success of this journey made Frémont’s reputation, and he went on to lead three more Western expeditions before settling in California, where he became one of the state’s first US senators. In 1856, he was the newly-formed Republican Party’s first nominee for the presidency. ANB concludes that “he was at his best as the daring and resourceful leader of his early expeditions. The knowledge of the West and impetus to the westward movement that these journeys inspired remain a remarkable and enduring achievement.” The second work in the volume here is a report by the U.S. Representative from Ohio, Mr. Pendleton, on the establishment of a chain of military posts between Council Bluffs in Iowa and the Pacific Coast in Oregon. (CFB1751)



**120** (AMERICANA - WESTERN). **HEAP, GWINN HARRIS.** CENTRAL ROUTE TO THE PACIFIC, FROM THE VALLEY OF THE MISSISSIPPI TO CALIFORNIA: JOURNAL OF THE EXPEDITION OF E. F. BEALE IN 1853. (Philadelphia; London: Lippincott, Grambo and Co.; Trübner and Co., 1854) 232 x 147 mm. (9 1/8 x 5 3/4"). 136 pp., 46 pp. (ads). FIRST EDITION. Publisher’s blind-stamped brown cloth, rebacked preserving most of original backstrip. With 13 lithographed plates (some tinted). **Without the folding map.** Title page with ink stamp of Long Island Historical Society. Publisher’s ads on endpapers.



Cowan, p. 273; Graff 1837; Howes H-378; Sabin 31175; Streeter Sale 3177; Wagner-Camp-Becker 235; Wheat, Mapping the Transmississippi West 808. ♦Corners rubbed with minor loss, fore edge of lower board with small chip, occasional mild foxing, (as usual with this title, and never offensive), otherwise a clean, fresh, and entirely satisfactory copy. **\$1,500**

*This is the account of a survey for a transcontinental railway route that was never adopted.* Encouraged by Senator Thomas Hart Benson and other advocates of Western Expansion, California Superintendent of Indian Affairs Edward F. Beale set out in 1853 with his cousin and second-in-command Gwinn Heap and a multicultural crew of 12 men—including a Delaware Indian, two Mexicans, and an African-American—to find a railroad route from Kansas City to California through Kansas, Colorado, and New Mexico. Heap was the son of a diplomat who had lived in the Middle East as a child and understood the challenges of crossing the desert. The present journal relates the difficulties they encountered crossing the raging Gunnison (Grand) River and the help they received from the Ute Indians. The plates, based on Heap’s drawings, show action scenes of fording rivers by raft or rope as well as serene Western vistas; Wagner praises them as “very beautiful.” In the end, the railway went by a northern route, rather than the one surveyed by Beale and Heap. This copy is without the map, which was issued with only a few copies, but has the scarce London imprint added to the title page, perhaps used for copies intended for export. (CFB1741)



**121 (AMERICANA). WETMORE, ALPHONSO.** GAZETTEER OF THE STATE OF MISSOURI. WITH A MAP OF THE STATE, FROM THE OFFICE OF THE SURVEYOR GENERAL, INCLUDING THE LATEST ADDITIONS AND SURVEYES, TO WHICH IS ADDED AN APPENDIX CONTAINING FRONTIER SKETCHES AND ILLUSTRATIONS OF INDIAN CHARACTER. (St. Louis: C. Keemle, 1837) 224 x 140 mm. (8 3/4 x 5 1/2”). xvi, 382 pp. FIRST EDITION. Publisher’s purple cloth, printed paper label on the spine (neat repair to head of spine). In a modern brown morocco-backed clamshell box. Engraved frontispiece, fine folding engraved map dated February 1837. Upper cover with neatly inked name of former owner Otis Pankhurst. Graff 4615; Howes H-296; Sabin 103064; Streeter 1802; Wagner-Camp 69. ♦Extremities a bit worn, spine sunned to a light tan, cloth rather soiled, paper spine label chipped, occasional minor foxing, otherwise an excellent copy, the text clean and fresh, the fragile map very well preserved. **\$1,200**

*This is a compendium of information designed to encourage settlers to come to Missouri, a work assembled by soldier, trapper, explorer, and publisher Alphonso Wetmore (1793-1849).* To put together his text, Wetmore enlisted prominent men from each county in the state to contribute information about the appealing aspects of their region. Here, specific descriptions of the various counties follows a general overview of the state, with a Catalogue of Minerals, a list of roads and distances, and information about postal facilities. An appendix contains seven stories of life on the frontier, probably written by Wetmore, including a famous account of a futile attempt to save an Indian captive from being sacrificed. At the end of the book one finds the Constitution of the State of Missouri. Wetmore was one of the first writers to produce stories of the American West, and his humorous tales may be seen as forerunners of Twain. (CFB1729)

**122 (ARABIAN NIGHTS). BURTON, RICHARD F., Translator.** THE BOOK OF THE THOUSAND NIGHTS AND A NIGHT. [and] SUPPLEMENTAL NIGHTS. ([London]: Printed by the Burton Club for Private Subscribers Only, [ca. 1905]) 248 x 171 mm. (9 3/4 x 6 3/4”). **Together, 17 volumes** (seven of these being “Supplemental Nights”). No. 5 OF 250 COPIES OF THE DE LUXE EDITION. Contemporary black half morocco over blue buckram boards, raised bands, spine gilt in panels featuring large complex fleuron, its sides with arching palm fronds on curled stems, marbled endpapers, top edge gilt, other edges untrimmed, partially UNOPENED. 113 plates after Letchford, LaLauze, and others. Penzer, pp. 126-34 (citing other editions). ♦A hint of rubbing to isolated spots on the bindings, one leaf with three-inch tear at foot, other trivial imperfections internally, but IN ESPECIALLY FINE CONDITION INSIDE AND OUT, with virtually no signs of use. **\$8,000**



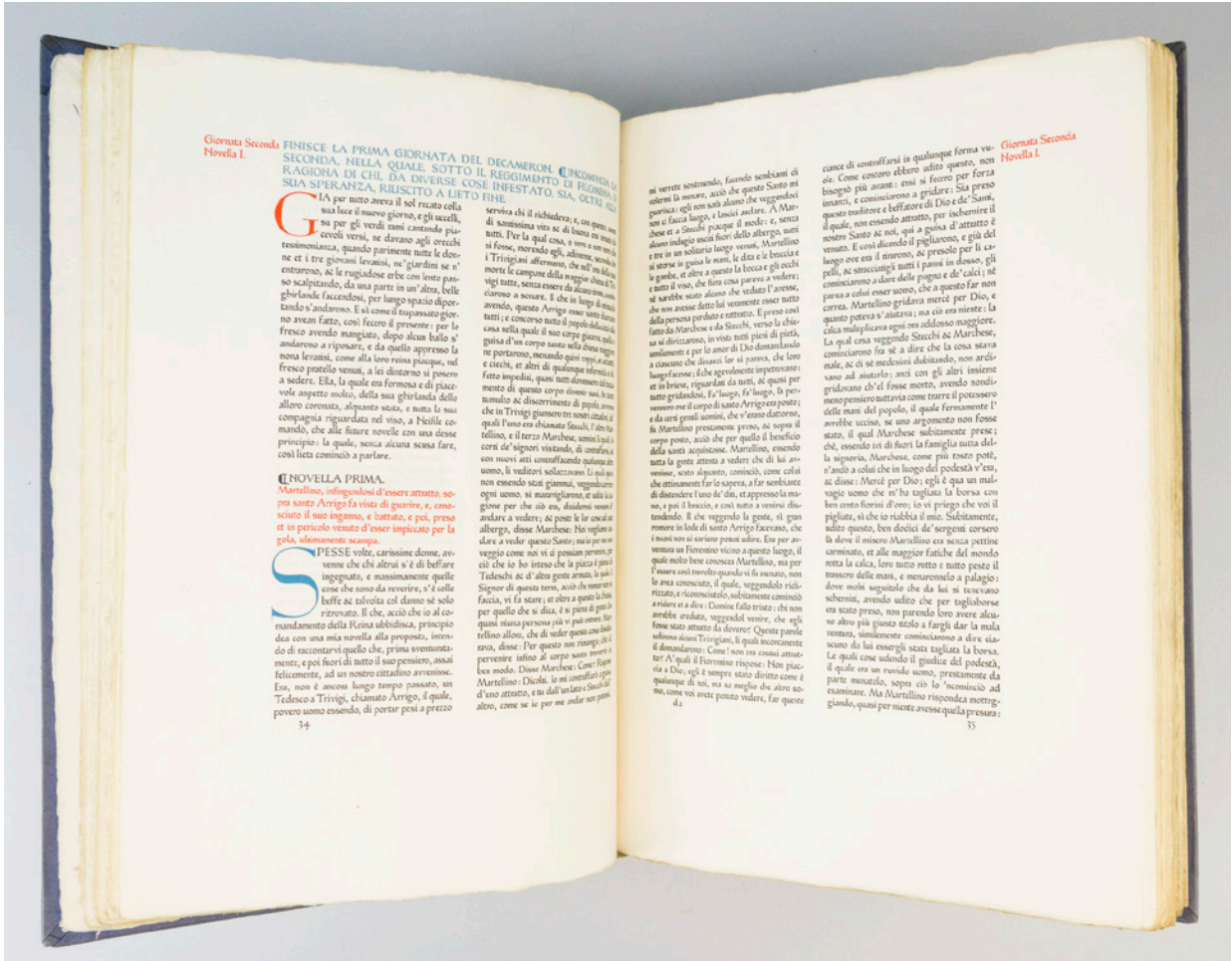
*This is an attractively bound set, in especially fine condition, of one of the enduring works in all of literature, and especially important as a work of translation.* Probably derived from Egyptian and Persian origins, the “Arabian Nights’ Entertainment,” or “The Thousand and One Nights” has as its framework the story of a king who kills successive wives on the morning after the consummation of their marriage. The fatal pattern is broken by the wily Scheherazade, who enthralls her husband (and the reader) with stories so pleasing that her life is spared. The stories first appeared in a European language with the publication of a French translation by Antoine Galland early in the 18th century, and they were first done into English, with some omissions, by Edward William Lane in 1839-41. According to Britannica, the present famous translation by Burton, first printed in 1885-88, is “by far the most celebrated of all of his books. . . . As a monument of his Arabic learning and his encyclopedic knowledge of Eastern life, this translation was his greatest achievement.” A man with superhuman energy, a ferocious temper, and a lust for savage experiences, Sir Richard F. Burton (1821-90) was a translator of the first order, an explorer, soldier, linguist, writer, anthropologist, and diplomat—he served as consul, respectively, in Fernando Po (on the west coast of Africa), Santos (Brazil), Damascus, and Trieste. It is said that during his lifetime he mastered 29 languages, and he authored perhaps 50 substantial books. Our printing of “Nights” is done “for private subscribers only” because, as was the case with the first edition, its erotic nature was still too explicit for the general British audience. Apart from the importance of its content, this is an attractive set in a pleasing decorative binding, and the book has apparently been the property of very modest or very careful owners, because it appears to be almost untouched. (CFB1788)

**One of Just 80 Copies of One of the Stately Large Format Ashendenes**

**123 (ASHENDENE PRESS). BOCCACCIO, GIOVANNI.** IL DECAMERON. (Chelsea: Ashendene Press, 1920) 419 x 298 mm. (16 1/2 x 11 3/4”). xi, [1], 360 pp. ONE OF 80 PAPER COPIES FOR SALE (of 105 printed). There were six additional copies on vellum (according to Hornby’s bibliography; Franklin says there were 10 such copies). Original linen-backed blue paper boards, printed paper label on spine, edges untrimmed. Fine printed initials in red and blue designed by Graily Hewitt for this edition. Text in Subiaco type printed in black, red, and blue. Prospectus and order form for “Ecclesiasticus” laid in at front. Front pastedown with morocco bookplate of Richard Montgomery Gilchrist Potter. Hornby 29; Franklin, pp. 124, 129-32, 239-40. ♦Head edge of front board with narrow four-inch dampstain (not affecting interior), mild soiling of no consequence to boards, but the binding quite sound, and A BEAUTIFUL COPY INTERNALLY, entirely clean, smooth, and bright. **\$4,500**

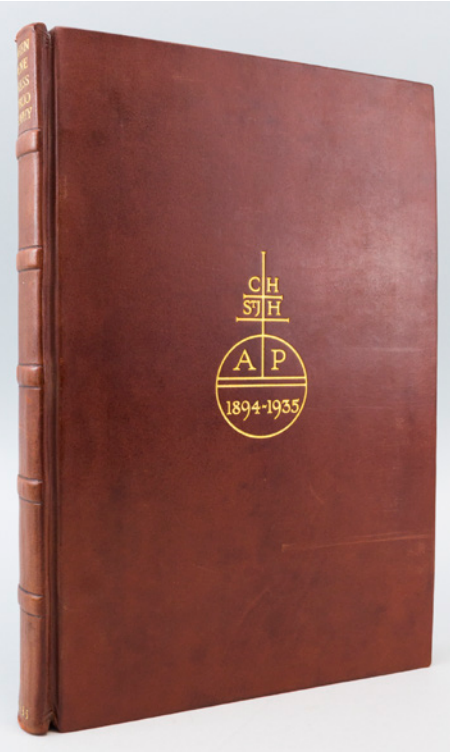
*More than seven years in production (owing partly to World War I), this elegant folio, like other large format Ashendene books, is sumptuous without being self-consciously grandiose.* The strengths of the press are highlighted here: thick, creamy paper, elegant typeface and initials, and a stately page with vast margins. With one of the smallest press runs among the later Ashendene books, it is printed entirely in Italian (including even the colophon), a fact that did not prevent a copy from being destroyed in 1927 by the US post office in Kansas because of its immoral content. Because of their size and generally fragile materials, the large format linen-backed Ashendene books are now difficult to find except in unflattering condition. The binding here has done its job of protecting the text block admirably, and the contents are as fresh as the day they left the press. (CBJ1764)





▲ 123

### The Ashendene Bibliography in Amazing Condition



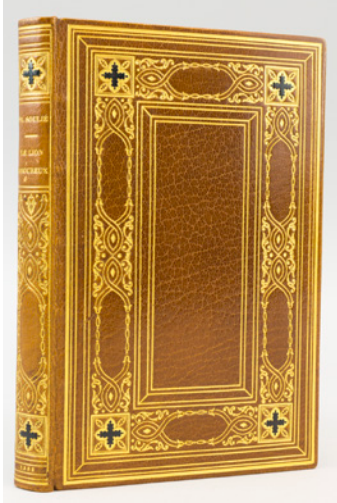
**124 (ASHENDENE PRESS). HORNBY, C. H. ST. JOHN.** A DESCRIPTIVE BIBLIOGRAPHY OF THE BOOKS PRINTED AT THE ASHENDENE PRESS, MDCCCXCV-MCMXXXV. (Chelsea: Ashendene Press, 1935) 343 x 235 mm. (13 1/2 x 9 1/4"). 4 p.l., 172 pp. No. 317 OF 390 COPIES OF THE FIRST EDITION, all signed by Hornby. Publisher's polished cordovan calf, gilt titling on front cover and spine, edges untrimmed. In a marbled paper slipcase. WITH 33 PLATES, comprised of 15 plates of woodcuts as well as woodcut frontispiece portrait, five plates of facsimiles, eight specimen leaves (some of them folded), and five double-sided plates of photos of bindings. Several initials hand-painted by Graily Hewitt. Printed in Ptolemy type. Hornby XL; Franklin, p. 243. ♦Spine very slightly sunned, otherwise A PRISTINE COPY, with no signs of use. **\$5,000**

*When Hornby wound up his 40-year publishing venture at the Ashendene Press, he issued this record of his own work, with an introduction and separate treatment for each of the books he published. Franklin notes that "as a leaf-book it scaled new heights," and that it should "be the first choice for a collector who wants to have the Ashendene Press represented, as it gives a taste of whatever was done." It is an indispensable tool for collectors of private press, and a beautiful book besides. In 40 years of bookselling, we have never encountered a copy of*

*this work—a bibliography, after all, that was meant to be consulted—in anything approaching the outstanding condition seen here. (CBJ1716)*

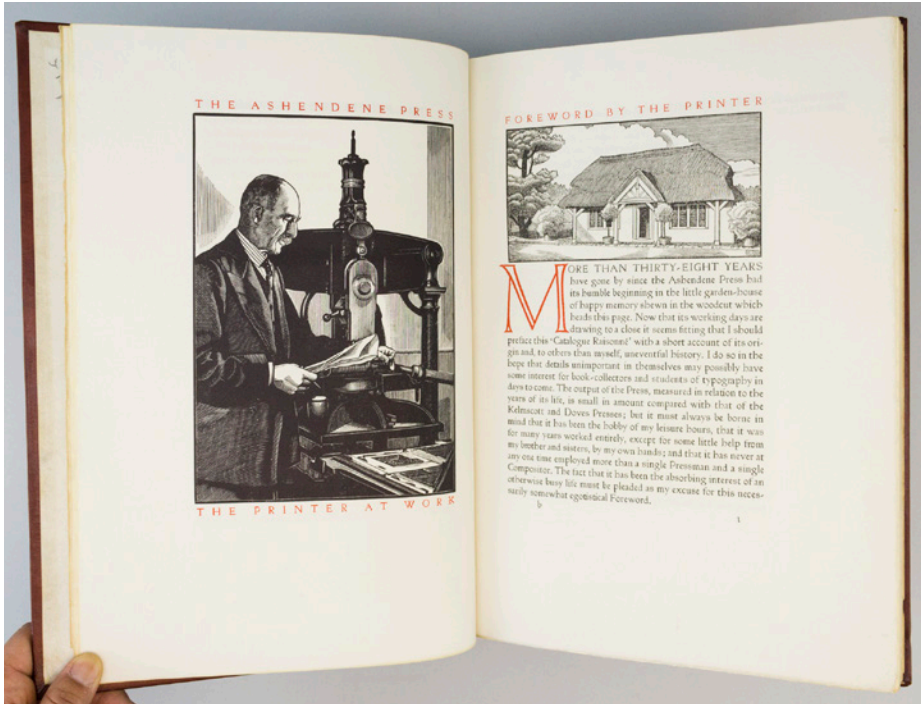
124 ▶

**125 (BINDINGS - AFFOLTER). SOULIÉ, FRÉDÉRIC. LE LION AMOREUX.** (Paris: L. Conquet, 1882) 185 x 118 mm. (7 1/4 x 4 5/8"). 2 p.l., xix, 170 pp., [1] leaf. Preface by Ludovic Halévy No. 122 OF 150 COPIES ON JAPON. VERY PRETTY TAN CRUSHED MOROCCO BY AFFOLTER (stamp-signed on front turn-in), GILDED BY DOMONT (stamp-signed on rear turn-in), covers with elegant gilt-tooled frame, inlaid cornerpieces, smooth spine similarly gilt, with inlays at head and tail, gilt titling, turn-ins with multiple gilt rules, marbled endpapers, all edges gilt. Illustrated blue paper wrappers bound in. In a matching morocco-lipped slipcase. With frontispiece and 17 vignette headpieces etched by Nargeot after Sahib (title page erroneously states 19, per Vicaire). WITH AN ORIGINAL WATERCOLOR composed of half a dozen vignettes, tipped onto front flyleaf. A Large Paper Copy. With presentation inscription to Miss Anne Nichols dated 5 September 1923, the signature illegible. Vicaire VII, 614. ♦A touch of sunning to spine, otherwise A SUPERB COPY, entirely clean, fresh, and bright internally, and in a sparkling binding. **\$2,250**



*Featuring vast margins and luxurious paper stock, this bibliophile's edition of a comedy of manners is offered here in a lovely binding decorated by Jules Domont (1847-1931), an independent doreur (i.e., gilder). Domont had decided during his apprenticeship that he would prefer to be a doreur, rather than a binder, and, as his reputation grew, he did gilding for some of the best binderies in late 19th century Paris. According to Flety, he went to work for Marius-Michel père, where he perfected his technique and "acquired that sureness of hand that later made his reputation." He worked for several binders, including Lortic, with whom he collaborated on bindings exhibited at the 1878 Exposition Universelle, but longed for his independence. In 1879, he set up shop as a doreur in Paris, where, Flety tells us, "clients came, because he was amiable, conscientious, happy to give service, and even*

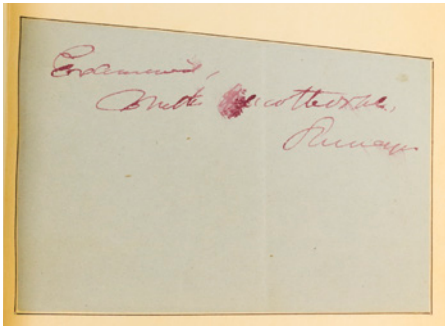
*punctual—a rare quality at that time." Many Belle Epoque binderies not employing an in-house doreur used Domont's services, including such luminaries as Canape, Durvand, and Noulhac, as well as the binder here, Affolter—characterized by Duncan & De Bartha as one of the "most noted binders" in turn-of-the-century Paris. This romantic novel by a popular playwright is inscribed here to Anne Nichols, the author of the most popular play of the 1920s, "Abie's Irish Rose." (CBJ1754)*





*A Hawthorne First Edition, Finely Bound, and with Autograph Material*

**126 (BINDINGS - BRADSTREET). HAWTHORNE, NATHANIEL.** *THE MARBLE FAUN: OR, THE ROMANCE OF MONTE BENI.* (Boston: Ticknor and Fields, 1860) 188 x 120 mm. (7 3/8 x 4 3/4"). With 16 pp. ads (dated March 1860) in volume I. **Two volumes.** FIRST EDITION, Second State (with ads dated March instead of February). EXCELLENT LATE 19TH CENTURY GREEN CRUSHED MOROCCO BY BRADSTREET'S (stamp-signed on front turn-in), covers bordered by gilt double fillets with a gilt dot at each corner, this design repeated on the spine compartments, raised bands, gilt titling, gilt-ruled turn-ins with a floral sprig at corners, top edges gilt. Front flyleaf WITH AN INLAID SLIP INSCRIBED BY HAWTHORNE as a customs officer: "Examined / Nat'l Hawthorne / Surveyer." Bruccoli & Clark I, 173; BAL 7621. ♦ Leaves a little toned, occasional small spots, a couple of leaves with uneven fore edge from rough opening, otherwise A FINE COPY, the text clean and fresh IN A LUSTROUS BINDING WITH NO SIGNS OF WEAR. **\$1,250**

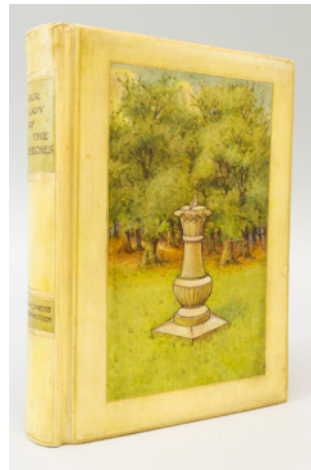


*Offered here in a beautiful binding from a leading American workshop, this is an especially agreeable copy of Hawthorne's last completed novel, the principal fictive product of the author's European residence from 1853-60, and probably the most brooding, Romantic, and distinctive major work in the Hawthorne canon. One of the major figures in the history of literature in the United States, Nathaniel Hawthorne (1804-64) was among those who first inspired the idea of "American literature," a national literature that could take its place alongside its long-established European forebears. Probably more than any other writer of stature in 19th century America, Hawthorne combined vivid imagination with careful, structured craft. Our handsome bindings were executed at Bradstreet's,*

*which ranked with Stikeman as one of the leading binderies in turn-of-the-century New York. In his "Historical Essay on the Art of Bookbinding," Henri Pène du Bois notes that "there is a solidity, strength and squareness of workmanship about the books of the Bradstreet bindery which seem to convince that they may be tossed" from the summit of a mountain "without detriment or serious injury." Certainly our volumes are testament to the durability of Bradstreet bindings: after more than 100 years, they show no evidence of wear—not even the sunning that almost universally afflicts spines of green morocco. The autograph material at the front of the book here comes from the period when Hawthorne worked weighing and measuring coal, salt, and other goods at the customs house in Boston from 1839-41. (ST13860)*

**127 (BINDINGS - BUMPUS). HAMILTON, ANTHONY.** *MEMOIRS OF COUNT GRAMMONT.* (Edinburgh: John Grant, 1908) 181 x 111 mm. (7 1/8 x 4 3/8"). **Two volumes.** Edited by Gordon Goodwin. Attractive burgundy crushed morocco by J & E Bumpus (stamp-signed on rear turn-in), triple gilt rule, raised bands, spines with heavily gilt compartments featuring a central green clover leaf, gilt lettering, gilt turn-ins, all edges gilt. With 21 portraits, all with original tissue guards, as called for. A Large Paper Copy. ♦ A BEAUTIFUL SET, with nothing but the most trivial imperfections. **\$1,250**

*Our binding is typical of the well-executed, quite pleasing, and generally undervalued work produced under the Bumpus name for a substantial period, beginning in the latter part of the 19th century. Packer says that the Bumpus bindings emanated from the bookselling firm of John and Edward Bumpus, which was founded in 1780; the bindings done during the Victorian period normally carry the Oxford Street address (as does this one), although Packer also gives the address of Holborn Bars, E.C. during the years 1881-83. Philibert, Comte de Grammont, was a libertine and gambler who resided at the courts of Louis XIV of France (from which he was banished) and Charles II of England. His memoirs, written in an entertaining and ironic style, were either dictated to, or composed by, his brother-in-law, Anthony Hamilton (1646?-1720). Although unreliable historically, they paint a vivid portrait of the character and scandals of the court, as seen by an insider. (ST13180)*



**128 (BINDINGS - CHIVERS). HUTTEN, BARONESS [BETTINA] VON.** *OUR LADY OF THE BEECHES.* (London: William Heinemann, 1907) 190 x 130 mm. (7 1/2 x 5"). 4 p.l., 245, [1] pp., [1] leaf. A VERY PRETTY VELLUCENT BINDING BY CEDRIC CHIVERS (stamp-signed on rear turn-in), upper cover with large central panel outlined in gilt, depicting an idyllic grove of trees, with a large marbled sundial in the foreground, this highlighted with mother-of-pearl inlays, smooth spine with painted title panel, gilt-ruled turn-ins, vellum doublures. With frontispiece portrait of the author. ♦ A little light soiling to vellum, occasional minor spots of foxing to margins, otherwise a fine, fresh copy, the binding well preserved and without the splaying that often affects vellum boards. **\$2,750**

*This romance by a scandalous American heiress who married into a noble German family and then became a popular novelist was beautifully bound by Cedric Chivers, using a tranquil garden scene invoking the beloved woods of the title character. Clearly with autobiographical*

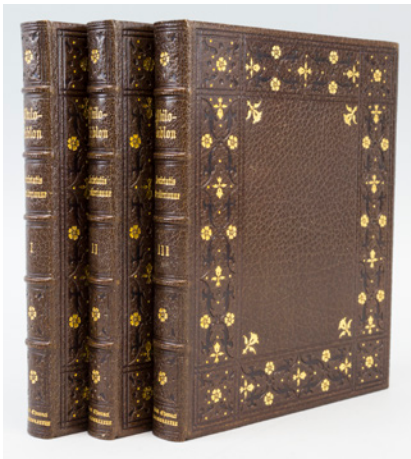
*elements, "Beeches" involves the love story between a celebrated scientist and a clever American woman who is the wife of an Austrian nobleman. Our author, Bettina Riddle (1874-1957), was born into a wealthy Pennsylvania family and, like other American heiresses of her day, married a title—Friedrich Karl August, Baron von Hutten zum Stolzenberg. Her first novel appeared in 1898—the same year as her first child—and she went on to produce 25 novels over the next 40 years, including a series featuring her most famous character, Pam. She and the baron divorced in 1909, reputedly over her infatuation with an Italian tenor, and she settled in London (though wintering in Rome). Cedric Chivers (1853-1929) established binding premises in his native Bath after an inspiring visit to the Paris Exhibition of 1878, and a short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax, he began producing his own work in this tradition, creating what he called the "vellucent" binding. The innovative part of these bindings, as seen here, was accomplished by rendering vellum transparent, then placing it over painted pieces of paper, thereby protecting the surface of the paper from soiling and abrasion. Prideaux says that the process achieves the effect of enriched enamel. Chivers often used mother-of-pearl inlays on his vellucent bindings, and here the inlays give the sundial on the cover a more three-dimensional aspect. (ST13988)*

**129 (BINDINGS - CHIVERS). TRISTRAM, WILLIAM OUTRAM.** *COACHING WAYS AND COACHING DAYS.* (London: Macmillan and Co., 1909) 197 x 130 mm. (7 3/4 x 5"). xv, [i], 376 pp. CHARMING VELLUCENT BINDING BY CEDRIC CHIVERS OF BATH (stamp-signed on rear turn-in), upper cover with central medallion depicting a coach rollicking along a country lane, this surrounded by a collar of inlaid mother-of-pearl, and with a painted frame of garlands crowned with an inlaid mother-of-pearl horseshoe, smooth spine with titling and similar garland design, gilt-ruled turn-ins, vellum doublures, marbled free endpapers, top edge gilt. With 214 illustrations in the text by Hugh Thomson and Herbert Railton. Front flyleaf with ink signature of B. Whipham. ♦ A touch of soiling to spine, final leaf with small hole affecting a couple of letters, otherwise a very fine copy, quite clean and bright inside and out, with none of the usual splaying to the vellum boards. **\$2,900**



*First published in 1883, this nostalgic look at the highways and byways of pre-railroad Britain is the most popular work by William Outram Tristram, offered here in a pleasing Chivers vellucent binding with a lively vignette based on the book illustrations. Tristram (fl. 1883-1911) takes the reader down seven major coach routes—the Bath, Exeter, Portsmouth, Brighton, Dover, York, and Holyhead roads—and regales us with anecdotes about the inns, sights, and characters one might meet along the way. Anyone who has read 19th century novels that include journeys by coach will appreciate this opportunity to see what such a trip might have been like for characters such as Austen's Elizabeth Bennet. Charming illustrations like the ones in the present volume made the name of illustrator Hugh Thomson (1860-1920), who, according to Houfe, "created an idyllic world of stage coaches, sedan chairs, feasts and port wine." The cream color of the boards on our binding gives it the look of a painting on ivory, the pastel hues employed are especially pleasing, and the coaching scene is much more animated than many Chivers designs. For more on Chivers' vellucent bindings, see previous item. (ST13981)*



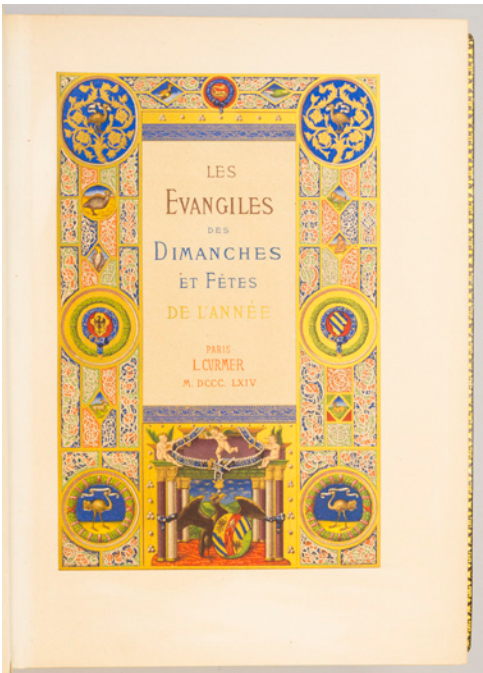
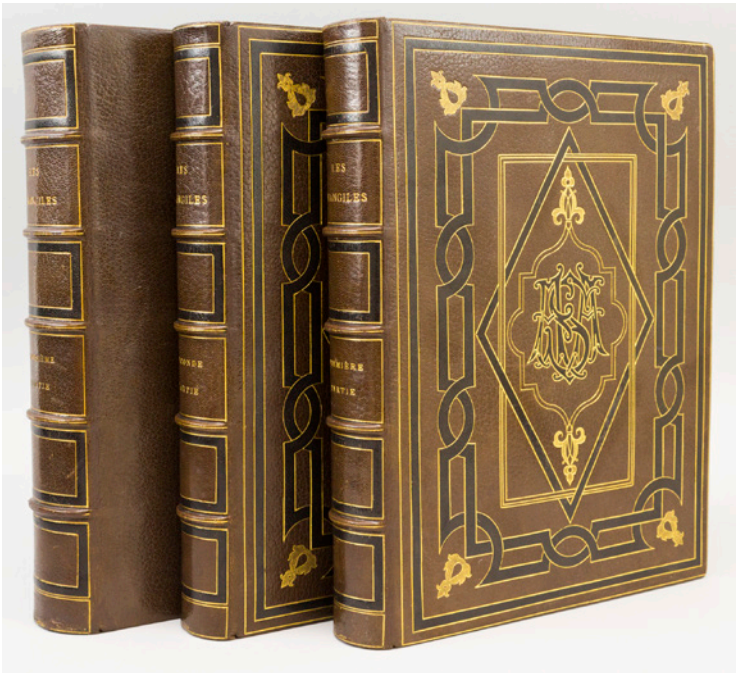


**130 (BINDINGS - CLUB BINDERY). DE BURY, RICHARD. PHILOBIBLON.** (New York: Printed for the Grolier Club, 1889) 190 x 150 mm. (7 1/2 x 5 7/8"). **Three volumes.** Translated and with an introduction and notes by Andrew Fleming West. ONE OF 297 COPIES on paper (and three on vellum.) ATTRACTIVE BROWN CRUSHED MOROCCO BY R. W. SMITH AND FRANK MANSELL (stamp-signed on front doublure), covers with frame tooled in blind and accented with gilt flowers and small dots, raised bands, spine compartments with blind-tooled frames and central gilt flower, gilt titling, DARK BLUE MOROCCO DOUBLURES with the gilt emblem of the Grolier Club at center, floral cornerpieces, monogram of "T V W" at foot, marbled free endpapers, all edges gilt. In the original (just slightly worn) morocco-lipped slipcases. Decorative woodcut headpieces, tailpieces, and initials, some of them historiated, the initials in the first volume in gold, frontispiece and two plates in volume III. Printed in red and black in Latin (black letter type) and English (roman type). ♦ A SUPERB SET with no signs of use. **\$4,500**

*This paean to books, collecting, libraries, and learning was printed for the first society of bibliophiles in America, and was bound by the bindery formed to provide club members with bindings as fine as those available from craftsmen in England and France. In 1895, Grolier members, along with Edwin Holden and other wealthy collectors, established the Club Bindery in order to attract European craftsmen to provide, close to home, fine quality binding work rivalling what was available abroad. The Club Bindery was in operation until 1909, with Robert Hoe being its most influential manager and client. It provided bindings that tended to be traditional in style—though frequently with elaborate decoration—and that lived up to its patrons' expectations in terms of excellence. The first members of the staff of the Club Bindery were the Englishmen R. W. Smith and Frank Mansell, who have signed the present bindings. They were subsequently joined by a number of French binders, chief among them being Leon Maillard, who had worked previously for Cuzin, Gruel, and Marius-Michel. Named for his birthplace of Bury St. Edmunds, Richard de Bury (1281-1345) was a devoted patron of learning and an ardent bibliophile. As Bishop of Durham during the last 13 years of his life, he rescued many classical manuscripts that would otherwise have been lost, and his household included collators, scribes, illuminators, and binders. He is best remembered for the present work, first printed in 1473. The Grolier Club printing is "edited from the best manuscripts" in an effort to retrieve the original text, found by the editor to be "hopelessly corrupted" in the printed Latin versions and the translations based upon them. (ST13654)*



**131 (BINDINGS - CURMER). (CHROMOLITHOGRAPHED BOOKS). GOSPEL IN FRENCH. LES EVANGILES DES DIMANCHES ET FÊTES DE L'ANNÉE.** (Paris: L. Curmer, 1864) 290 x 210 mm. (11 3/8 x 8 1/4"). **Three volumes.** No. 45 OF 800 SUBSCRIPTION COPIES, prepared for Madame la Marquise de La Laurencie de Charras. HANDSOME BROWN GROLIERESQUE CRUSHED MOROCCO SIGNED "L. CURMER" at the base of each spine, covers with inlaid interlacing black morocco strapwork highlighted with azured gilt fleurons, inlaid monogram of "A S A" at center, raised bands, spine compartments framed by black morocco inlays, densely gilt turn-ins, patterned gilt endpapers, all edges gilt (volume III in brown half morocco, with no monogram). Volumes I and II beautifully chromolithographed throughout, each text page with full border and with numerous full-page miniatures, all in the style of Medieval Books of Hours, volume III with numerous engravings, a large photographic plate, and 79 tipped-in photographs mounted within engraved borders. With text volumes containing accounts of the childhood of Christ, the life of the Virgin, the Passion, and lives of the saints, commentary on the decorations in the chromolithographs, and a list of subscribers. Vicaire III, 622. ♦ Extremities a little rubbed, a four-inch portion of black strapwork missing from one back cover (revealing the brown morocco underneath), small spots of dulling to the black on the same cover, a dozen leaves in the text volume with overall faint browning (a few other leaves slightly affected), otherwise an extremely pleasing set, the bindings with almost no wear, and the text and plates showing virtually no signs of use. **\$5,500**



*This is among the finest chromolithographic productions of the 19th century, a memorable work inspired by Medieval manuscripts and containing reproductions from the originals. The wide variety of styles represented here speaks to the breadth of material consulted—from Carolingian manuscripts and Byzantine icons to French miniatures and Italian humanist painting, and even some Islamic specimens—including some of the finest known manuscripts in the world. The use of gold here is profuse; the colors are often particularly bright, delighting the eye with an array of hues and combinations; and the design precision and detail are equally appealing. Although clearly meant to dazzle, this work was also well researched and faithful to the original manuscripts that inspired it (the third volume includes an extensive description of these sources). "Les Evangiles" was the masterpiece of Henri-Leon Curmer (1801-70), an adept bookseller and publisher specializing in illustrated books. He attracted some of the best artisans of the day and was known for the high quality of his work. Larousse comments in his dictionary that Curmer "succeeded beyond all hope" in the color reproduction of the old manuscripts, including "Les Evangiles," which Larousse says, "by the great importance of reproductions, their variety, [and] their authenticity, will remain as one of the finest books ever attempted." (pp. 684-85). This is not a rare book, but it seldom appears for sale in such pleasing decorative bindings as seen here. (ST13182)*



**132 (BINDINGS). DANTE ALIGHIERI. THE DIVINE COMEDY.** (London: Longman, Green, and Co., 1885) 212 x 135 mm. (8 x 5"). lxxvi, 390 pp., [1] leaf. Translated by James Innes Minchin. ATTRACTIVE CONTEMPORARY BURGUNDY CRUSHED MOROCCO, LAVISHLY GILT IN THE ARTS AND CRAFTS STYLE, covers with ornate floral border of repeating sprays of gilt flowers and leaves, central panel gilt with twining floral vines, raised bands, spine gilt in compartments with central daisy radiating sprigs of leaves, turn-ins with double gilt rules flanking a row of inlaid green calf circllets, gilt daisies at corners, all edges gilt. ♦ A whisper of wear to joints, minor foxing to first and last quires, otherwise a fine copy, clean and bright inside and out, and with almost no signs of use. **\$2,250**

*This animated binding is unsigned, but is clearly the work of a skilled craftsman and talented designer—perhaps one who studied with one of the great English binders and teachers of the period. The rose leaf tools and heart-shaped leaves are familiar components of the Arts & Crafts style, but the flowers here are daisies and tulip-like buds rather than the Tudor roses more commonly seen. The onlays are myriad (nearly 500 total), and required hours of painstaking work. The text here is a line-for-line translation of the Italian classic, with the terza rima form of the original preserved. (ST13645)*

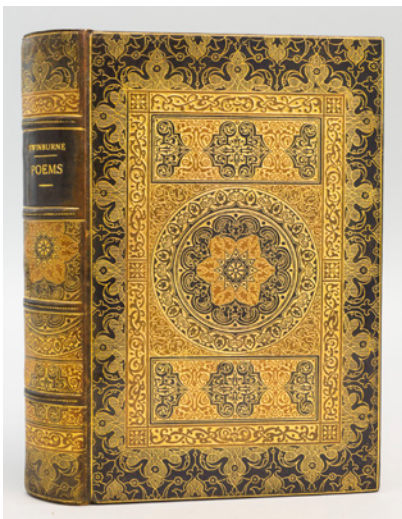


*Bound by Alfred de Sauty and Presented by the Book's Typographer,  
Fritz Helmuth Ehmcke, to Anna Simons, Type Designer at the Bremer Press*



**133 (BINDINGS - DE SAUTY). [THEOCRITUS].** IDYLLEN DES THEOKRIT. (Jena: Eugen Diederichs, 1910) 195 x 120 mm. (7 5/8 x 4 3/4"). xii, 65, [1] pp. Translated by Eduard Mörike. No. 505 OF 850 COPIES. TASTEFUL BURGUNDY CRUSHED MOROCCO BY ALFRED DE SAUTY (stamp-signed on front turn-in), covers with gilt-rule frame with three inlaid green morocco dots at corners, upper cover with matching central lozenge containing the initials A. S., raised bands, gilt-ruled spine compartments, gilt titling, turn-ins with gilt French fillet, edges untrimmed. Original burgundy wrappers bound in. Front flyleaf with ink inscription (dated Dusseldorf, 1910) to calligrapher and type designer Anna Simons from F. H. Ehmcke, designer of the type in this volume. ♦A breath of rubbing to lower corners, otherwise A SUPERB COPY, exceptionally fine inside and out. **\$1,900**

*This lovely item is tied in every way to the Arts and Crafts movement of the late 19th and early 20th century: it is beautifully printed by a German publisher inspired by Ruskin, bound by a leading practitioner of Arts and Crafts techniques, and presented by the designer of types used here to a woman who became the principal type designer for the Bremer Press.* The "Idylls" of the greatest of Greek pastoral poets, Theocritus (third century B.C.), are the earliest known "bucolic" poems and the model for Virgil's "Eclogues." The translation here is by German Romantic poet Eduard Mörike (1804-75), praised by Ludwig Wittgenstein as "a great poet" whose work was "very closely related to Goethe's." Part of the German Arts and Crafts movement, Deutsche Werkbund, publisher Eugen Diederichs (1867-1930) set up his press in Jena as a Kulturverleger [culture publisher] dedicated to bringing great works of literature to the common people, rather than producing avant-garde works for an elite audience. The attractive typefaces used here are Ehmcke-Antiqua and Ehmcke-Kursiv, designed in 1909-10 by typographer and graphic designer Fritz Helmuth Ehmcke (1878-1965). Ehmcke had this book bound by another member of the Arts and Crafts movement, Alfred de Sauty, who trained briefly at the end of the 19th century at Riviere in London and subsequently made designs for the Hampstead Bindery and taught at the London County Council School of Arts and Crafts. In 1908 he immigrated to America, becoming manager of the extra bindery at the R. R. Donnelly Co. in Chicago, where he became known as one of the most accomplished binders at work in the first third of the 20th century. The recipient of this lovely volume was Anna Simons (1871-1951), who studied with Edward Johnston at the Royal College of Art in London before returning to her native Germany. At the time she received this volume, she was teaching a lettering course at the Düsseldorf Kunstakademie, translating Johnston's work into German, and organizing exhibitions of British book arts. She designed the type for the second Bremer Press book (the 1914 Tacitus), and became the principal designer for the Press. Johnston's biographer called her "one of the best students Johnston ever had and certainly one of those who exercised the greatest influence afterwards, for she disseminated his teaching throughout Germany where it was perhaps more fruitful, even, than in England." (ST13802)



**134 (BINDINGS - GENOVA). SWINBURNE, ALGERNON CHARLES.** SELECTED POEMS. (London: John Lane, The Bodley Head Ltd., 1928) 230 x 140 mm. (9 x 5 3/4"). xxvii, [vii], 217 pp., [1] leaf. Introduction by Humbert Wolfe. ORNATELY GILT AND INLAID BLUE CALF BY A. GENOVA OF VENICE (stamp-signed on rear cover), upper cover with wonderfully intricate Islamic design rendered in tan and brown calf inlays and onlays and lavish gilt tooling, with a star medallion at the center of a central panel tooled to resemble an Oriental carpet, raised bands, spine panels inlaid and gilt in a similar design, lower cover tooled in blind with an all-over floral design, turn-ins with decorative gilt roll, ivory watered silk endleaves, leather hinges, top edge gilt. In a slipcase of patterned embossed paper. With tailpieces and 10 black and white photogravure plates, one of them double-page, by Harry Clarke. ♦Joints and spine slightly sunned, otherwise A VERY FINE COPY, immaculate internally, in a virtually unworn binding. **\$1,250**



*Even though a trade edition, this is a handsomely printed and illustrated collection of poems in a dazzling exhibition binding.* Swinburne (1837-1909) was a virtuoso of verse, able to produce enthralling lines in a wide range of meters and stanzaic forms. He was also a shocking pagan in terms of the content of his poetry, a significant portion of which was erotic. Though he was dismissed from Oxford for disciplinary reasons, he formed important friendships there with Ruskin, Tennyson, Morris, Rossetti, and Burne-Jones. Of the 33 poems here, three are translations of French verse by François Villon, and the remainder are mostly taken from "Poems and Ballads" (1866), with classical themes and sexual verses that shocked Victorian readers. The illustrations by Irish artist Harry Clarke (1889-1931) capture Swinburne's characters well, in a style reminiscent of Beardsley and Kay Nielsen. We have not been able to uncover much information on Venetian binder A. Genova, who seems to have been active in the 1920s. The few books bound by him that have appeared at auction feature, like the present volume, extremely elaborate gilt tooling and multi-color inlays on the upper cover, while the lower cover is tooled in blind. (ST13823)

**135 (BINDINGS - GUILD OF WOMEN BINDERS). KEATS, JOHN.** THE POEMS. (London: George Newnes, Ltd., 1902) 170 x 93 mm. (6 5/8 x 3 3/4"). vii, 469 pp. GRACEFUL CONTEMPORARY GREEN CRUSHED MOROCCO, INLAID, IN THE STYLE OF THE GUILD OF WOMEN BINDERS, covers with unusual inlaid morocco design of intertwined branches bearing red fruit and green leaves in each corner, raised bands, spine panels with inlaid fruit and leaves on an blue-green background, gilt titling, MAROON MOROCCO DOUBLURES tooled in gilt and inlaid with orange morocco daisies, vellum free endleaves, all edges gilt. With frontispiece portrait and illustrated title page. ♦Spine faintly and uniformly sunned, very slight wear to joints and upper corners, otherwise A FINE COPY, quite clean and fresh internally, in an extremely well-preserved binding. **\$1,250**

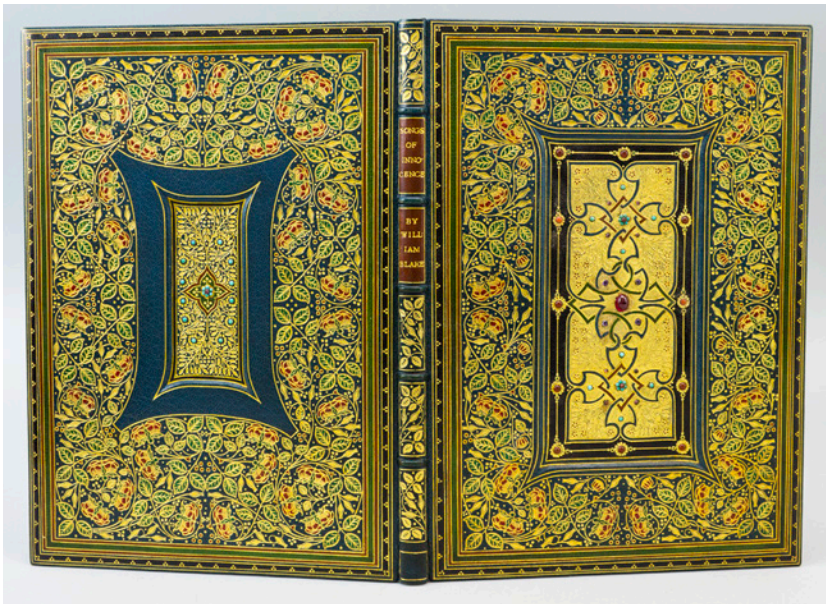


*Although unsigned, the charming binding here is surely the product of a member of the Guild of Women Binders.* Both the inlaid design on the covers and the gilt tooling on the doublures resemble the predominate style of decoration used by Guild members, with everything attenuated, curved, blunted, and melted away from the square or jagged, with panelling and more rigorous forms of decoration like diapering carefully avoided. The Guild was established by Frank Karslake in 1898 to give an organizational identity to a group of women already at work binding books in various parts of Britain, often in their own homes. Karslake first became interested in women binders when he visited the Victorian Era Exhibition at Earl's Court in 1897, held to celebrate the Queen's Diamond Jubilee. He was impressed with a number of bookbindings at the Jubilee exhibit, prominent among them being those of Mrs. Annie MacDonald of Edinburgh, and he invited the women to exhibit their work in his shop at 61 Charing Cross Road. The Guild was formed soon thereafter, and operated until 1904. As Tidcombe notes, "because the women were generally unaware of the long history of traditional bookbinding design, they produced designs that were freer and less stereotyped than those of men in the trade." This thin-paper edition containing most of the Keats canon is a perfect volume to be used as a gift, especially in such a fetching binding. (ST13822)

*A Spectacular Volume on the Outside, and Immensely Artful and Charming on the Inside*

**136 (BINDINGS - JEWELLED). (ILLUMINATED MANUSCRIPTS, MODERN). SANGORSKI & SUTCLIFFE,** Illuminators and Binders. **BLAKE, WILLIAM.** SONGS OF INNOCENCE. ([London]: ca. 1911-12) 260 x 182 mm. (10 1/4 x 7 1/8"). 25 pp., [1] leaf (colophon), written in black and red in a lovely hand. SPLENDID CORNFLOWER BLUE CRUSHED MOROCCO, LAVISHLY GILT, INLAID, AND BEJEWELLED,





MOROCCO, framed by blue morocco inlaid with black and brown, center panel at front with inlaid and gilt ribboned wreath enclosing Blake's name and dates, above an inlaid lyre surrounded by gilt and inlaid flowers, blue silk endleaves, all edges gilt (tiny patch of gilt refreshed on upper cover). In the original (slightly scuffed) green morocco box, padded and lined with velvet. TITLE PAGE WITH gilt lettering and large opening initial set into an illuminated floral half border and with A MINIATURE OF A TROUBADOUR KNEELING BEFORE A PUTTO, 11 OTHER MINIATURES OF FACES, SCENES, OR LANDSCAPES INCORPORATED INTO ILLUMINATED BORDERS, 15 LARGE INITIALS IN COLORS AND GOLD, six of these extending into partial borders, smaller initials in gold with penwork tracery. Original tissue guards. According to the colophon, "This copy of The Songs of Innocence has been written out and illuminated by F. Sangorski and G. Sutcliffe of London for The Grolier Society and will not be duplicated." Not in Ratcliffe. ♦Two small stones more opaque than the others (and so perhaps replacements?), one initial and one border with a little flaking to paint and gold, revealing the gesso underneath, otherwise A VERY FINE SPECIMEN, the vellum creamy and bright, the illuminations with rich colors and shining gold, and the breathtaking binding unworn and shimmering. **\$110,000**



*This is a magnificent volume—bejewelled and spectacular on the outside, and full of artistry and immense charm on the inside.* Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943) had learned the craft of binding from Douglas Cockerell before founding their own bindery in 1901. As early as 1905, Sangorski & Sutcliffe began to specialize in custom-made jewelled bindings incorporating elaborately gilt and inlaid designs, and the bindery reached its zenith in the first dozen years of the 20th century, when their most gorgeous jewelled bindings were produced. An intense rivalry between Riviere and Sangorski developed, and the two firms began putting out intricately decorated bindings described by Nixon as having as their main aim the putting of "so much gold and color on the cover that the hue of the original leather could no longer be determined." It seems apparent that our binding came from that period. Ratcliffe estimates that of these special bindings "no more than 300 were ever produced," and given the labor-intensive process required to produce a binding like the present one, this small number is not surprising. Many

BY SANGORSKI & SUTCLIFFE (stamp-signed on front doublure), covers with wide frames of gilt and inlaid floral vines, in red and green morocco, surrounding a sunken central panel, that on upper cover with an intricate inlaid strapwork design in blue, green, and brown morocco on a densely stippled and incised gilt ground, the design accented by jewels including a large cabochon garnet at center, and smaller carnelians, amethysts, and turquoise, panel on lower covers with central quatrefoil in green and brown morocco with turquoise flower at center, surrounded by leafy gilt vines bearing turquoise berries; raised bands, spine gilt in compartments with gilt vines, two brick red morocco labels; HANDSOME DOUBLURES OF IVORY

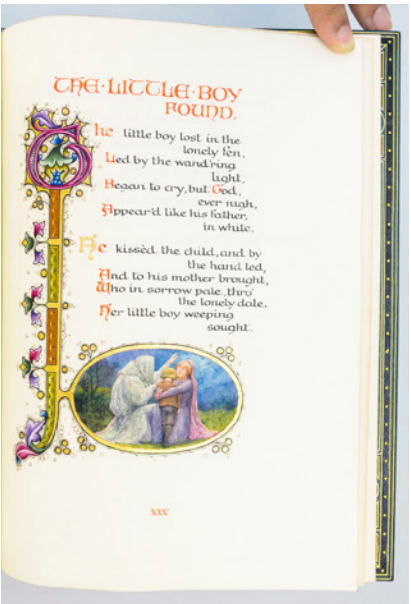
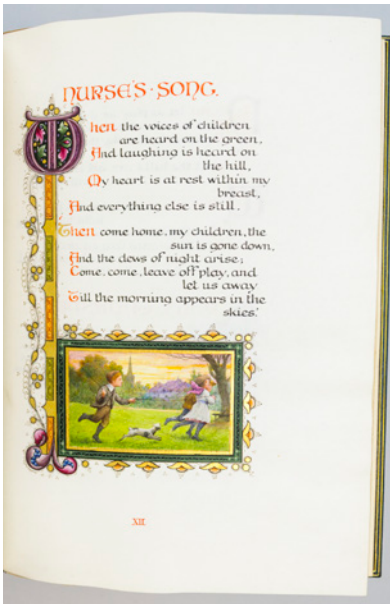


of these bindings enclosed exquisite illuminated manuscripts done by Francis' older brother Alberto (1862-1932), who had started his professional life as secretary to a goldsmith's firm, became attracted to the book arts at the age of 43, and embarked on a career as a calligrapher and illuminator. At some point around 1910-11, there was a falling out between the Sangorski brothers, and Alberto took his talents to Riviere, leaving some unfinished work behind. It seems likely that this manuscript was one such project. In the opinion of Sangorski & Sutcliffe expert Stephen Ratcliffe, the present work is something of a hybrid: the illuminated initials and borders are clearly by Alberto, the script less definitely so, while the miniatures are not in his style and were probably done by Sutcliffe. Given the prevalence of glimmering illumination here, the text is fittingly from the first illuminated book of poems produced by William Blake (1757-1827). According to DNB, these 1789 verses "express Blake's ideal of a unified sensibility incarnate in children, as in Christ." Children figure prominently in the sweet miniatures, which show joyful tykes dancing a jig, boys and girls racing about with their dog, and a frightened little boy reunited with his mother by God the Father attired in a white robe. There are at least a small number of Sangorski bindings that are in some way more dazzling than ours (one such is the "Great Omar," said to be the grandest English binding made in the 20th century, now sleeping with the fishes in the ruins of the Titanic); however, it is next to impossible to imagine a production as beautiful and at the same time as delightfully endearing as the present one. (ST14011)



**137 (BINDINGS - KAUFFMANN-HORCLOIS). THARAUD, JEROME AND JEAN.** L'AN PROCHAIN A JERUSALEM. [NEXT YEAR IN JERUSALEM]. (Paris: Plon-Nourrit et Cie, 1924) 198 x 130 mm. (7 3/4 x 5 1/8"). 4 p.l., 305 pp., [1] leaf. FIRST EDITION. No. 9 OF 50 COPIES of the deluxe edition on Chine, from a total edition of 1,700 copies (and 62 hors commerce copies). HANDSOME MOTTLED CALF, GILT AND INLAID, BY KAUFFMANN-HORCLOIS (stamp-signed on verso of front flyleaf), upper cover with modelled and inlaid Grolieresque strapwork, some of the compartments formed by the straps tooled with blind rules, others with stippled gilt, smooth spine with vertical gilt titling, turn-ins with multiple gilt rules, patterned silk endleaves, marbled flyleaves, top edge gilt, other edges untrimmed. Original wrappers bound in. HALF TITLE WITH AUTHORS' PRESENTATION INSCRIPTION (the ink bleeding through slightly onto title page). Mahé III, 506; Encyclopedia Judaica XV, 1048. ♦Front board just slightly bowed, silk endleaves fraying slightly and beginning to lift at edges, otherwise a fine copy, clean and bright inside and out. **\$3,000**

*This is a beautifully bound, deluxe presentation copy of a work the "Encyclopedia Judaica" calls "an enthusiastic survey of Zionism's spiritual and messianic roots."* The title here is a phrase from the liturgies of Passover and Yom Kippur familiar to all members of the Jewish faith, a prayer/wish to celebrate the holy day "next year in Jerusalem," returning to the Promised Land. Here, however, the brothers Tharaud disparage "those Western Jews who were happy to dispatch their [Eastern European] brethren to a Promised Land with which they themselves felt only nominal links." (Ency. Judaica) The French novelists and essayists Jérôme (1874-1953) and Jean (1877-1952) Tharaud wrote both fiction and non-fiction on Jewish themes, seeking to inform Gentile readers about Judaism, Jewish traditions, and life in Eastern European ghettos. Their view of Zionism changed in the decade after this work was published, and they eventually embraced the idea of enforced separation of Jewish and gentile societies. Our skilled and imaginative binder Kauffmann established premises in Paris in 1875. François Horclois, son of binder Jules Horclois, married Kauffmann's daughter, joined the firm, and succeeded his father-in-law after Kauffmann's death in 1929. François continued to operate the bindery until 1961, when he died at age





82. The example of his work pictured by Duncan & De Bartha (p. 96) displays the distinctive marbling and modelling techniques used here to such pleasing effect. (ST13853)

*With Pictorial Inlays of Humpty Dumpty,  
The Walrus and the Carpenter, Tweedledee and Tweedledum, and More*



**138 (BINDINGS - KELLIEGRAM). [DODGSON, CHARLES LUTWIDGE.] "LEWIS CARROLL"** (Pseudonym). *THROUGH THE LOOKING-GLASS, AND WHAT ALICE FOUND THERE.* (London: Macmillan & Co., 1872) 185 x 122 mm. (7 1/4 x 4 3/4"). 6 p.l., 224, [2] pp. "Twenty-Fourth Thousand" (i.e., published in the same year as the first edition, but a later issue). WHIMSICAL KELLY GREEN CRUSHED MOROCCO WITH PICTORIAL INLAIS BY KELLIEGRAM (stamp-signed on rear turn-in), covers with gilt rule frame featuring medallion inlays of characters from the story at each corner, large ogival central panel, that on the front cover with an inlaid (smiling!) Humpty Dumpty teetering on a blind-tooled wall, the rear cover showing the

walrus attired in country tweeds, raised bands, spine gilt in compartments with a chess piece at center, gilt titling, turn-ins with multiple gilt rules, sprays of buds at corners, orange raw silk endleaves, all edges gilt. Original red cloth bound in. In a fleece-lined buckram clamshell box. With 50 illustrations in the text by John Tenniel. Front flyleaf with embossed ex-libris stamp of Dana C. Bradford. Williams & Madan 84. ♦Short fore-edge tear to rear free endleaf, otherwise A VERY FINE COPY, the text showing virtually no signs of use, and IN A SPARKLING BINDING. \$4,500

*This charming binding is the perfect covering for "Looking-Glass," the popular sequel to "Alice in Wonderland" (see item #161, below). Kelliegram's signature pictorial inlays are at their best in these interpretations of Tenniel's red and white queens, messengers Haigha and Hatta, Humpty Dumpty, the Walrus and the Carpenter, Tweedledee and Tweedledum, the knitting Sheep, and the elderly Frog. Among the most enduringly popular works in all of children's literature, "Alice's Adventures in Wonderland" and "Through the Looking-Glass" have been continuously reprinted for well over a century, and have inspired any number of works in other media. Intricate, inventive, absorbing, humorous, and revolutionary, "Glass" (and "Alice") differed by miles the typical children's book of the period, which was meant first and last to inculcate. The firm of Kelly & Sons had one of the longest histories in the London binding trade, having been founded in 1770 by John Kellie, as the name was then spelled. The firm was continued by successive members of the family into the 1930s. William Henry Kelly helped to develop the company in the first half of the 19th century, and he was succeeded by William Henry Kelly, Jr., then Henry Kelly, and finally Hubert Kelly, who took control in 1892. Though the bindery would never be considered among the two or three outstanding workshops, it produced consistently high quality bindings; some evidence of this can be seen in the fact that the sale catalogue of the distinguished Chevalier collection included three books bound by Kelliegram. The contents here are in pleasing condition, especially given the work's juvenile audience, and the binding is like new. (CFB1714)*

*Surely One of the Most Magnificent Copies of  
The Most Prodigious English Bible Ever Printed*

**139 (BINDINGS - GEORG FRIEDRICH KRAUSS). BIBLE IN ENGLISH. (THE MACKLIN BIBLE).** (London: T. Bensley for T. Macklin [final volume Bensley for T. Cadell & W. Davies], 1800 [for the six volumes of the Bible], 1816 [for the Apocrypha]) 480 x 385 mm. (19 x 15 1/8"). **One leaf** in the Apocrypha (3P2, comprising two prologues of Ecclesiasticus) **invisibly inserted from another copy. Seven volumes** (comprising the regular Bible in six volumes, and the Apocrypha, usually not included, as a seventh volume). First Printing of this Edition. MAGNIFICENT CONTEMPORARY RED NEOCLASSICAL-STYLE STRAIGHT-GRAIN MOROCCO, SUMPTUOUSLY GILT AND ONLAID WITH BLUE, BY GEORG FRIEDRICH KRAUSS, done for Duke Albrecht of



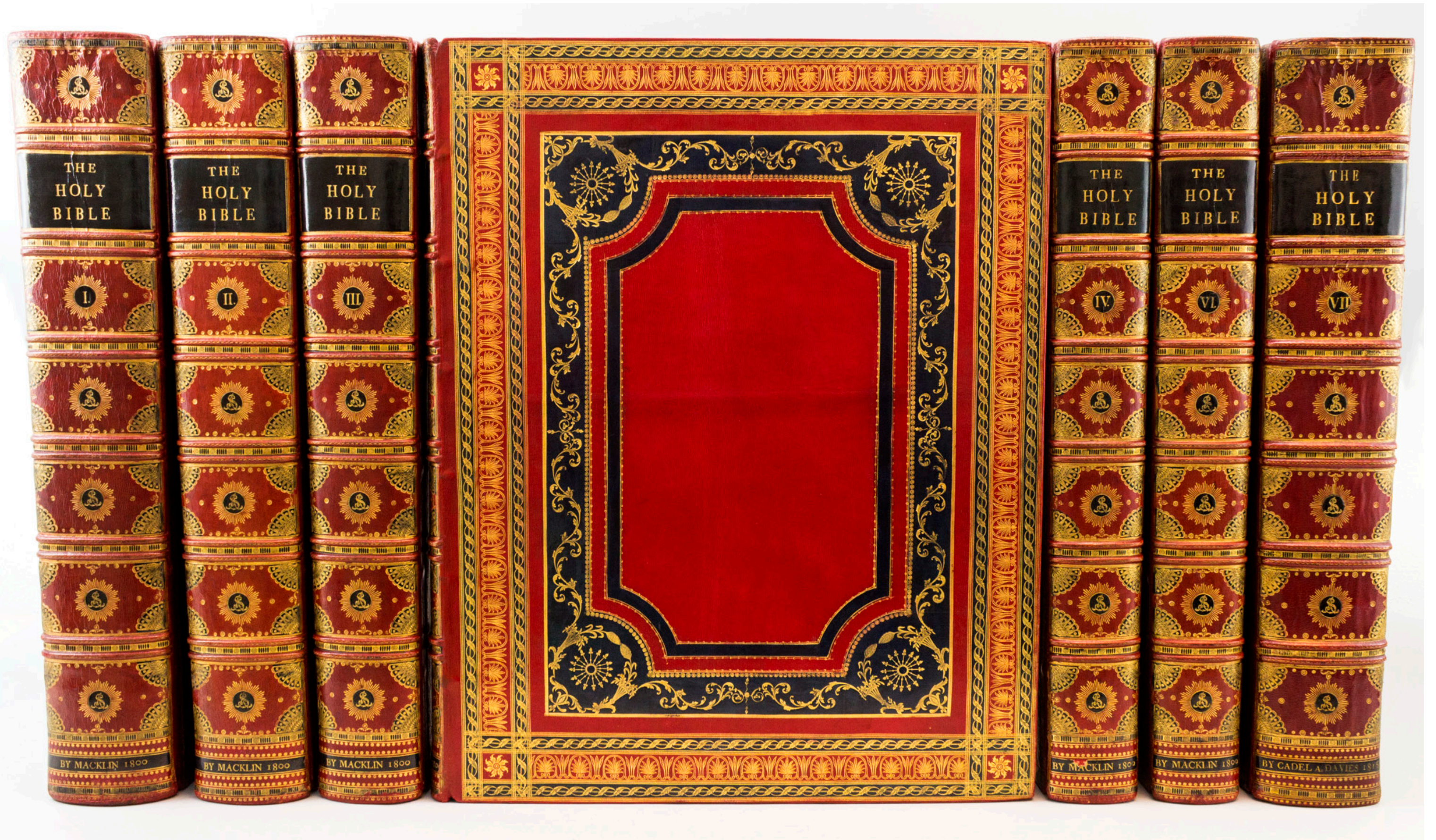
text on facing pages, other trivial imperfections, but still a very impressive copy internally, with the luxurious paper used for the text both fresh and clean, and the engravings richly impressed and with very little foxing. Some unimportant scuffing and rubbing to the leather, but all defects minor, THE MAGNIFICENT BINDINGS REMARKABLY WELL PRESERVED, the heavy volumes completely solid, with only insignificant signs of use, and THE MOROCCO AND LAVISHLY GILT DECORATION EXTREMELY BRIGHT. AN ALTOGETHER MEMORABLE COPY. \$95,000

*The most prodigious form of scripture in English ever published, the Macklin Bible was often put into ornate bindings, especially by London binders like Staggemeier and his contemporaries. But, however much other sets may glisten, the present magnificent example surely stands at or near the front of the line as one of the most lavishly decorated and arresting copies in existence. Its decorative extravagance also testifies to the fact that Macklin's publication was sufficiently admired outside of England to*



Saxe-Teschen (with repeated "AST" monogram), covers with very elaborate frames incorporating 11 plain and decorative gilt rules, four onlaid borders of blue morocco, and very elegant swirling foliate ornamentation around the central scalloped panel, six pairs of raised bands, each pair flanking a recessed gilt and blue metope and pentaglyph rule, very handsome spine compartments with blue fan-shaped cornerpieces and central gilt-decorated blue medallions within sunburst gilt collars, turn-ins with Greek key pattern in gilt, striking endleaves of turquoise and green watered silk (the Apocrypha endleaves slightly different). With more than 100 allegorical headpieces and tailpieces and some 70 SPLENDID LARGE-FOLIO SIZE COPPER PLATES after Fuseli, Reynolds, West, and others, most plates printed before letters. Tissue guards (perhaps later). Herbert 1442 and 1651. ♦First volume with about 30 leaves noticeably foxed, the majority of plates offset onto previous and following pages, consistent inoffensive offsetting of







warrant the finest workmanship and the expenditure of great sums of money on artistic resources. The very large and bold type, the fine Whatman paper, and the series of engravings by some of the most celebrated artists of the period make this an item that is already very desirable. Like the Boydell “Shakespeare Gallery” (also printed by Bensley), our Macklin Bible is a vast picture book with illustrations that are grand both in size and emotional impact. But it is, of course, the bindings here that matter the most. Francesco Piranesi is generally given credit for inventing the Neoclassical style when he designed volumes presented to Gustavus III of Sweden during this monarch’s visit to Rome in 1783-84. Quickly popular, the Neoclassical style was imitated and developed by Staggeimeier and Welcher in London, by F. W. Standlander in Stockholm, and by Georg Friedrich Krauss in Vienna. Krauss was the most prominent Continental binder working in this style of the day, and Saxe-Teschen was perhaps his most important client. Products of the Krauss bindery have passed through some of the most distinguished collections over the years, particularly those of Fürstenberg and Schäfer; and his bindings have consistently brought remarkable sums of money at auction. It is sufficient to say that the present group of bindings represents the most impressive collection of decorative volumes we have ever offered for sale. The collector for whom these bindings were originally executed, Duke Albrecht of Saxe-Teschen (1738-1822), was the son of Friedrich August II of Saxony and the son-in-law of the empress Maria Theresa. After providing important military and civil service to the Habsburg empire, he retired to Vienna in 1795 and afterward devoted himself to the fine arts. He founded the Albertina, which now houses the greatest collection of prints in the world, and he put together a great library distinguished by the highest taste and most exacting standards. The present copy has the additional distinction of containing what amounts to an extra volume: the Macklin Bible, however it is bound, most often appears in the marketplace without the Apocrypha, appearing here as Volume VII, which was not issued until 16 years after the others. It is also of some interest that the bindings of our seven volumes were decorated in an entirely uniform fashion (as a close inspection shows), something not typical of a set with volumes published so many years apart. (The non-uniform endleaves in the final volume here may have resulted from the fact that, given the physical size of the books, the binder simply ran out of the cloth he had used for lining the first six volumes.) (CJI1704)

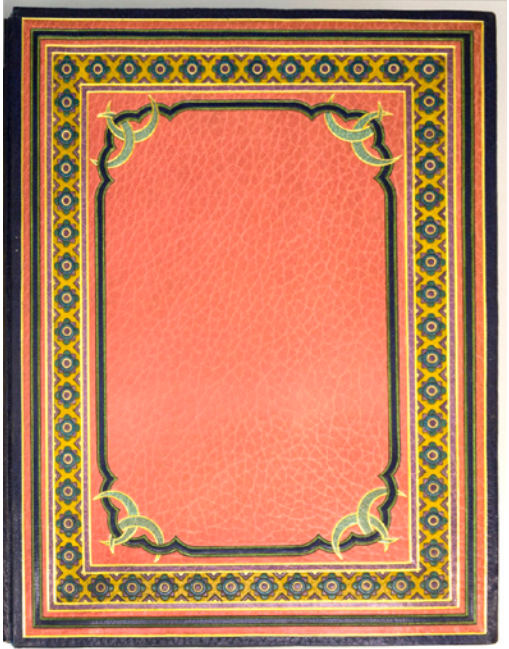
*One of the Most Stunning Books We’ve Ever Offered  
In Terms of Design, Execution, and Condition*

**140 (BINDINGS - LEVITZKY). TOUSSAINT, FRANZ, Translator.** LE JARDIN DES CARESSES. (Paris: H. Piazza, 1914) 302 x 222 mm. (11 7/8 x 8 7/8”). 84 pp., [2] leaves. No. 81 OF 100 COPIES ON JAPON IMPERIALE (and 400 copies on velin paper). SPECTACULAR MIDNIGHT BLUE CRUSHED MOROCCO, VERY ELABORATELY INLAID AND GILT IN A PERSIAN DESIGN, BY GEORGES LEVITZKY (stamp-signed on front doublure), covers with intricate frame formed by hundreds of inlays in shades of brown, blue, purple, red, gray, tan, citron, and pale green and much delicate gilt tooling, raised bands forming three small and two large compartments with similar inlaid designs and gilt titling, PINK MOROCCO DOUBLURES INLAID TO RESEMBLE AN ORIENTAL CARPET, with bands of blue and green enclosing an inlaid floral border of lavender, turquoise, and citron morocco, free endleaves of batik-printed silk with vignette framed by gold and brown morocco, marbled flyleaves, all edges gilt. Original wrappers bound in. In the original matching morocco-trimmed chemise and slipcase. WITH 20 POCHOIR PLATES BY LÉON CARRÉ in two states, one on velin and one on Japon, the latter with lettered tissue guard, with decorative



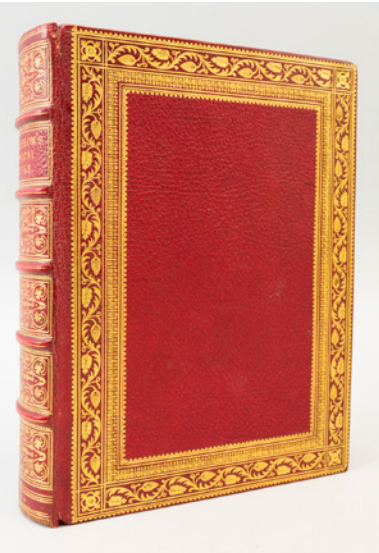
pochoir title and half title. ♦A SPARKLING COPY INSIDE AND OUT. **\$25,000**

*This is one of the most stunning books we have ever offered for sale.* A deluxe edition of these 10th century Moorish poems, our volume is the epitome of Oriental opulence, with a magnificently sumptuous inlaid binding, richly colored decorations in the style of Arabic manuscripts, and beautiful printing on fine paper. French Orientalist Franz Toussaint (1879-1955) was a respected scholar who translated Arabic, Persian, Sanskrit, and Japanese materials, most notably “The Rubaiyat.” He also wrote screenplays for silent films, and produced one film himself. Painter and illustrator Léon Carré (1878-1942) fell in love with Algeria on his first visit in 1907, and moved there permanently in 1909. He was inspired by the miniatures and decoration in Arabic manuscripts, which clearly influenced his work here. His original watercolors for the present illustrations were exhibited at the Société des Peintres Orientalistes Français in 1914, and led to his receiving the commission for his most important project, the “Thousand and One Nights.” Binder Georges Levitzsky was born in the Ukraine, but moved to Paris in 1907, where he worked for the binder Prouté before opening his own workshop in 1910. Duncan & De Bartha notes that he was “well-known outside of France,” creating “bindings for a clientele that included King Albert I of Belgium and Alexander I of Serbia.” According to Flety, “he is known above all for his de luxe bindings, by their quality of execution and the originality of their decoration, very often done by the gilder Jules Fache.” For quality of execution and originality of decoration, one need not look further than the present spectacular example. (ST13851)



*First-Rate Work by One of the First Two Men  
Robert Hoe Hired To Upgrade American Bindings*

**141 (BINDINGS - MANSELL). LONGFELLOW, HENRY WADSWORTH.** THE COMPLETE POETICAL WORKS. (London: George Routledge & Sons, 1871) 229 x 171 mm. (9 x 6 3/4”). 2 p.l., 623 pp. REMARKABLY BEAUTIFUL SCARLET MOROCCO, VERY HANDSOMELY GILT, BY MANSELL (signed on verso of front endpaper), covers gilt with a broad border of eight plain and decorative rules as well as two fine ornamental rolls (the better one comprised of elegant leafy tools sprouting pomegranates), raised bands, spine densely gilt in compartments featuring concentric circles at the center and much scrolling elaboration, gilt inner dentelles of closely spaced fleurs-de-lys, marbled endpaper, all edges gilt. Engraved frontispiece portrait, and more than 170 illustrations (by the brothers Dalziel, after drawings by John Gilbert). ♦Minor foxing here and there, but A FINE COPY IN A SUMPTUOUS BINDING that is lustrous and virtually unworn. **\$950**



*This is an important collection of poetry covered by a binder of considerable distinction.* Henry Wadsworth Longfellow (1807-82) was a wildly successful poet, contributing the classics “Hiawatha,” “Evangeline,” and “Miles Standish” to the American canon. The ANB notes that “Longfellow was enormously popular, especially during his later years; at the end of his life, his birthday was even being celebrated in schools. He was as beloved in England as in America; people from everywhere came to see him, and his last trip to Europe in 1868-1869 was virtually a triumphant processional.” He also “played an important part in establishing modern languages in the American



educational curriculum, and he labored valiantly to introduce American readers to large aspects of the literature and art of Europe, encouraging them to enter into the common cultural inheritance of Western culture.” The precision of execution seen here in the intricate finishing on our binding is especially impressive. For the binder, Mansell, see item #131. (CFB1731)

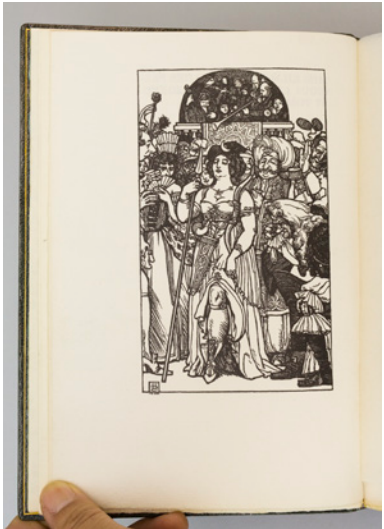
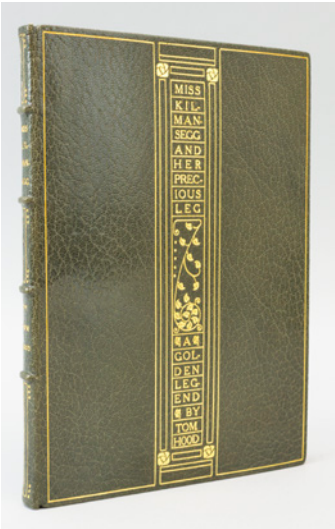


**142 (BINDINGS - ALFRED MATTHEWS). MASSINGER, PHILIP.** THE PLAYS OF PHILIP MASSINGER. (London: Printed by W. Bulmer and Co. for G. and W. Nicol et al., 1813) 230 x 145 mm. (9 x 5 3/4”). **Four volumes.** Edited by William Gifford. The Second Printing of this Edition. ELEGANT TURQUOISE CRUSHED MOROCCO, GILT, BY ALFRED MATTHEWS (stamp-signed on front turn-in), covers with French fillet border, oblique fleurons at corners, raised bands, spines intricately gilt in compartments with central rose sprig enclosed by lobed frames and much gilt tooling, gilt titling, densely gilt turn-ins, marbled endpapers, top edges gilt. Engraved frontispiece portraits of Massinger and Gifford in volume I. Lowndes II, 1510. ♦Spines just slightly and uniformly more green than blue, the faintest hint of soiling to covers, negligible wear to upper corners, the introductory matter in volume I with light overall browning, but A MOST APPEALING SET, the text showing few signs of use, and the lustrous decorative bindings looking great on the shelf. **\$1,250**

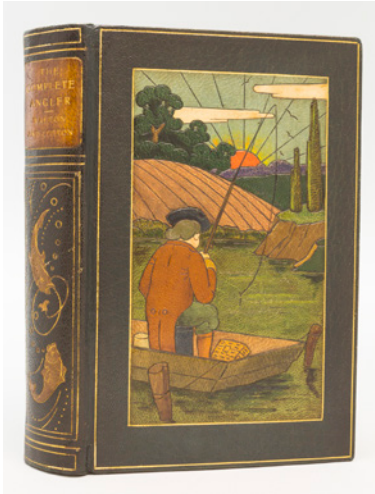
*This is a collection of plays by one of the most active and successful playwrights at work in the aftermath of Shakespeare, offered here in bindings by the son of a pioneer of fine binding in America.* Massinger (1583-1640) wrote or collaborated (with Dekker, Fletcher, and others) on nearly 40 plays. He wrote both comic and serious works, and his characters generally had more depth and substance than those of his Jacobean and Caroline colleagues. Lowndes says that ours is the “best edition, but not perceptibly different from the previous one of 1805, of which it has been said, ‘that a more perfect edition of an old poet than this never issued from the press.’” Binder Alfred Matthews was the son of William Matthews, a Scot who became the leading binder in America during the second half of the 19th century. Alfred took over his father’s New York bindery in 1890, and it is clear from the fine materials and delicate gilt tooling here, that the son followed ably in his father’s tradition of excellence. (ST13980)

**143 (BINDINGS - OAKWOOD BINDERY). (ESSEX HOUSE PRESS). HOOD, TOM.** MISS KILMANSEGG AND HER PRECIOUS LEG. (Campden, Gloucestershire: Essex House Press, 1904) 220 x 150 mm. (8 3/8 x 5 7/8”). 1 p.l. (title), 94 pp., [1] leaf (colophon). No. 108 OF 200 COPIES on paper (and four on vellum). VERY APPEALING GRAY-GREEN CRUSHED MOROCCO BY THE OAKWOOD BINDERY (stamp-signed on rear turn-in, their ticket on rear flyleaf), covers divided into three panels by gilt rules, narrower center panel in the form of a column formed by multiple gilt rules, with Roycroft-style roses at corners, that on front cover with gilt lettering above and below a curling vine, raised bands, spine simply tooled in gilt, gilt titling, gilt-ruled turn-ins, marbled endpapers, top edge gilt. In the original (?) cloth-backed gray drop-back box lined with felt. With three full-page woodcuts by Reginald Savage. Franklin, p. 200; Ransom, p. 267. ♦A PRISTINE VOLUME inside and out. **\$3,250**

*This cautionary tale of a wealthy woman’s fatal love of gold was printed and bound in the best traditions of the socialist Arts & Crafts Movement.* Our handsome American binding is by Sterling Lord, who had previously studied bindings at Roycroft, the New York Arts & Crafts community, before forming the Oakwood Bindery with fellow Roycroft artisan Peter Franck. Bindings from Oakwood are very seldom encountered and are quite rare in the perfect condition seen here. C. R. Ashbee founded the Essex House Press in 1898 by purchasing the presses and other production equipment (though not the type) formerly owned by the Kelmscott



Press, which had shut down at the death of William Morris. Essex House books were printed for 12 years, with vellum, ink, and paper identical to that used by Kelmscott, in an effort to carry on the tradition Morris had established. But the Essex House Press, because it was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, always had its own special identity, a fact which Cave reflects when he calls it the “Arts and Crafts ‘par excellence.’” The title character in “Miss Kilmansegg” is a spoiled and silly banker’s daughter, who is so fond of gold that she demands an artificial leg made from the precious metal after losing a limb in a riding accident. Her fondness for flaunting her riches attracted the wrong sort of husband, a con man posing as an aristocrat, who ran through her fortune, and then ran off with her leg. It is the work of English poet and humorist Thomas Hood (1799-1845), whose work regularly appeared in “The London Magazine,” the “Athenaeum,” and “Punch.” (ST13635)



**144 (BINDINGS - PICTORIAL). WALTON, IZAAK, and CHARLES COTTON.** THE COMPLETE ANGLER. (London: John Major, 1824) 195 x 125 mm. (7 3/4 x 5”). Iviii, 416 pp. With an introductory essay, the Linnæan arrangement of river fish, illustrative notes, and general index. Second Major Edition. INTRICATELY DECORATED LATE 19TH CENTURY NAVY MOROCCO INLAID WITH A DETAILED SCENE (unsigned but quite likely by Bayntun), upper cover with large inlaid panel depicting an angler sitting in his boat at dawn, this picture painted with morocco in more than 20 different colors, with an orange sun rising over purple mountains, ploughed fields, green hills and forests, and a tranquil blue-green lake, where a gray-haired gent is casting his line from his flat-bottomed boat, his angling basket at his feet, very expertly rebacked preserving original backstrip, flat spine with inlaid tan title label above an elongated gilt-framed panel containing two inlaid fish, one about to bite on the fly at the end of the angler’s line, pastedown framed by blue morocco with gilt-ruled sides and fish medallions at corners, marbled endpapers, all edges gilt. In a fine modern brown cloth clamshell box. With 14 copper plates on India paper, with original tissue guards, and 77 woodcuts in the text. Oliver 23; Coigney 25. ♦A hint of soil and darkening to the leather, gilt on the spine slightly dulled, faint browning at edges of text, but still a very pleasing copy, the binding without any wear, the text with no signs of use. **\$1,500**

*The charming pictorial binding is the perfect finishing touch for this truly complete edition of the beloved classic.* Walton (1593-1683) lived in turbulent times, and he suffered personal tragedy (he endured the deaths of both his wives and eight of his nine children), but, largely because of the present work, he is forever identified with quietude and serenity. First published in 1653, his “Compleat Angler” is the classic work on the art of angling, infused with wise fish lore, written by an indomitable angler who knew every haunt of fresh water fish in the south of England. But, as Day says, “the love of angling is only the outward sign of a gentle inward grace, the soul of a thoroughly good man who loves peace and quiet meditation. If any one man created the idyll of the English countryside, it was Walton. The modern reader may shake his head at Walton’s complete absence of ‘social consciousness’ and the perplexing conundrums of men and life; but the headshaking is ultimately stilled by the naïve genius who evokes with all the charm of an old woodcut an England of sweet streams, smiling fields, cheery taverns, and unshakable faith in God and His wonderful world.” The present copy comes from an important edition, being the first issued by John Major (1782-1849). It includes “the notes of all previous editors carefully revised and amended” (Oliver) and was lavishly illustrated by some of the best artists of the day, including Huysman and Lely. The notes were ably edited by Richard Thomson (1794-1865), Librarian of the London Institution and respected scholar. The attractive binding captures the tranquility of the work beautifully, and the level of workmanship suggests an accomplished atelier like the Bayntun Bindery in Bath, which produced a number of fine, but unsigned, pictorial bindings. (ST13646)

**Probably the Most Beautiful, Elaborately Decorated,  
And Skillfully Executed Unsigned Binding We’ve Ever Had**

**145 (BINDINGS). TENNYSON, ALFRED, LORD.** IN MEMORIAM. (London: Edward Moxon, 1850) 174 x 108 mm. (6 7/8 x 4 1/4”). vii, [i], 210 pp. Called by Hayward and most others the FIRST EDITION (though called the Second Edition by Tinker, as it followed a privately circulated issue), this an early state (see



below). EXTREMELY FINE CONTEMPORARY DARK BROWN MOROCCO, LAVISHLY GILT IN THE FANFARE STYLE, covers with inlaid tan morocco strapwork frame creating oval and geometric compartments tooled with sprays of laurel leaves, large central oval with title and initials of Tennyson and Hallam, raised bands, spine gilt in compartments with inlaid central oval enclosed by gilt laurel leaves and small tools, gilt titling, SCARLET MOROCCO DOUBLURES AND ENDLEAVES, doublures with gilt laurel wreath at center, that at front inscribed “In Memoriam / A. H. H. / obit MDCCCXXXIII,” leafy sprays at corners, top edge gilt. In a suede-lined brown marbled paper slipcase. Front flyleaf with engraved bookplate of Frank L. Babbott. Thomson 18; Hayward 246; Tinker 2066; Grolier English 89; Ashley Library VII, 117-18; Lowndes IV, 2604. ♦Spine evenly sunned to light brown, otherwise A VERY FINE COPY, the text clean, fresh, and bright with very ample margins, the binding unworn and shining with gold. **\$2,400**



*This is a beautifully bound copy of the famous elegiac poem written as a tribute to Tennyson’s college friend, Arthur Henry Hallam (1811-33), son of the famous historian Henry Hallam (1777-1859). Tennyson’s first verses had been published before he was 20, but after Hallam’s death, he published nothing for nine years, although all the while he was working on this poem, the product of protracted meditation. Written in rhyming quatrains, the poem moves from grief and doubt to certainty that the universe is purposeful. It was a sensational best-seller, striking a deep note of resonance with Victorian readers and the queen herself, who told the poet that “Next to the Bible, ‘In Memoriam’ is my comfort.” Thomson says that the work “has been discussed from every point of view—proof of the profound influence it exercised over English thought for half a century.” The work had major repercussions in Tennyson’s professional and personal lives. It inspired Prince Albert, consort of Queen Victoria, to petition that its author be named Poet Laureate of the realm, to succeed the recently deceased Wordsworth. And it left Tennyson financially secure enough to enter the married life, a step that had been delayed for 10 years for pecuniary reasons. Our copy is an early state with two errors later corrected: p. 2, line 13 reads “And gazing on the sullen tree” rather than “And gazing on thee, sullen tree”; p. 198, line 3 has “baseness” in place of “bareness.” The superbly executed binding is unsigned, but the high-quality materials and workmanship would indicate a leading bindery. Given the work’s American provenance, it was perhaps done by someone like Matthews, the Club Bindery, or an artisan who trained in one of those workshops. Former owner Frank Babbott (1854-1933) was an American businessman, collector, and patron of the arts. He edited the poetry anthology, “Classic English Odes from Spenser to Tennyson.” It is baffling that this binding is not signed: it is probably the most beautiful, elaborately decorated, and skillfully executed unsigned binding we have ever owned. (ST13633)*

*A Breathtaking Production, and Perfect for the Set’s Luxurious Contents*

**146 (BINDINGS). (VELLUM PRINTING). (MORGAN, J. PIERPONT). WILLIAMSON, G. C.** CATALOGUE OF THE COLLECTION OF MINIATURES. THE PROPERTY OF J. PIERPONT MORGAN. (London: Privately printed at the Chiswick Press, 1906-08) 385 x 285 mm. (15 1/4 x 11 1/4”). **Four volumes.** No. 3 OF 20 COPIES PRINTED ON VELLUM, for private circulation only. IN MEMORABLE BINDINGS of original stiff vellum over boards, silver bosses and cornerpieces on upper cover, two silver clasps, flat spine with gilt titling, SLATE BLUE MOROCCO DOUBLURES, elaborately inlaid and gilt, INSET WITH A TOTAL OF 23 MINIATURES PAINTED ON VELLUM, the front doublures inset with a group of miniatures, the rear doublures with one large miniature, slate blue watered silk endleaves. In the original green cloth slipcases. WITH 398 PLATES reproducing miniatures, 133 OF THESE IN COLOR, some heightened with gold. Verso of front free endleaf with small morocco bookplate of Lessing J. Rosenwald and with book label noting Rosenwald’s gift of the item to the Library of Congress; deaccession stamp at the foot of the page. ♦Spines a little soiled, otherwise A SUPERB SET with virtually no signs of use. **\$55,000**

*This is a breathtaking production that perfectly represents the beauty and high aesthetic standards of the collection it catalogues and, by extension, the almost unimaginable luxury of Morgan’s Gilded Age. Along with a great many treasures of various kinds, Morgan (1837-1913) collected the finest obtainable examples of the rarest and best work done by the early masters of the miniature, and the superior delicacy and general quality of the collection is obvious from the first page of this impressive catalogue. According to the Morgan Library website, “during the last two decades of his life—from the*



1890s until 1913—Morgan spent some \$60 million on art (about \$900 million today). From the beginning, it was clear that Morgan’s collecting tastes could only be described as encyclopedic—what he amassed in such a short period encompassed virtually the full range of artistic and human achievement in Western civilization, from antiquity to modern times. . . . ‘No price,’ he was once reported to have said, ‘is too high for an object of unquestioned beauty and known authenticity.’”

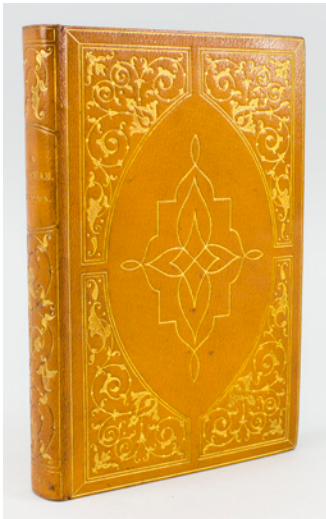


The exterior of the bindings here is elegantly antique and appealing as such, but it is the lavish doublures that approach the spectacular, being all the more striking as a surprise, a lovely jewel hidden in a relatively plain box. The rich, creamy vellum text leaves lend a touch of decadence and sensual pleasure, while the attractive plates bring to life J. P. Morgan’s unsurpassable collection. This copy was in the superb collection of illustrated books assembled by Sears chairman Lessing J. Rosenwald (1891-1979) and bequeathed by him to the Library of Congress. Not surprisingly, copies of this work, especially those printed on vellum, appear very infrequently in the marketplace. (ST13189)

**147 (BINDINGS - WORSFOLD). ROSSLYN, ROBERT FRANCIS ST CLAIR-ERSKINE, 4TH EARL OF. SONNETS.** (Edinburgh and London: William Blackwood and Sons, 1883) 204 x 120 mm. (8 x 4 3/4"). 3 p.l., 116 pp. PRETTY CONTEMPORARY SALMON PINK CRUSHED MOROCCO, DELICATELY GILT, BY WORSFOLD (stamp-signed on front turn-in), covers with delicate gilt cornerpieces featuring numerous small floral tools on a densely stippled background, raised bands, spine panels richly gilt with similar stippling and floral tools, vellum pastedowns framed by wide turn-ins tooled in gilt, leather hinges, top edge gilt, other edges rough trimmed. A Large Paper Copy. ♦Spine evenly darkened to tan, front cover with a hint of fading and soiling (and with a very shallow three-inch scratch), mild offsetting to free endleaves from turn-ins (as usual), occasional dots of foxing to margins, otherwise an excellent copy, the text clean and fresh with vast margins, and in a well-preserved lustrous binding. **\$750**



*This is a very pleasing mixture of bibliopeggy and politics.* William Worsfold was a third-generation bookbinder who was active in London from the 1880s to the early 1920s. The present binding was done early in his career, and its lovely design and virtuoso workmanship would have acted as a fine advertisement for his new bindery. The beautifully finished volume, with lacy, dense gilt decoration, gives a decidedly feminine feel. The sonnets here are the work of Conservative politician and MP Robert St Clair-Erskine, Earl of Rosslyn, and are dedicated to the memory of his friend Benjamin Disraeli, Earl of Beaconsfield. Topics range from the romantic to the political, commemorating everything from his children’s bedtime to the funeral of the young queen of Spain. While not especially memorable as verse, they do offer a glimpse into the life and thoughts of a Victorian aristocrat. (ST12980)

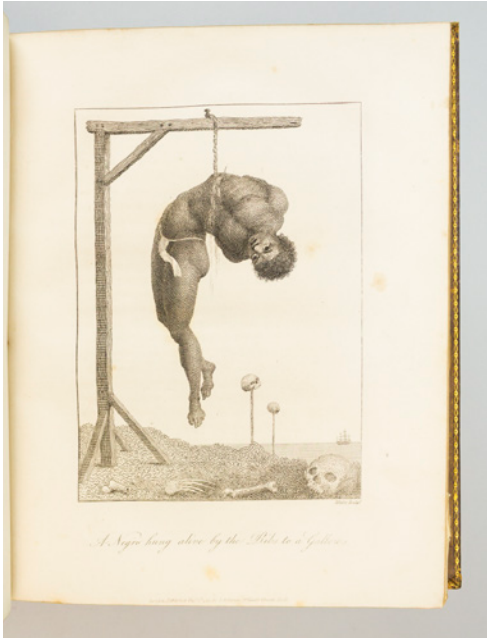


**148 (BINDINGS - ZAEHNSDORF). TENNYSON, ALFRED. IN MEMORIAM.** (London: [Printed by Charles Whittingham at the Chiswick Press for] C. Kegan Paul & Co., 1880) 204 x 131 mm. (8 x 5 1/4"). 1 p.l. (limitation), 281, [1] pp. No. 39 OF 50 LARGE PAPER COPIES, signed by the printer. VERY ATTRACTIVE CITRON CRUSHED MOROCCO, GILT, BY ZAEHNSDORF (stamp-signed on front doublure and with the firm’s stamp on rear free endleaf), covers with mitered gilt frame enclosing large cornerpieces filled with swirling vines of azured gilt, the whole around an ovoid central panel featuring a gilt arabesque of delicate interlacing, flat spine tooled with curling azured gilt vines, gilt titling, BURGUNDY POLISHED CALF DOUBLURES tooled with a gilt strapwork design similar to the covers and framed by densely gilt turn-ins incorporating still more swirling vines, burgundy watered silk endleaves with gilt fleuron at corners, top edge gilt. With engraved frontispiece portrait. A Large Paper Copy. ♦Spine slightly and evenly sun-darkened, a hint of rubbing along bottom edge, otherwise VERY FINE, the binding lustrous and scarcely worn, and the text clean, fresh, and bright, with immense margins. **\$1,400**

*First printed in 1850, this is a famous poet’s most famous poem, beautifully printed and offered here in a very well-preserved, exuberantly decorated binding.* Our Large Paper Copy has margins occupying more

than twice as much area as the text and is printed with Whittingham’s usual excellence on thick, creamy paper. There is a hint of the Moorish in the intricately gilt binding, which sports the exhibition stamp that one invariably sees on especially fine work from the Zaehnsdorf workshop. For much more on content and author, see item #145, above. For another example of Zaehnsdorf’s work on a 16th century book, see item #55. (ST12915)

**With 16 Plates by William Blake, Including  
Some of his “Best Executed and Most Generally Interesting” Work**



**149 (BLAKE, WILLIAM, Illustrator). STEDMAN, JOHN GABRIEL. NARRATIVE, OF A FIVE YEARS’ EXPEDITION, AGAINST THE REVOLTED NEGROES OF SURINAM, IN GUIANA, ON THE WILD COAST OF SOUTH AMERICA; FROM THE YEAR 1772, TO 1777 : ELUCIDATING THE HISTORY OF THAT COUNTRY, AND DESCRIBING ITS PRODUCTIONS, . . . WITH AN ACCOUNT OF THE INDIANS OF GUIANA, & NEGROES OF GUINEA.** (London: Printed for J. Johnson, . . . & Th. Payne, 1806) 277 x 215 mm. (11 x 8 1/2"). **Two volumes.** Second Edition, corrected. Attractive period-style calf by Courtland Benson, raised bands, spine gilt in compartments, two morocco labels, all edges gilt. With title page vignettes and 81 plates, as called for, including two folding maps and one folding plate; 16 OF THE PLATES ENGRAVED BY WILLIAM BLAKE and three by Francesco Bartolozzi. Abbey, Travel 719; Cox II, 285; Nat. Maritime Mus. Cat. 329; Sabin 91075; Lowndes VI, 1737. ♦Dots of foxing here and there (including in the margins of a number of plates), but AN EXCEPTIONALLY FRESH, BRIGHT, AND CLEAN COPY INTERNALLY, with vast margins, in a new sympathetic binding. **\$9,500**

*With memorable plates that include some of Blake’s best work as an engraver, this is the second—and authentic—edition of the revealing personal and political account of life in 18th-century South America, written by a Scottish soldier who joined a Dutch expedition to put down a slave revolt in the Netherlands’ colony of Surinam.* The author, J. G. Stedman (1744-97), found himself in sympathy with those rebelling against appalling forced servitude, and he published his work originally in 1796 to express that view. Unfortunately, the first edition was heavily edited to soften his anti-slavery views; our “corrected” edition restores Stedman’s original text. Stedman’s personal story involves a heartbreaking account of love and marriage with a mixed-race slave, Joanna, whom he could not take with him when he returned to England. The political dimension of the work centers around Stedman’s horror at the cruelty and inhumanity of the slaveholders, and he did not hesitate to profess his contempt for them and his admiration for the rebel slaves. According to Cox, “his descriptions of the cruelties practiced upon the negroes, and of the moral deterioration resulting to their masters, forms one of the most vivid indictments of slavery that have been penned,” and his narrative was a source of inspiration to the abolitionist movement. Stedman was a talented draftsman as well as a raconteur, and his illustrations of the beautiful and fascinating flora and fauna, and his touching portrait of Joanna, contrast sharply with the brutally detailed depictions of the tortures inflicted on slaves. The engravings of Stedman’s drawings are quite fine; Keynes tells us that the plates Blake did for this book “have long been recognized as among the best executed and most generally interesting of all his journeyman work.” Among them are: three shocking scenes of torture that are praised by the DNB for their “extraordinary power and pathos”; a lighthearted illustration of “wonderfully humanoid” macaque monkeys; and a final allegorical engraving of “Europe Supported by Africa & America,” notable for its demure but





unmistakable sensuality. Other copies of this work are generally noted as being somewhat (or more severely) foxed and browned; the present copy could hardly be cleaner or more beautiful. (CBJ1732)

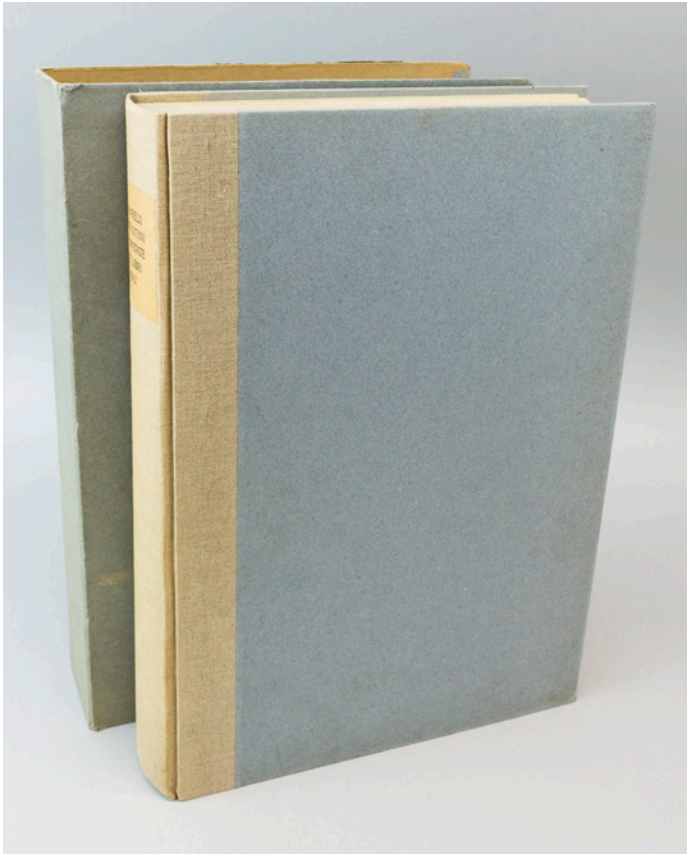


**150 (BOTANICAL ILLUSTRATIONS). GLEADALL, ELIZA EVE.** THE BEAUTIES OF FLORA, WITH BOTANIC AND POETIC ILLUSTRATIONS: BEING A SELECTION OF FLOWERS DRAWN FROM NATURE, ARRANGED EMBLEMATICALLY, WITH DIRECTIONS FOR COLOURING THEM. (Heath Hall, near Wakefield: Eliza Eve Gleadall, 1834-36) Vol. I: 347 x 252 mm. (13 5/8 x 9 7/8"); vol. II: 365 x 267 mm. (14 3/8 x 10 1/2"). **Two volumes.** Privately printed (for approximately 124 subscribers) FIRST EDITION. Original patterned green cloth with gilt embellishment on front cover, rebacked. Titles with flower garland and 41 LOVELY HAND-COLORED LITHOGRAPHED PLATES. Front free endpapers with ownership inscriptions of Mary and Jane Templar. Five names added to list of subscribers in a neat copperplate hand. Dunthorne 123; Nissen 715. ♦ Bindings a bit soiled, extremities rubbed, but the rebacked volumes quite solid. Fore edge of dedication leaf and one plate a little frayed, occasional minor stains or smudges, but generally an excellent copy internally, mostly clean and fresh, with very richly colored plates. **\$2,750**

*These volumes feature information on the symbolic meaning in the Victorian language of flowers, on poetry inspired by flowers, and on the colors and techniques one should use for botanical illustration. But apart from this content, the set for us today is of interest because of the beautifully colored plates. The engravings are not arranged by name or scientific class, but by the sentiment the flower represents (Passionflower relates Religious Superstition; Lily of the Valley to Purity and Return of Happiness), and each illustration is accompanied by two to four pages of letterpress. After giving some background information on the origin of the flower's name, recounting legends or anecdotes, and quoting verse, Miss Gleadall tells aspiring artists what colors to use when painting any of the various subjects, and offers advice on shading and finishing. This is the only work published by Miss Gleadall, an instructor at a school for young ladies in Yorkshire. Flower painting was considered an appropriate pastime—or “chaste recreation” in the author’s words—for well-bred young women. Former owners the Misses Templar apparently used this work as intended: tiny spots of paint on the verso of some plates suggest the book was being consulted while the would-be artist tried to reproduce its results. This work is not common, and when it appears in the marketplace, it is typically in poor condition. (ST13989)*

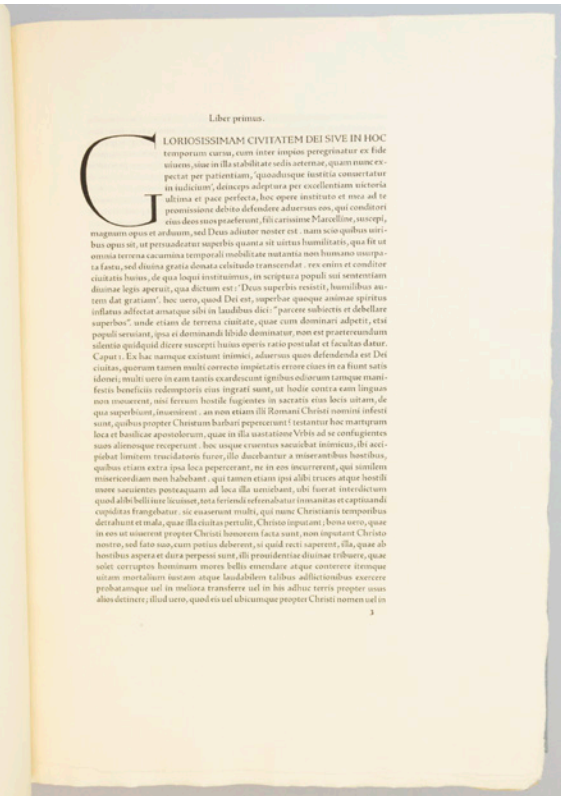
*In Virtually Perfect Condition*

**151 (BREMER PRESS). AUGUSTINUS, SANCTUS AURELIUS.** DE CIVITATE DEI CONTRA PAGANOS LIBRI XXII. (Ad Monachos [Toelz]: Bremer Press, 1925) 363 x 250 mm. (14 1/4 x 9 3/4"). 2 p.l., 607, [47] pp. Edited by Dr. Carl Weyman, with a critical appendix. No. CCCIII OF 385 COPIES. Original holland-backed blue paper boards, paper label on spine. With original (slightly soiled and marked) blue paper chemise.



Woodcut initials created by Anna Simons on 22 leaves. “A Century for the Century” 14. ♦ Spine label uniformly mellowed from its original brighter color, but AN IMMACULATE COPY, the text entirely clean, fresh, and bright, and in a virtually unworn binding. **\$3,000**

*A perfect example of the connection between the early printers and the later fine editions they inspired, this stately version of Saint Augustine’s “City of God,” among the most popular titles of the incunabular era, was printed by one of the major Continental private presses in a style very like that of the 15th century. Augustine’s celebrated “City of God,” is a great intellectually sprawling defense of Christianity against the charge that it brought about the collapse of Rome in the fifth century. Saint Augustine (354-430) is counted second only to the Bible as the foundation of Catholic and Protestant belief, and the strength and endurance of his inspiration can hardly be overstated. “Century for the Century” considers this “magnificently printed work” to be “among the most*

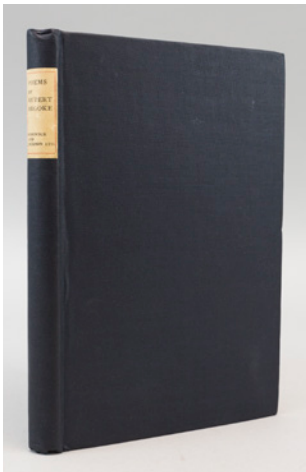


*beautiful” issued by the Bremer Press, founded in 1911 by Willy Wiegand (1884-1961) and others, and active until just before World War II. Cave flatly declares that the Bremer Press had an influence that “was probably greater and longer lasting than that of any of the other fine presses.” It certainly is universally considered the most successful and influential of the German private presses, and Ransom says that “perhaps no other organization, private or public, has attempted closer coordination and interrelation of scholarship, type design, and book design.” Following the typographic lead of Cobden-Sanderson and Emery Walker, the press “was very much in the grand tradition; a few good, special typefaces were cut and used with magnificent effect in large format editions of Homer, Dante, Tacitus, the Luther Bible, and similar books.” (Cave) As with the Doves volumes, ornament (except for initials) was eschewed, and the considerable success enjoyed by Bremer resided elsewhere—with typography both refined and innovative, with the highest quality of materials used, and with meticulous presswork. In addition to the typefaces cut by Wiegand for exclusive use at his press, new titles and initials were designed and cut for almost every production. The typeface here is called the Bremer Antiqua, a rounded, graceful font reminiscent of the Venetian Renaissance. (CBJ1734)*

*An Exceptionally Fine Copy of Rupert Brooke’s First Book of Poetry*

**152 BROOKE, RUPERT.** POEMS. (London: Sidgwick & Jackson, Ltd., 1911) 190 x 125 mm. (7 3/4 x 4 7/8"). viii, 87, [1] pp. FIRST EDITION. ONE OF 500 COPIES. Publisher’s black cloth, paper label on spine, all but one quire UNOPENED. In a blue cloth chemise and (slightly rubbed) matching morocco-backed



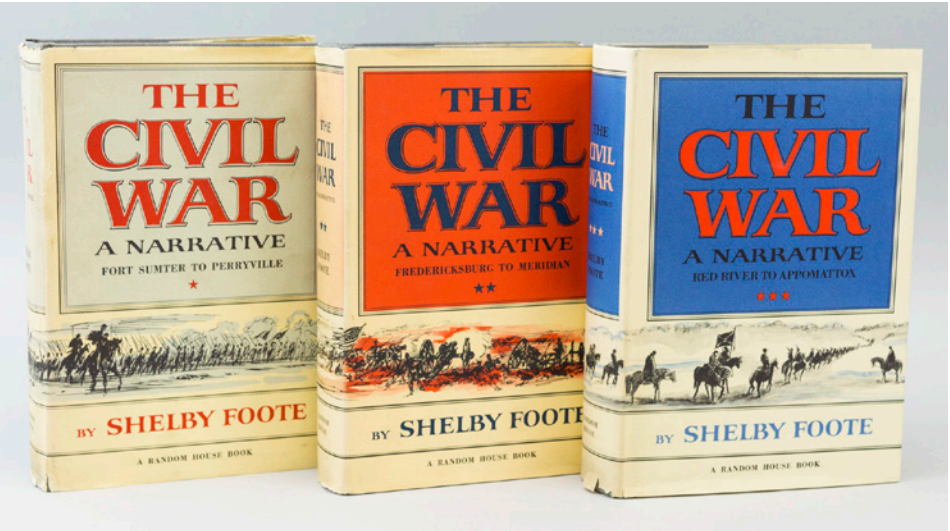


slipcase. Front pastedown with small bookplate of Mary Elizabeth Hudson. ♦Spine ends slightly bumped, section title with triangular repair at fore margin without loss (made in the paper before printing?); in all other ways AN EXCEPTIONALLY FINE COPY, THE BINDING AND TEXT IMMACULATE. **\$2,500**

*This is the first collection of poetry from Rupert Brooke (1887-1915), who perhaps best personified the doomed youth of the Great War. The son of a schoolmaster at Rugby, Brooke was educated there and at Cambridge, writing poetry from his early years. According to DNB, “during his years at Cambridge, influenced by the Jacobean poets and dramatists that he studied, Brooke refined the style of his poetry. The lush extravagance learned from the decadents gave way to a harder-edged diction, metaphor which sometimes tested the boundaries of Edwardian good taste, and a penchant for syllogism. He showed a particular felicity in his use of the sonnet and rhymed octosyllabics. The subject matter of the poems is dominated by conflicts in which youth and innocence are preferred to age and experience, mind is valued above the distrusted body, and the ‘eternal’ is often aspired to at the expense of the transitory.” Brooke’s second and last book of poems, “1914,” was published posthumously, and contained his epitaph for a generation lost to war: “If I should die, think only this of me / That there’s some corner of a foreign field / That is for ever England.” For Brooke, that was the Greek island Skyros, where he succumbed to septicemia on the way to Gallipoli. (CFB1784)*

**153 (CIVIL WAR, AMERICAN). FOOTE, SHELBY.** THE CIVIL WAR: A NARRATIVE. FORT SUMTER TO PERRYVILLE. FREDERICKSBURG TO MERIDIAN. RED RIVER TO APPOMATTOX. (New York: Random House, 1958, 1963, 1974) 250 x 185 mm. (9 3/4 x 6 1/2”). **Three volumes.** FIRST EDITIONS. Second Printing of vol. I. Publisher’s gray cloth in original pictorial dust jackets. ♦Dust jackets with mild soiling and a few short tears, otherwise fine copies in excellent unrestored jackets. **\$1,800**

*This is a pleasing set of Foote’s popular history of the Civil War, an imminently readable account that provoked criticism from academic historians but admiration from the literary set. The Washington Post notes that it was “written with a literate flair, a mournful lyricism that underscored the human agony of battle, defeat and victory. Foote (1916-2005) was a largely self-taught historian who compared the task of researching this work to “swallowing a cannonball”—a project designed to be completed by the centennial of the war’s end took 20 years to accomplish. The work’s novelistic narrative style coupled with Foote’s celebrity from his appearance in Ken Burns’ “Civil War” have made the books consistent sellers over the years, and academic quibbles about the lack of footnotes have long faded. (CFB1706)*



*In an Unrestored Deluxe Publisher’s Binding*

**154 [CLEMENS, SAMUEL L.]. “MARK TWAIN”** (Pseudonym). THE PRINCE AND THE PAUPER. (Boston: James R. Osgood and Company, 1882) 220 x 165 mm. (8 5/8 x 6 1/2”). First American Edition, first issue with Franklin Press imprint. Publisher’s deluxe binding of half calf over marbled boards, smooth spine with gilt compartments, one red and one black label, marbled endpapers and edges. With 192 illustrations in the text. BAL 3402. ♦Calf a bit soiled and marked, extremities somewhat worn, lower board chafed, but the binding



▲ 154

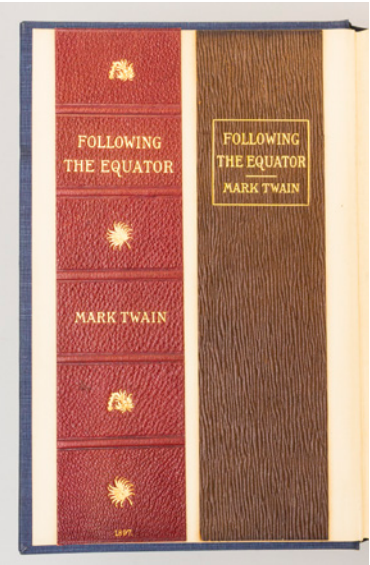
structurally sound and not without appeal. An excellent copy internally, very smooth and clean, with virtually no signs of use. **\$3,250**

publisher’s binding mounted on upper cover, raised bands, spine panels with gilt quatrefoil, two burgundy morocco labels, marbled endpapers. With 200 illustrations by “eminent artists.” BAL 3337. ♦Isolated faint thumbing, one tiny fore-edge tear, otherwise a fine, fresh copy in an unworn binding. **\$1,500**

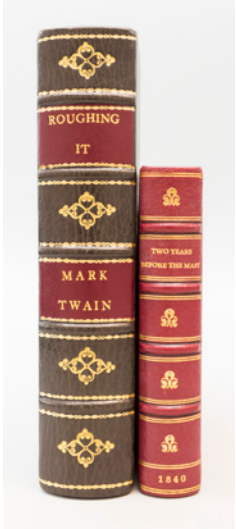
*Described by its author as “a record of several years of variegated vagabondizing” and by the Oxford Companion as “a vigorous, many-sided portrait of the Western frontier,” this follow-up to “Innocents Abroad” is a semi-autobiographical account of the period in the 1860s that Clemens spent as a newspaperman, silver prospector, and aspiring writer in California and Nevada. He documents his encounters with prospectors, Native Americans, and Mormons, as well as his voyage to the Sandwich Islands (i.e., Hawaii). According to ANB, this work “enriched Twain’s reputation as a carefree, footloose humorist whose books built on interesting subjects.” (CFB1730)*

*Used by an Unsuccessful Canvasser Who Found Only Three Customers*

**156 [CLEMENS, SAMUEL L.]. “MARK TWAIN,”** (Pseudonym). A SALESMAN’S PROSPECTUS FOR “FOLLOWING THE EQUATOR.” (Hartford, Connecticut: The American Publishing Company, 1897) 235 x 155 mm. (9 1/4 x 6”). 12, [52], 4 pp., [16] leaves (irregularly paginated, and incomplete, as always). Publisher’s blue buckram with gilt covers, front board with panel featuring an elephant, rear board with gilt backstrip design of published (cloth) volume running vertically up the center, flat unlettered spine. Decorated title page, 36 illustrations (six are full page), and 15 plates (including frontispiece). Title page printed in green and black. Front pastedown with spine specimens of brown long-grain library style leather and deluxe red pebble-grain turkey half morocco (the facing page explaining the virtues and values of each). BAL 3451. ♦Front free endpaper with a one-inch closed tear at top edge and rather offset from the spine specimens mounted on the inside front cover, otherwise AN EXTREMELY FINE COPY, especially for something that would have been exposed to damaging elements. **\$2,500**



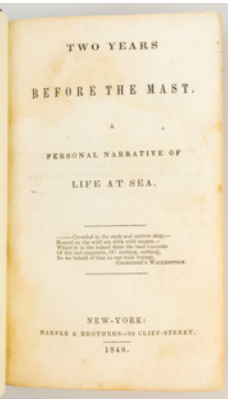
*Providing a pre-publication sample of content and available bindings for Twain’s classic tour around the world, this is a salesman’s prospectus that time has treated with unusual kindness. Undertaken by the author in order to relieve himself from bad investments a few years earlier, the resulting work is part travelogue and part social commentary, with the occasional piece of fiction mixed in for good measure. As was the custom with many books issued by The American Publishing Company, this copy was sold, not through*



▲ 155 & 157  
(left to right)



bookstores, but rather by subscription, using a national network of sales representatives. From town to town they tramped, from city to city they canvassed, door-to-door salesmen carrying with them abridged samples—like the present item—of the books they had for sale. This example contains specimen text, illustrations, binding options and prices, a prospectus, and subscription ledger. It also includes the suppressed plate showing Twain with Livy and Clara, which the author excluded from the actual publication. Fortunately for us, our anonymous salesman apparently had a brief career, with only three orders for cloth copies entered onto the subscription ledger, sold for \$3.50 each to customers in Canton, Illinois (in the west central part of the state, near Peoria). The salesman’s failure is a piece of good fortune for us, as it has allowed this dummy (the book, not the salesman) to be retired from service while still in fine condition. (ST13849)



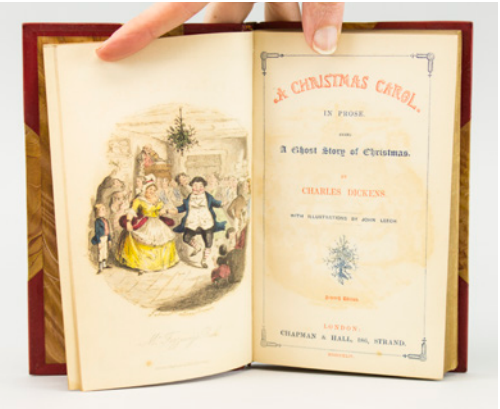
(See another picture on pp. 129)

**157 DANA, RICHARD HENRY, JR.** TWO YEARS BEFORE THE MAST. (New York: Harper & Brothers, 1840) 158 x 95 mm. (6 1/4 x 3 3/4"). 483 pp. FIRST EDITION, Second Issue (the “in” in the copyright statement without the dot over the i; the running title on p. 9 with a break in the type). Modern red three-quarter morocco, raised bands, spine panels with gilt fleuron, gilt titling. Grolier American 46; Howes D-49; Sabin 18448; Streeter Sale 2493; BAL 4434. ♦Mild dampstaining throughout, always very light but causing a little wrinkling to the last half of the text, other trivial imperfections, but a very good copy, the text generally clean and fresh, and the binding unworn. **\$950**

*This is Dana’s ground-breaking novel of life at sea, a work that helped launch the nautical adventure genre. The privileged son of a prominent Boston family, Dana (1815-82) took a two-year break from his studies at Harvard to rest eyes weakened by measles, and signed on as a seaman on a voyage around Cape Horn to Spanish California. This gripping account of the years 1834-36 is based largely on his journal from that period, and documents everything from the details of everyday life at sea to the cruel floggings that led Dana to vow “to redress the grievances and sufferings” of the common sailor. ANB notes that it “was an immediate success in the United States and in England, and it permanently influenced works about the sea, making their authors both more realistic about and also more cognizant of the common sailor’s plight.” According to the Grolier American 100, “the book has added importance because, while the brig was assembling hides for the return trip to Boston, Dana journeyed up into the California cattle country, of which he gives us our only trustworthy account before the 1849 gold rush.” Dana went on to have a lucrative career in admiralty law, but never lost his love of the sea: when his doctors ordered him to take time off to rest, he took the opportunity to sail solo around the world for 433 days. (CFB17124)*

**158 DICKENS, CHARLES.** THE CHRISTMAS BOOKS: A CHRISTMAS CAROL; THE CHIMES; THE CRICKET ON THE HEARTH; THE BATTLE OF LIFE; [and] THE HAUNTED MAN. (London: Chapman and Hall (first three); Bradbury & Evans (last two), 1844; 1845; 1846; 1848; 1848.) 170 x 107 mm. (6 1/8 x 4 1/4"). **Five separately published works in five volumes.** Early Editions (see below; “Haunted Man” in FIRST EDITION, “Battle of Life” in FIRST EDITION, Fourth Issue, as typical). Uniformly and attractively bound by Root & Son in later red half calf and marbled boards, raised bands, compartments with gilt holly tools or gilt lettering, all edges gilt. Housed in a custom cloth slipcase. An aggregate total of 53 woodcut illustrations in the texts, four engraved vignette title pages (the one in “Haunted” tinted), and eight engraved plates (the four in “Carol” nicely hand-colored), the illustrations by John Tenniel, John Leech, D. Maclise, and others. Eckel 110-25; Smith II, 4-6, 8-9. ♦Spines uniformly a shade darker than calf on covers, very small spots of discoloration to free endpapers from binder’s glue, faint offsetting from some plates, otherwise AN ESPECIALLY FINE SET, internally immaculate, and in unworn bindings. **\$12,500**

*The five Christmas books—if possible in fine bindings like those seen here—would give special pleasure to every Dickens devotee, and, in fact, for every reader who appreciates English literature or who wants to understand Victorian taste. “A Christmas Carol,” the immortal story of how ghostly visitations finally inject the miserly Scrooge with the Christmas spirit, is called by Eckels “the greatest Christmas book from the pen of any man . . . Artistically it was a pronounced success, and from a literary aspect, it has delighted millions of readers.” The work is not only finely written, but*



its sentiments had great appeal for Victorian taste. As a result of the warm reception of “A Christmas Carol,” Dickens launched a series of four further Christmas books. “The Chimes” and “The Cricket” were also well received, and Dickens’ audience never lost its appetite for the beloved yuletide tales, in which good triumphs over evil in the spirit of the season. “A Christmas Carol” appears here in the seventh edition (published within a few months of the first); “The Chimes” in the sixth edition (published the same year as the first); “The Cricket” in the 17th edition (published the same year as the first); “The Battle” in the first edition, fourth issue (as are most copies), and “The Haunted Man” in the first edition. (CFB1704)



▲ 159 & 158 (left to right)

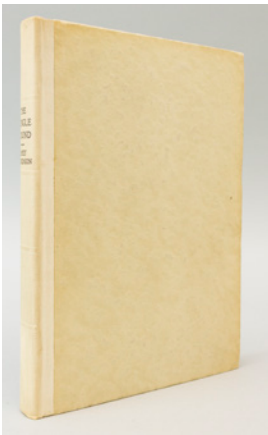
**159 DICKENS, CHARLES, Editor.** MEMOIRS OF JOSEPH GRIMALDI. (London: Richard Bentley, 1838) 204 x 125 mm. (8 x 4 7/8"). With half titles and with 36 pp. of ads at the end of Vol. II. **Two volumes.** FIRST EDITION, Second State (with frame around final plate, “The Last Song”). HANDSOME FOREST GREEN CRUSHED MOROCCO, GILT, BY RIVIERE & SON (stamp-signed on front turn-in), covers with French fillet borders, raised bands, spines gilt in delicately tooled compartments with scrolling centerpiece within a lozenge of small tools, volute cornerpieces, gilt titling, turn-ins densely gilt with floral rolls and plain and decorative rules, purple endpapers, top edges gilt, other edges untrimmed. Original purple cloth binding bound in. With 13 plates by George Cruikshank. Eckel, pp. 140-42; Kitton, pp. 177-83; Gimbel Collection B-64. ♦Spines evenly sunned to tan (as usual with green morocco), faint offsetting from final plate, otherwise A VERY FINE COPY, with only the most trivial imperfections internally, and in a sparkling binding. **\$1,750**

*This is an extraordinarily attractive copy of the biography of Joseph Grimaldi (1779-1837), called by Britannica “the most celebrated of English clowns,” and generally considered without equal as a clown of pantomime. There has been much debate about the exact nature of Dickens’ role in the writing of this book. Forster said that Dickens wrote only the introductory chapter; others have said that he edited the manuscript, with the help of his father; and Bentley has stated in print that Dickens wrote a significant portion of the work. Eckel says, “It is plain that the last chapter is in Dickens’ style and that other parts of the book are his. Grimaldi laid the foundation for his memoirs, but in a rough and diffuse manner. He gave the manuscript to Thomas Egerton Wilks, who, after some condensing, sold the manuscript to Bentley, who, in turn, passed it to Dickens for the purpose of embroidery.” According to Kitton, copies with the frame around the final plate (as here) are more valuable than others because of their relative scarcity; the border was added without Dickens’ consent, and when he expressed his displeasure, it was quickly removed. The especially pretty Riviere binding is typical of the firm’s first-rate work and use of the best materials. (ST13648)*

*An Unsurpassable Copy of the First Printing of 142 of Dickinson’s Poems*

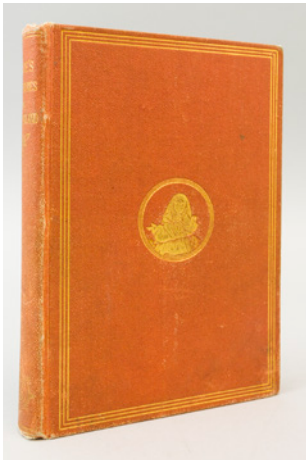
**160 DICKINSON, EMILY.** THE SINGLE HOUND: POEMS OF A LIFETIME. (Boston: Little, Brown, 1914) 200 x 135 mm. (7 7/8 x 5 1/4"). Introduction by Martha Dickinson Bianchi. FIRST EDITION. Publisher’s ivory cloth-backed boards. In an excellent ivory cloth chemise and matching slipcase. BAL 4669. ♦AN IMMACULATE COPY, with none of the soiling that usually affects the cream-colored binding. **\$1,900**

*This is an unsurpassable copy of the first appearance of 142 poems by Dickinson (1830-86), along with an introduction by her niece, Martha Bianchi, that offers a glimpse of the private poet known only to her intimates. Bianchi depicts a fanciful, fairy-like creature who took great delight in her nieces and nephew, while influencing their perception of the world. Her niece observes, “her wit was our unconscious standard of others, her pitiless directness of thought our revelation, while her sweetness was like nothing but that of her own favorite jasmine flowers. . . . Fascination was her element.” The title references Dickinson’s choice of a secluded life, “The Soul condemned to be / Attended by a single Hound / Its own identity.” Bianchi defends this choice, asserting that “she was not daily-bread. She was star-dust. . . . Nothing could have compensated*





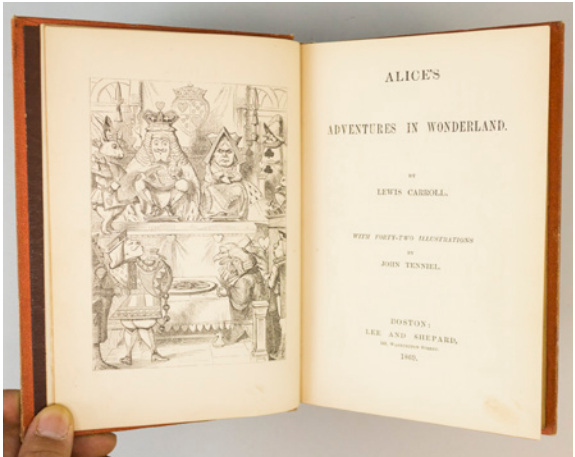
her for the forfeit of that ‘single hound,’ her ‘own Identity.’” While copies of this work do appear on the market, the easily-soiled binding in almost never seen in such spotless condition as it is here. (ST13861)



**161 [DODGSON, CHARLES LUTWIDGE.] “LEWIS CARROLL” (Pseudonym).** ALICE’S ADVENTURES IN WONDERLAND. (Boston: Lee and Shepard, 1869) 190 x 130 mm. (7 3/8 x 5”). 6 p.l., 192 pp. Second American Edition; First Edition Printed in America. Publisher’s salmon pink buckram, gilt figure of Alice on upper cover, Cheshire Cat on rear cover, all edges gilt. With 42 illustrations by John Tenniel. Williams and Madan 357. ♦ Cloth a little soiled, faded, and chafed, extremities a bit rubbed, isolated trivial defects in the text, but a very good copy, generally clean and fresh internally, and the insubstantially made binding sound and satisfactory. **\$1,750**

*This is a well-preserved copy of the first edition of Carroll’s beloved classic to be printed in the United States; the New York edition issued in 1865 was composed of sheets printed in Britain but never issued there because of Tenniel’s dissatisfaction with the illustrations. Producing illustrations for Carroll’s works was fraught with problems. Tenniel (1820-1914), the principal cartoonist for “Punch Magazine” for more than half of the 50 years he was on*

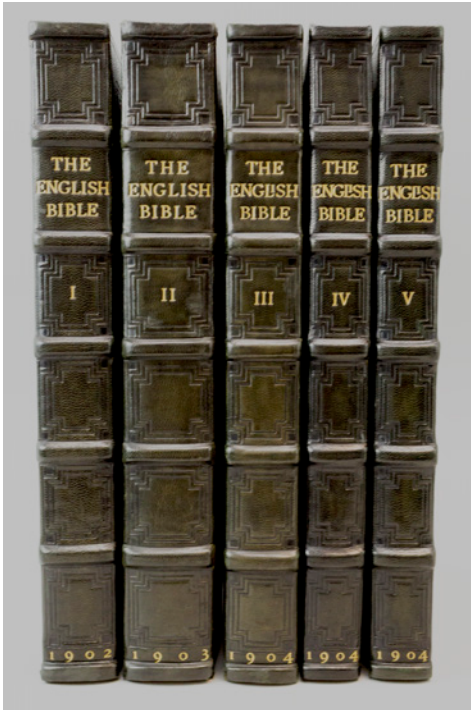
*that publication’s staff, was not pleased with the printing of his pictures in the original 1865 issue of “Alice,” and the work had to be reprinted. Moreover, Tenniel found the novelist himself to be much too demanding. As Williams & Madan says, “Dodgson had proved so exact, and exacting, as a critic of the way his requirements were carried out, that Tenniel, when approached about the illustrations for ‘Through The Looking-Glass,’ declared he was too busy.” It is generally known that Carroll wrote his two famous “Alice” books for the young girl Alice Liddell (later Hargreaves), daughter of the Dean of Christ Church College, Oxford, where Dodgson was a don. One day, while family and friends were enjoying a picnic by the river, Alice and her sisters begged Dodgson to tell them a story. The tale he spun eventually came into print as “Alice’s Adventures in Wonderland” in 1865, and was followed in 1871 by its sequel, “Through the Looking Glass” (see item #138, above). Copies of various forms of first and early editions of “Wonderland” in publisher’s cloth are around, but they are always in insubstantial bindings and almost never appear in anything like agreeable condition. (CFB1774)*



*The Doves Bible, Bound by a Celebrated Social Activist Who Trained With Cobden-Sanderson, then Taught Bookbinding to the Underprivileged in Chicago*

**162 (DOVES PRESS). (BINDINGS - ELLEN GATES STARR). BIBLE IN ENGLISH.** THE ENGLISH BIBLE. (Hammersmith: Doves Press, 1903-05) 340 x 230 mm. (13 3/8 x 9”). **Five volumes.** ONE OF 500 COPIES. SUPERB DARK GREEN MOROCCO BY ELLEN GATES STARR (stamp-signed “E. G. S.” and dated 1906 on rear turn-in), covers blind-tooled in four “window panes” with stair-step cornerpieces framing a panel semé with circle-and-dot tools giving a floral effect, raised bands, spine compartments with blind-tooled frame, gilt titling, gilt-framed pastedowns, top edge gilt, the other edges gilded on the rough. Elegant initial letters in red throughout by Edward Johnston, including an “I” running the length of the page to open Genesis (“In the beginning”). Tidcombe DP-6; Herbert 2139; Rumball-Petre 150; Tomkinson, p. 54; “A Century for the Century” 4. ♦ Spines slightly and uniformly darkened, small wormhole at foot of one joint, the usual faint offsetting onto flyleaves from turn-ins, three volumes with isolated mild marginal foxing (affecting only the tail edge of the leaf, and scarcely noticeable), but A FINE AND VERY ATTRACTIVE COPY, the text clean, smooth, and bright, and the bindings lustrous and showing virtually no signs of use. **\$22,500**

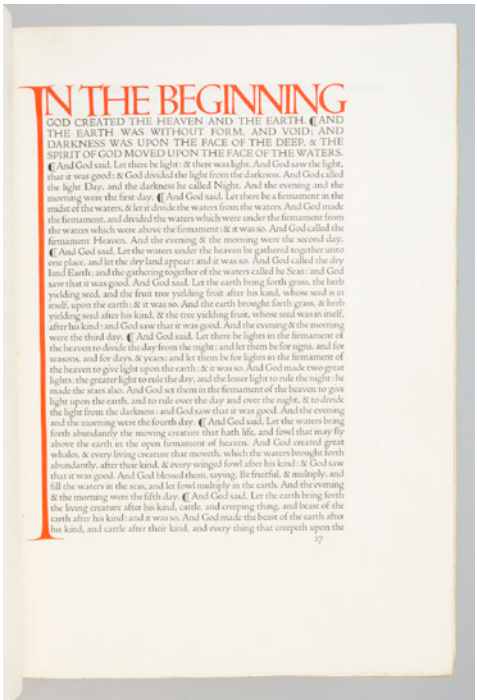
*This is the only folio Cobden-Sanderson printed, is typographically one of the most beautiful of all modern books, and is offered here in a binding by one of Cobden-Sanderson’s most accomplished pupils, Ellen Gates Starr, who was an*



*as in the splendid opening to Genesis, are a perfect example of the consonant combination of calligraphy and typography. Herbert says that the present work is “regarded as the most beautifully printed Bible of the century,” and Rumball-Petre says it is “one of the typographical masterpieces of all time.” According to Tidcombe, the foxing, especially in volume I, was “the one real disaster to occur at the Doves Press,” and was the result of what Cobden-Sanderson described as “a misadventure in the drying of the sheets.” In a letter to a customer who had inquired about the stains, he wrote, “I am grieved that it is as it is, & that there should be a flaw where perfection was aimed at. I can only pray that the flaw may be accepted as part & parcel of our general infirmity and be forgiven.” Fortunately, the foxing is a great deal less serious than usual in the present copy, affecting the tail margins only, and happily the very striking opening page of Genesis, so often afflicted by foxing, is spotless. The bindings here are not only attractive and appropriate in their design (the rigorously regular covers might reflect a well-ordered universe, with each of the cover panels containing heavenly stars), but they are also carefully executed so as to retain virtually all of the original margins. (CBJ1719)*

**163 (DOVES PRESS). BROWNING, ROBERT.** DRAMATIS PERSONAE. (Hammersmith: Doves Press, 1910) 235 x 171 mm. (9 1/4 x 6 3/4”). 4 p.l. (2 of them blank), [9]-202 pp., [1] leaf (colophon). ONE OF 250 COPIES on paper (and 15 on vellum). Original flexible vellum, vertical gilt titling on the spine. Printed in black and red. Tidcombe DP-22; Tomkinson, p. 56. ♦ Naturally occurring variations in the color of the vellum (this binding with the pinpoint brown grain predominating), otherwise a very fine copy, the text entirely clean, smooth, and bright. **\$750**

*In contrast to Morris’ proclivity toward the baroque, Thomas J. Cobden-Sanderson, the founder (along with Emery Walker) of the Doves Press, demonstrated that printing with plain type (designed by Walker) that is well set and with good margins could produce notable work. As Cave says, the Doves Press books, “completely without ornament or illustration, . . . depended for their beauty almost entirely on the clarity of the type, the excellence of the layout, and the perfection of the presswork.” For Cobden-Sanderson, who took up printing late in life, the elegant simplicity of the Doves books was intended to be in harmony with the works of God in creating the beauty and mystery of the universe. Beginning in 1900, the Doves Press issued 51 imprints (in addition to ephemeral items) before closing in 1916, after which its hyphenated*





co-founder, under the cloak of darkness, tossed his famous Doves type into the Thames so that it could never be used by anyone else. He may have been a crackpot, but this did not stop him from producing books printed with beautiful purity (not to mention the ravishing bindings he designed and/or fashioned with his own hands), and Doves books will always have a strong appeal for those who believe in being uncluttered as the first principle of layout and typographic design. The present collection of 18 shorter poems, first published in 1864 when the poet was 52, achieved for Browning the general recognition that his talents warranted. And it is an indication of the poet's persisting popularity into the 20th century that his work was chosen for this special edition nearly 50 years after its first appearance. (CBJ1762)



**164 (ERAGNYPRESS).PERRAULT, CHARLES.** DEUX CONTES DE MA MERE L'OYE: LA BELLE AU BOIS DORMANT & LE PETIT CHAPERON ROUGE. (London: Eragny Press, 1899) 200 x 130 mm. (7 3/4 x 5"). 38 pp., [1] leaf (colophon, device). ONE OF 220 COPIES ON PAPER (and four copies on vellum). Publisher's original blue printed paper boards. FOUR FINE WOODCUTS BY LUCIEN PISSARRO, ONE AN EXQUISITE DOUBLE-PAGE WOODCUT IN GOLD, LIGHT GREEN, BLACK, AND WHITE SURROUNDED BY AN INTRICATE WOODCUT BORDER AT BEGINNING OF TEXT (the others a circular cut on title and at end and a full-page cut of Little Red Riding Hood and the Wolf), delicate woodcut initials, all by Lucien and Esther Pissarro. Front pastedown with engraved armorial bookplate of Hartshorne. Urbanelli, p. 121; Ransom, p. 262; Tomkinson, p. 62. ♦Spine lightly and uniformly faded, top of spine slightly bumped, blank obverse of opening woodcut with light freckled foxing (image not affected); in all other ways, a perfect copy, IMMACULATE INSIDE AND OUT. **\$1,500**

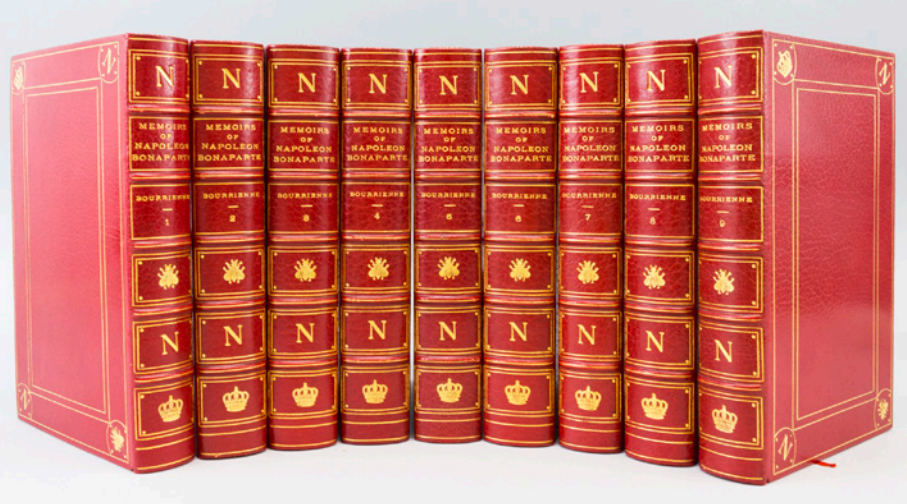


Operated between 1894 and World War I by Lucien and Esther Pissarro, the Eragny Press produced charming books of the highest quality, but in design unlike the other major private presses at work in England. The Eragny books were especially renowned for their printing of color wood engravings, and the beautiful results of the Pissarros' work in this respect can be seen here. This immensely charming French version of "Sleeping Beauty" and "Little Red Riding Hood" was the fifth product of the press, and an important early artistic (though not financial) success. (CBJ1760)

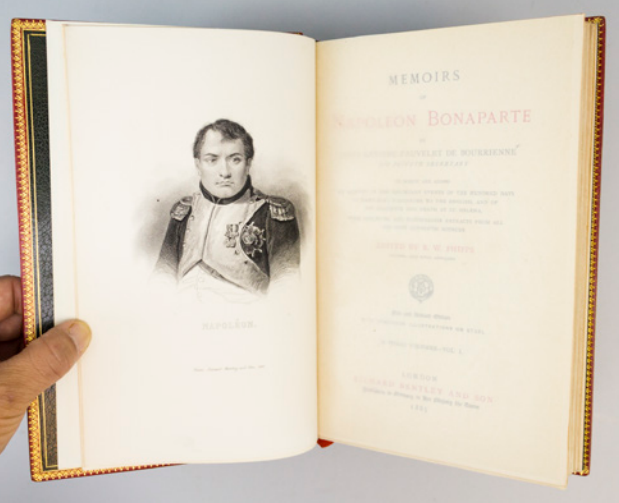
**Three Volumes Extended to Nine, in Fine Red Morocco, With Morocco Doublures, and with More than 500 Inserted Plates**

**165 (EXTRA-ILLUSTRATED WORKS). (BINDINGS). (NAPOLEON BONAPARTE). BOURRIENNE, LOUIS ANTOINE FAUVELET DE.** MEMOIRS OF NAPOLEON BONAPARTE. (London: Richard Bentley and Son, 1885) 222 x 142 mm. (8 7/8 x 5 5/8"). **Three volumes extended to nine.** HANDSOME EARLY 20TH CENTURY SCARLET CRUSHED MOROCCO, GILT (stamp-signed on doublures by the Knickerbocker Press and Putnam's Sons), covers with gilt-rule frame with Napoleonic insignia at corners, raised bands, spines gilt in compartments with an initial "N," a bee, or a crown at center, gilt titling, DARK GREEN MOROCCO DOUBLURES tooled with similar gilt frame, matching moiré silk endleaves, top edges gilt. With woodcuts in the text, 38 plates (as called for), and EXTRA-ILLUSTRATED WITH 524 PLATES, some of these in color. Front flyleaf with engraved bookplate of William H. Bartlett, showing the library of his stately Casa Grande in Vermejo Park, NM. ♦One board with four small black ink spots, but A LOVELY SET IN EXTREMELY FINE CONDITION, the bindings

quite lustrous and unworn, and internally, clean, fresh, and bright, as well as refreshingly free of the offsetting that plagues so many extra-illustrated sets. **\$12,500**



*This biography of Napoleon by a man who actually knew him has been expertly "grangerized" with portraits and views, and is offered here in a luxurious binding and with distinguished provenance. Bourrienne (1769-1834) was apparently a youthful friend of Napoleon, went to military school with him, and shared a bohemian life with*

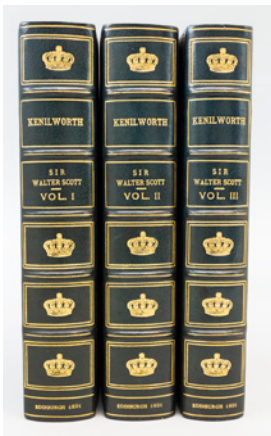


him for a period beginning in 1792. When Napoleon was victorious as the leader of the Army of Italy but bogged down in protracted negotiations with Austria in 1797, Bourrienne was called in for his legal knowledge and diplomatic skills, both of which helped in drafting the treaty of Campo Formio. During the next year, Bourrienne accompanied Napoleon to Egypt as his private secretary, and his account of this period, while not always viewed as reliable, is very vivid. Although he was subsequently employed in service to the government, Bourrienne spent most of the rest of his life out of the public eye, after having disgraced himself by amassing a personal fortune through corrupt means. His chief claim to fame is the present work. The bindings here are fittingly regal, the morocco with an almost mirror-like finish, and the extra illustrations have been added with care and taste. All are protected with tissue guards, and those taken from periodicals printed on less-than-ideal paper have been mounted on heavy stock, thus preventing the browning and offsetting often seen in less impeccably extra-illustrated works. The work was likely done for former owner William H. Bartlett (1850-1918), a wealthy Chicago businessman who bought a 205,000-acre ranch in New Mexico and hired architect Joseph Lyman Silsbee to build a magnificent 25,000 square-foot mansion that included an elegant library. (CJW1701)





**166 (EXTRA-ILLUSTRATED WORKS). SCOTT, SIR WALTER. KENILWORTH.** (Edinburgh: Printed for Archibald Constable and John Ballantyne, 1821) 187 x 117 mm. (7 1/4 x 4 1/2"). **Three volumes.** FIRST EDITION, Second State. Late 19th century blue morocco, covers with triple gilt fillet frame, raised bands, spine gilt in compartments with central crown, gilt-ruled turn-ins, marbled endpapers, all edges gilt. EXTRA-ILLUSTRATED WITH 127 PLATES, all with tissue guards. Front pastedowns with bookplate of Christopher Clark Geest. Todd 149Aa. ♦Spines uniformly sunned to navy blue, occasional minor foxing to plates or small marginal stains, otherwise A FINE SET, clean and fresh in unworn bindings. **\$1,250**



*This is an attractive set of Scott's lauded Elizabethan historical novel, embellished with a great number of extra illustrations depicting members of the British ruling class, cultural figures, and various scenes and landscapes befitting the story's setting. Included among the portraits are over 30 of Queen Elizabeth and nearly 20 of the Author himself; other notable figures pictured here include John Evelyn, William Shakespeare, and Sir Walter Raleigh. The first English-language author to be recognized internationally in his lifetime, Sir Walter Scott (1771-1832) was, in the words of DNB, "a radical inventor of literary forms," including, especially, the modern historical novel. "Kenilworth" is one of his so-called Waverly novels, a series of fictional works written by Scott between 1814-32, most of which were set in the past and deal with conflict in one way or another. The plot of the present work centers on Robert Dudley, Earl of Leicester, and Amy Robsart, whose marriage is kept hidden so that Dudley may win the favor of Elizabeth I. What unfolds is a classic tale of love versus ambition. (ST13164)*

**167 (EXTRA-ILLUSTRATED WORKS). SMITH, JOHN THOMAS. A BOOK FOR A RAINY DAY: OR, RECOLLECTIONS OF THE EVENTS OF THE LAST SIXTY-SIX YEARS.** (London: Richard Bentley, 1845) 405 x 300 mm. (16 x 11 3/4"). **Two volumes.** FIRST EDITION. HANDSOME LATE 19TH CENTURY OLIVE GREEN CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in), covers with border of plain and decorative gilt rules, spines gilt in compartments with central floral spray within a lozenge of small tools and curling cornerpieces, densely gilt turn-ins, marbled endpapers, all edges gilt (small portion of one joint invisibly repaired at bottom). In modern brown cloth slipcases. EXTRA-ILLUSTRATED WITH 202 PLATES depicting people and places mentioned in the anecdotes. Octavo-sized text and plates of varying sizes mounted in folio-sized frames. ♦Spines evenly faded to brown (as is almost inevitable with green morocco), covers with some trivial shallow dents, other inconsequential imperfections, but the oversized bindings lustrous, with only minor wear, and with powerful shelf appeal; isolated faint offsetting or foxing internally, otherwise a fine copy, quite clean and fresh. **\$4,500**



*Enlarged and expanded with more than 200 extra illustrations, this lively work is a charming collection of memoirs by the keeper of prints and drawings at the British Museum. John Thomas Smith (1766-1833) was born in a hackney cab, and the flavor of the meandering narrative is suggested by Smith's treatment of his origin: he describes the actual events, discusses the history of cabs, and speculates about the various personages who have ridden in them. He ranges over a great many topics, though theater and the art world are of recurring interest. This is unsurprising given his family's artistic proclivities (his father was assistant to the eminent sculptor Joseph Nollekens) as well as his own training as a printmaker and draughtsman under the*

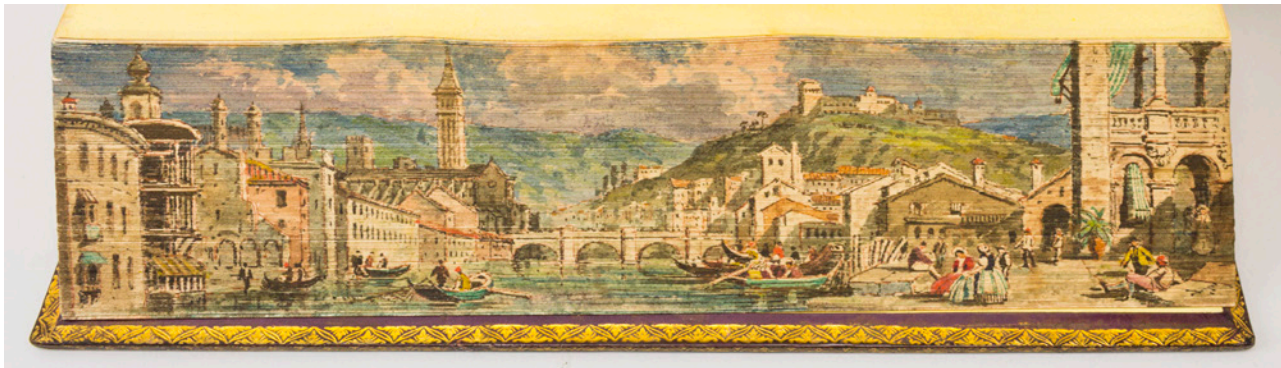


*engraver John Keyse Sherwin. Although Smith certainly had talent and some small achievements as an artist, he never found financial security from his endeavors; ironically, the present work was one of the author's most successful, but was not published until several years after his death. Smith may have never reaped the rewards of this particular work, but our copy is certainly a fitting tribute to the artist and story-teller with its many excellent plates that include portraits, scenery, antiquities, and a good dose of humor. Even with a few imperfections, the present decorative oversize bindings by Riviere have considerable shelf appeal. (ST13187)*

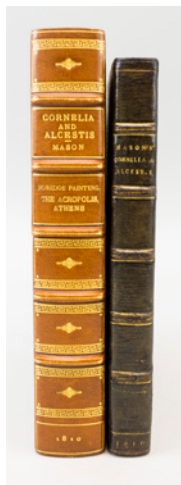


**168 (FORE-EDGE PAINTING). HAZLITT, WILLIAM. SELECT POETS OF GREAT BRITAIN.** (London: Printed by Thomas Davison for Thomas Tegg, 1825) 225 x 140 mm. (8 7/8 x 5 1/2"). xx, 562 pp. Second Edition. Pleasing 19th century polished violet calf, gilt, covers framed by thick and thin gilt rules with oblique floral tools at corners, raised bands, spine compartments densely gilt, olive green morocco label, turn-ins with gilt roll, glazed yellow endpapers, all edges gilt. WITH A FINELY EXECUTED FORE-EDGE PAINTING OF VERONA. In an extremely fine chestnut brown morocco pull-off case by Sangorski & Sutcliffe for J. W. Robinson. Engraved frontispiece with medallion portraits of Chaucer, Burns, Spenser, Milton, Shakespeare, Cowper, and Young. Front pastedown with morocco bookplate of Estelle Doheny (and shadow of large removed bookplate); rear endpapers with engraved bookplates of Edward Laurence Doheny and Carrie Estelle Doheny, and the ticket of J. W. Robinson Co.; front flyleaf inscribed in ink, "Pleasance Colson / with affectionate love / P. H. S. C. / March 13, 1830." ♦Only the most trivial of defects (perhaps a hint of wear, faint foxing on the title page), but A REALLY EXCELLENT COPY IN AN ATTRACTIVE BINDING, the leather smooth and lustrous, the text very fresh and clean, and the brightly colored painting extremely well preserved. **\$1,600**





*This is a sampler of 42 British poets compiled by one of the leading literary critics of the day, offered here with a very pleasing animated Verona street scene by the so-called “Dover Painter.” It is easy to recognize the work here of that artist as the painting exhibits his distinctive style of applying small dabs of paint; this method is especially effective in producing convincing texture for skies, trees, shrubs, and grass. The scene here is an especially lively one, with the arched bridge Ponte Pietra as the focal point, with many small boats navigating the Adige River, with brightly dressed women along the shore, and with merchants selling their wares. “Dover Painter” is the name given by Jeff Weber to the person who painted in the 1920s and ‘30s, probably for the famous London bookseller Marks & Company. A number of his works found their way into the library of Edward and Estelle Doheny, which was certainly the most outstanding collection to be sold at auction during the 1980s, and which was particularly rich in fore-edge paintings. In the world of British letters, Hazlitt (1778-1830) was a memorable figure whose essays and criticism were undeniably important, although his literary pronouncements were too often decided by the degree to which a writer’s political beliefs were aligned with his own. He begins this work with a critical list of the authors, to whom he attaches pithy evaluations ranging from effusive to dismissive. While Milton “has sublimity in the highest degree; beauty in an equal degree; pathos in a degree next to the highest,” the unlucky Edward Young, author of “Night Thoughts,” is proclaimed “over-rated . . . meretricious and objectionable,” with “false wit, false fancy, false sublimity, and mock-tenderness.” (Otherwise, he’s okay.) Some volumes with fore-edge paintings resist fanning out in a friendly way, while others are more compliant; the present volume fans out very easily to a size 2 1/2 times what it measures when the book is closed, and the effect is quite striking. (ST13598c)*



**169 (FORE-EDGE PAINTING). MASON, JAMES.** CORNELIA AND ALCESTIS; TWO OPERAS; FOUNDED ON THE MEDEA AND ALCESTIS OF EURIPIDES. WITH PREPARATORY REMARKS ON THAT ANCIENT AUTHOR. (London: Printed for T. Payne, Pall-Mall, by J. McCreery, 1810) 195 x 122 mm. (7 5/8 x 4 3/4”). 2 p.l., lxxxvii, 188 pp. FIRST EDITION. Harmless contemporary black straight-grain morocco, covers with gilt fillet border, raised bands flanked by plain gilt rules, gilt titling, all edges gilt. WITH AN EXCELLENT FORE-EDGE PAINTING OF THE ACROPOLIS. In a fine amber morocco pull-off box by Sangorski and Sutcliffe. Verso of title page inscribed in ink: “Eliz[abe]th Gould’s Book / The Gift of / Ja[me]s Mason Esqr. / April 9th 1819”; two later owner signatures; front pastedown with engraved bookplate of Edward Laurence Doheny, front free endpaper with that of Carrie Estelle Doheny; verso of rear free endpaper with bookseller ticket of J. W. Robinson. Weber I, 152. ♦ Joints lightly rubbed, boards rather faded (and with varying color, apparently partly because of refurbishing), minor foxing to endpapers and first and last quires, otherwise an excellent copy, clean and fresh in a sound binding, with a bright and well-preserved fore-edge painting. **\$1,600**

*This copy of Mason’s two libretti based on Euripides’ tragedies “Medea” and “Alcestis” comes with a fore-edge painting that reflects its classical contents, and with illustrious provenance. “Cornelia” transports the story of Medea’s revenge on her faithless husband to Roman Britain, while Alcestis’ story of self-sacrifice and redemption retains its original setting and cast of characters. These are the work of British writer James Mason (1778/9-1827), who also wrote political pamphlets advocating parliamentary reform and Catholic emancipation, as well as several plays, an epistolary novel, and translations from the classics. The fore-edge painting by the Dover Painter salutes the Greek origins of the operas with a striking depiction of the Acropolis, rising majestically on its hill, surrounded by open countryside with blue mountains in the distance. The foreground is populated by two tourists, sitting on what appears to be part of a ruined column and admiring the view, as well as by four brightly dressed Greek peasants. Our painting shows a sophisticated sense of*



*design as well as a delicacy of painterly strokes, and the whole scene looks very convincing. The intricate gradations in the shading, seen especially in the fields and sky, are remarkable, and the highly skilled use of shadows establishes a strong sense of three-dimensionality. Apparently the artist found this composition pleasing and useful: he painted the same scene, with very minor variations, on another copy of this work in our inventory (see Item #ST12252 on our website), and no doubt on other copies of the same book. The fact that his work was formulaic and repeated in basic form does not diminish the aesthetic achievement of the artist. For more on the artist and provenance, see previous item. This copy is further distinguished by apparently having been the gift of the author. (ST13598b)*

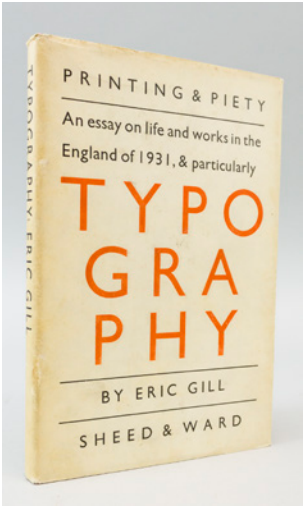


**170 (GIANTS AND DWARFS). GREVE, WILHELMUS.** NATUUR- EN GESCHIEDKUNDIGE VERHANDELING OVER DE REUZEN EN DWERGEN. (Amsterdam: J. C. Sepp & Zoon, 1818) 225 x 135 mm. (8 7/8 x 5 1/4”). 1 p.l. (title), 64 pp. FIRST EDITION. Attractive late 19th century speckled calf, gilt, by L. Claessens et fils (stamp-signed on front turn-in), covers with French fillet border, raised bands, spine gilt in compartments with central floral sprig surrounded by small tools, volute cornerpieces, tan morocco label, densely gilt turn-ins, marbled endpapers, edges untrimmed. In matching (slightly worn) marbled slipcase. One folding diagram showing the foot size of giant Gerrit Bastiaansz at ages 10 and 21, a hand-colored frontispiece of a female giant, and five hand-colored plates with a total of 16 figures (as in the Wellcome copy; without the plate of 10-year-old giant Janna Drabbe found in some copies). Waller 635. ♦ AN EXTREMELY FINE COPY, the text very clean and fresh, the plates carefully colored, the margins especially ample, and the binding with virtually no signs of use. **\$2,500**

*Offered here in a very pretty binding by a noted Belgian firm, this is a scarce and intriguing work by a Dutch physician on giants and dwarfs, with illustrations of well-known cases. Greve (1762-1819) received his medical degree at the university in Rotterdam, but when ill health forced him to give up his practice, he devoted himself to scholarship, accumulating an impressive cabinet of curiosities and a large library. Most of the persons discussed in this work lived in the 18th century, with one from the 17th century and another ca. 1300. One, Swedish giant Daniel Cajanus, was a friend of Greve’s father-and perhaps a source of the son’s interest in the subject. The engravings, based on Greve’s own drawings, depict the various cases discussed, with images of Goliath, David, King Saul, and a classical statue thrown in for historical reference. Our binder Claessen established his atelier in Brussels in 1850, and according to “Modern Book-bindings and Their Designers,” for 30 years produced “an important series of works of the highest artistic value, which are greatly appreciated by connoisseurs who had previously preferred to go to French craftsmen for their bindings.” A book that invites avid examination, the present work was published in boards and is consequently found now in dilapidated condition, when it appears at all (RBH and ABPC list four copies since 1970, all with serious condition issues). (ST13651)*







**171 GILL, ERIC.** AN ESSAY ON TYPOGRAPHY. (Jacket cover title: PRINTING AND PIETY: AN ESSAY ON LIFE AND WORKS IN THE ENGLAND OF 1931, & PARTICULARLY TYPOGRAPHY). (Pigotts: Printed by René Hague and Eric Gill for Mssrs. Sheed & Ward, London, 1931) 200 x 130 mm. (8 x 5 1/4"). 2 p.l., 120, [1] pp. FIRST EDITION. ONE OF 500 COPIES, SIGNED BY GILL AND HAGUE. Original rose-colored buckram, flat spine with gilt titling, edges untrimmed. In original printed (price-clipped) dust jacket. With author's "St. Thomas' hands" device on title page, woodcut printer's device in colophon, and several facsimiles of calligraphy in the text. Gill 21. ♦ Jacket slightly soiled, spine with a hint of darkening, and trivial creasing along the top, but an extremely good jacket with all imperfections very minor, and the volume itself in virtually mint condition. **\$850**

*This is clearly a book to be read by typophiles, but its strongly stated opinions range widely, as is suggested by the dust jacket title ("Printing & Piety: an Essay on Life and Works in the England of 1931, & Particularly Typography"). Among other things, the book says that*

*although "industrialism has now won an almost complete victory, the handicrafts are not killed, & they cannot be quite killed because they meet an inherent, indestructible, permanent need in human nature. . . . The two worlds can see one another distinctly and without recrimination, both recognizing what is good in the other—the power of industrialism, the humanity of craftsmanship. . . . Handicraft standards are as absurd for mechanised industry as machine standards are absurd for the craftsman. The application of these principles to the making of letters and the making of books is the special business of this book."* Glaister describes our author, Eric Gill (1882-1940), as "an English craftsman, engraver, type designer, sculptor, and philosopher whose influence on contemporary book production has been profound and world wide." Gill studied lettering as a young man under Edward Johnston, then for five years beginning in 1905 designed and engraved title pages and initials for the Cranach Press. Later, he did a great deal of woodcut illustration for private press publications, especially the Golden Cockerel Press (including memorable work for the famous "Four Gospels," "Troilus and Criseyde," and "Canterbury Tales"). René Hague was Gill's son-in-law and business partner. (CBJ1755)

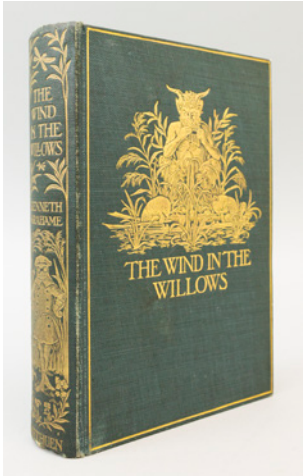
**172 (GOLDEN COCKEREL PRESS). (BINDINGS - HUGH BIRKETT). WADE-GERY, H. T.** TERPSICHORE & OTHER POEMS. (Waltham Saint Lawrence: Golden Cockerel Press, 1921) 170 x 93 mm. (6 3/4 x 3 1/2"). 67 pp., [1] leaf (colophon). ONE OF 350 COPIES. Very pleasing tan crushed morocco by Hugh Birkett (blind-stamped "19HB73" on rear turn-in), covers with frame of gilt fillets, dots, and circlets, central panel blind tooled with a grid of wavy lines, flat spine with gilt titling, gilt-ruled turn-ins, marbled endpapers. Front flyleaf with ex-libris of Hugh D. G. Birkett. Chanticleer 2. ♦ A fine, fresh copy in an unworn binding. **\$950**

*The second book printed at the Golden Cockerel Press, this is an eclectic collection of pastoral poems and verse reacting to the horrors of World War I, in an amateur Arts and Crafts binding by a noted British furniture designer. The Golden Cockerel Press was founded in 1920 By Hal Taylor, his wife Gay, and two of their friends with the intention of printing fine editions of established texts as well as new literary works of merit from young authors. The present work falls into the latter category: a Fellow at Wadham College, Oxford, and a veteran of the Great War, author Theodore Wade-Gery (1888-1972) would go on to become a distinguished professor of ancient history who was rather embarrassed by his youthful verse. Cave and Mason report that the book was well received enough to require a second printing in 1922. Former owner Hugh Birkett (1919-2002) learned bookbinding from his aunt, Kathleen Stubbs, a talented amateur binder who frequently exhibited at the Royal Birmingham Society of Artists when that organization was a leading force in the Arts and Crafts movement in the north of England. A craftsman in the Morris tradition, Birkett produced sought-after furniture in the Cotswold School style, and was talented enough at his bibliopegic hobby to have one of his bindings in the British Library's collection. (ST12899)*

**173 (GRABHORN PRESS). MANDEVILLE, SIR JOHN.** THE VOIAGE AND TRAVAIL OF SIR JOHN MAUNDEVILLE, KT. (New York: Printed by the Grabhorn Press, San Francisco, for Random House, 1928) 368 x 242 mm. (14 1/2 x 9 5/8"). 2 p.l., 156 pp., [1] leaf. No. 15 OF 150 COPIES. Publisher's Philippine mahogany boards backed with brown Niger morocco by William Wheeler, raised bands, spine with titling in

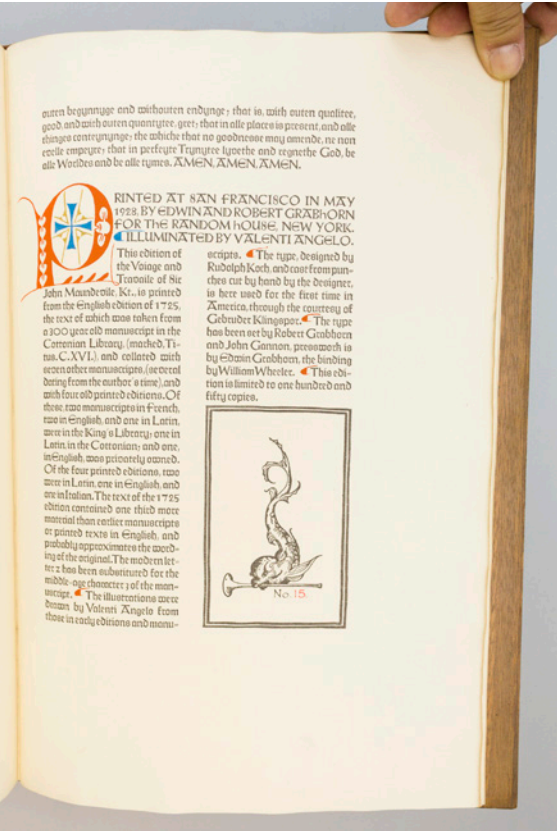


*the proofs on a visit to San Francisco) for issuance under the imprint of Random House. First appearing as an anonymous French manuscript in about 1357, Mandeville's account exists in many forms: there are at least 22 versions known from some 250 surviving manuscripts, and the work was printed at least 20 times in the 15th century. The book continued to appear with regularity in English during the 16th and 17th centuries, but the 1725 printing upon which the Grabhorn edition is based is said by Cox to be the "completest edition up to date," and it is characterized by Lowndes as "the best English edition." Cox tells us that although "long accepted as an authentic and valuable record of travel," the work is now known to be a fabrication, perhaps pieced together by a monk fluent in languages and with access to a large library, but with no experience as a world traveller. Regardless of its origin, it continues to provide fascinating reading as an account of the known world in the 14th century. Authentically quaint, the woodcuts here are based on illustrations in early printed editions. (CBJ1744)*



blind. Paragraph marks in red or blue, 32 woodcuts in the text, and 34 large hand-illuminated initials in red, blue, and gold by Valenti Angelo. Prospectus laid in at front. Heller & Magee 107. ♦ Just a hint of rubbing to joints and spine bands, tiny chip out of bottom of the spine, very short crack beginning at bottom of one joint, but still quite an appealing copy, and fine internally, the text clean, fresh, and bright. **\$2,250**

*This attractively bound, printed, and illuminated edition of a famous Medieval travel book is one of the finest productions of the Grabhorn Press, and was recognized in 1928 as one of the 50 Books of the Year by the AIGA design association. The content, type, illustrations, illuminations, and binding come together to create a tribute to early books and at the same time a very pleasing example of modern private press printing. This book marked the first use in America of the Bibel Gotisch type designed and cut by Rudolf Koch, and Heller & Magee observes that the work "was an ideal subject for this type and for the simple medieval illustrations of Valenti Angelo that accompany it" (not to mention the 5,100[!] initials Angelo illuminated by hand in the 150 copies). The Press had intended to offer the work for direct sale, but the entire run was purchased by Bennett Cerf (who saw*



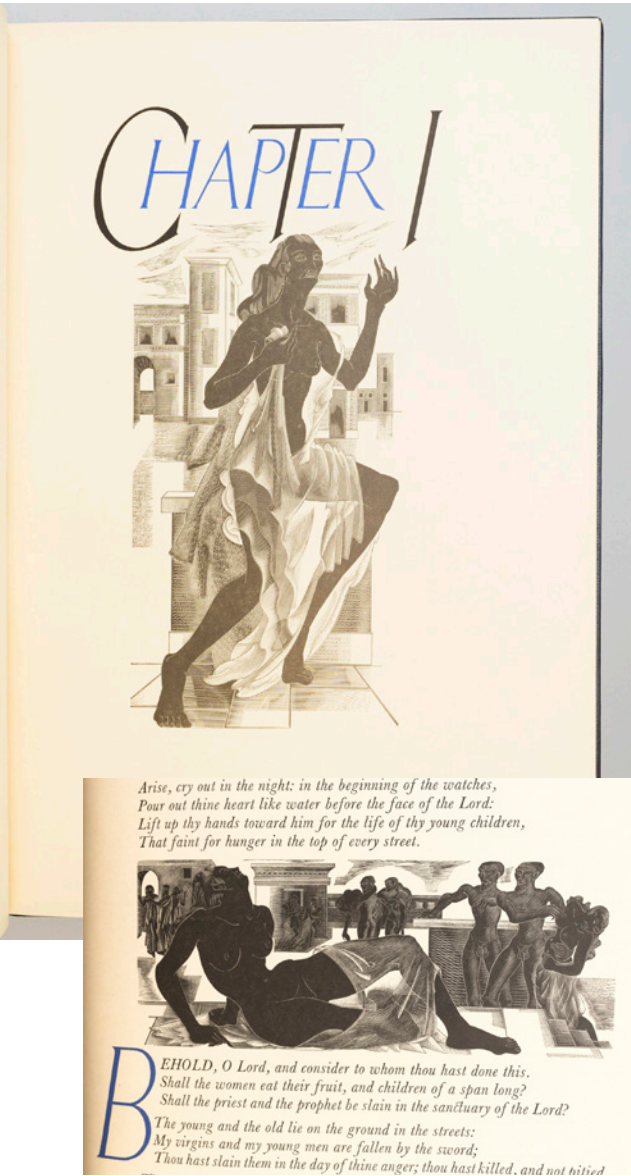
**174 GRAHAME, KENNETH.** THE WIND IN THE WILLOWS. (London: Methuen & Co., 1908) 195 x 125 mm. (7 3/4 x 5"). 3 p.l., 302 pp. FIRST EDITION. Publisher's gilt-decorated green cloth, edges untrimmed. With a frontispiece by Graham Robertson. Eyre, p. 62. ♦ Half-inch split to cloth along rear joint (and that joint slightly worn), extremities with minor rubbing or fraying, spine a shade darker than the covers, trivial foxing to endpapers and flyleaves, but still an excellent copy, the binding entirely sound and still pleasing, and the text fresh, clean, and bright. **\$7,500**

*This is the first appearance of the perennially popular adventures of Mr. Toad and Company, one of the best-loved children's books of the 20th century. Begun as a series of bedtime stories*



for the author’s only child, the book was written after ill health had forced Grahame (1859-1932) to retire from his banking career. Eyre describes it as “one of the most endearing books ever written for children,” noting that “its appeal is ageless and parents never tire of reading it aloud. Like all great books it is inexhaustible.” A. A. Milne, who adapted it for the stage, considered it a “household book”—i.e., found in every household in Britain. And DNB declares it “a cultural icon, and part of the world’s literary heritage.” Our first edition is not difficult to find, but, because the book was inexpensively made, and because it was used by and for children, a fine copy is rarely seen now. (CFB1772)

*In Outstanding Condition*



**175 (GREGYNOG PRESS). BIBLE IN ENGLISH.** THE LAMENTATIONS OF JEREMIAH. (Montgomeryshire, Wales: Gregynog Press, 1933) 390 x 255 mm. (15 1/4 x 10”). [15] leaves. No. 130 OF 250 COPIES, one of 110 in this binding. Fine original dark slate blue Oasis morocco, device in blind on front cover, blind titling on front cover and spine. In the original paper slipcase. Wood engraved title with device, and 21 wood engravings in the text, five of them full-page chapter openings, by Blair Hughes-Stanton. Printed in blue and black on Japanese vellum. Harrop 29; De Zilverdistel Cat. II, 29; Hughes-Stanton 21. ♦IN VIRTUALLY MINT CONDITION, even the original insubstantial slipcase very fine. **\$3,750**

*This is a sparkling copy of what Harrop calls “one of the most spectacular books to come from this or any other press.” It was designed and illustrated by Blair Hughes-Stanton (1902-81), who studied at the school of Leon Underwood at Hammersmith and had a long and productive career producing sophisticated woodcuts as an avant-garde artist. Although he was encouraged to make his expressive, sometimes even savage, images look more like those of Eric Gill, he resisted and successfully established his unique personal style as an illustrator. From 1930 through 1933, Hughes-Stanton worked for the Gregynog Press in Wales, helping to design text layout, providing woodcut illustrations, and designing bindings. The press was founded in 1922 by two spinster sisters, Gwendoline (1882-1951) and Margaret (1884-1963) Davies, using a substantial inheritance from their industrialist grandfather; it produced 42 works between 1923 and 1942, eight of them in Welsh. Cave says that the books printed by the Gregynog Press “more than bear comparison with the work of any other private press,” and “in the design and execution of bindings, the Gregynog Press was far superior to any, the Doves Press included.” (CBJ1765)*

**176 HARRIS, JOEL CHANDLER.** UNCLE REMUS, HIS SONGS AND HIS SAYINGS. THE FOLK-LORE OF THE OLD PLANTATION. [with] NIGHTS WITH UNCLE REMUS. (New York: D. Appleton and Co., 1881; Boston: James R. Osgood, 1883) 190 x 125 mm. (7 3/4 x 5”). **Two separately published works.** FIRST EDITIONS, First State of the first work (with “presumptive” on the last line of p. 9 and “A Treatise on the Practice of Medicine” on the ad page [233], rather than quotes from reviews of this title). Publisher’s pictorial cloth, stamped in gilt . Illustrated by Frederick S. Church and James H. Moser. BAL 7100; Grolier American 83; BAL 7109. ♦First work with extremities a bit rubbed, light chafing and soiling to boards, small split to rear hinge (but the binding very solid), faint dampstains to head and tail margins, darker toward the end of the book, otherwise a



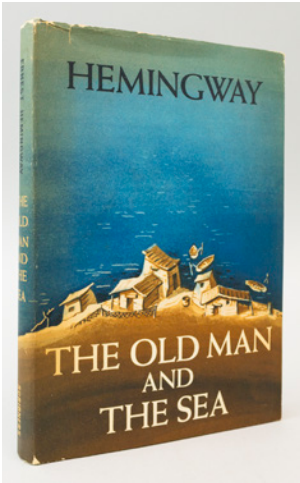
very good, clean copy; second work with light wear to corners and to head and tail of spine (the former with a couple of tiny tears), spine cocked, hinges cracked, open at gutter between pp. 120-21, three gatherings a bit proud, other minor defects, but a good copy despite its imperfections, clean and fresh in a bright, if somewhat shaken, binding. **\$2,500** for the two together

*Offered together, here are two separately issued volumes of Harris’ folk tales as learned from African-American slaves, narratives described by the “Grolier American Hundred” as containing “a photographic reproduction of negro folk-lore, in accurate dialect.” Harris grew up on a plantation, not as the privileged scion of Southern aristocrats, but as the bastard child of a single mother.*

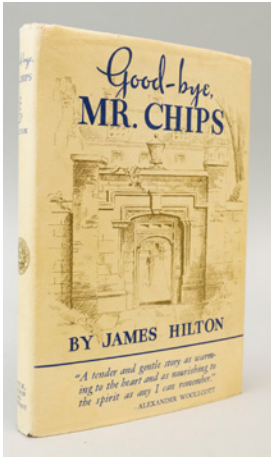
*The two lived in a small cabin near the slave quarters, where Harris heard stories around the cooking fires about Brother Rabbit and the other characters that would one day populate his tales. He apprenticed as a typesetter on the Confederate newspaper run by Joseph Addison Turner, who gave the young Harris the run of his 6,000-volume library and helped him improve his writing. Harris made a living as a journalist, writing humorous columns for papers in Savannah and Atlanta. Uncle Remus began appearing in these articles in 1876, and was the voice behind 180 stories over the next quarter century. When promoting his first “Uncle Remus” collection in New Orleans, the desperately shy Harris couldn’t bring himself to read from his work, so Mark Twain did it for him. According to ANB, Harris’ “ability to replicate dialectical patterns of blacks and his recording of folk tradition . . . contributed to the local color movement and created characters and stories influential and popular not only in his own time but worldwide today.” Scholars still study his work to trace its roots in African and Native American traditions. These are commonly seen books, almost never found in fine condition, intended to be offered here at an advantageous price. (CFB1727)*

**177 HEMINGWAY, ERNEST.** THE OLD MAN AND THE SEA. (New York: Charles Scribner’s Sons, 1952) 212 x 140 mm. (8 1/4 x 5 1/2”). 1 p.l., 140 pp. FIRST EDITION, First Printing (with “A” on the copyright page). Publisher’s light blue cloth. In first issue, unclipped dust jacket. Grissom A24.1.a; Hanneman A24a. ♦Dust jacket somewhat browned on spine and at head of covers (with volume itself just faintly faded along spine and edges), minor fraying, chipping, and tearing (with minimal loss) along top of jacket, otherwise an excellent copy in a clean, unrestored jacket, and internally fine. **\$1,900**

*This is the last major work by Ernest Hemingway (1899-1961) to be published during his lifetime. The story of an aging Cuban fisherman and his efforts to land a large marlin won the Pulitzer Prize, and was cited by the Nobel committee when they awarded Hemingway the prize for literature in 1954. William Faulkner considered it Hemingway’s best work, writing: “Time may show it to be the best single piece of any of us. I mean his and my contemporaries.” Our copy has the earliest version of the dust jacket, with the tint on the black-and-white photograph of the author appearing blue, rather than olive, and the text on the flaps printed in brown. (CFB1782)*



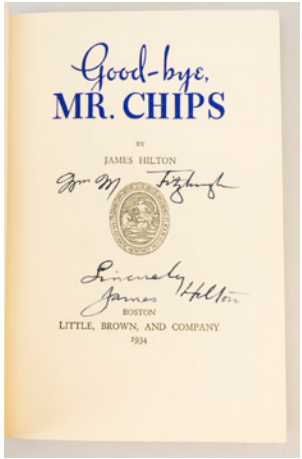
*A Fine, Inscribed Copy of the Beloved “Mr. Chips”*



**178 HILTON, JAMES.** GOOD-BYE, MR. CHIPS. (Boston: Little, Brown, and Company, 1934) 196 x 128 mm. (7 3/4 x 5”). 2 p.l., 125, [1] pp. FIRST EDITION. Publisher’s pale yellow cloth. In original illustrated dust jacket. TITLE PAGE INSCRIBED BY THE AUTHOR to William M. Fitzhugh. ♦Jacket with trivial edge wear, front endpapers a little browned (from a previously laid-in piece of paper?), otherwise A VERY FINE COPY, the volume and jacket showing almost no signs of use. **\$3,500**



Published four months before the British edition, this is the first appearance in book form of Hilton's gentle story of a British schoolmaster, offered here in an especially well-preserved copy. Written in just four days in 1933, the novel was an immediate success, particularly in America: it established Hilton's reputation and launched his second career as a Hollywood screenwriter. Describing Hilton (1900-54) as "a professional middlebrow novelist", DNB notes that "the benevolent authority of Mr Chips, and the civilized serenity of Shangri-La, offered escape, comforting entertainment, and a fleeting reassurance of stability" to mid-century readers. Hilton won an Academy Award as one of the screenwriters for "Mrs. Miniver," a film praised by Churchill for its morale boosting during World War II. (CFB1786)



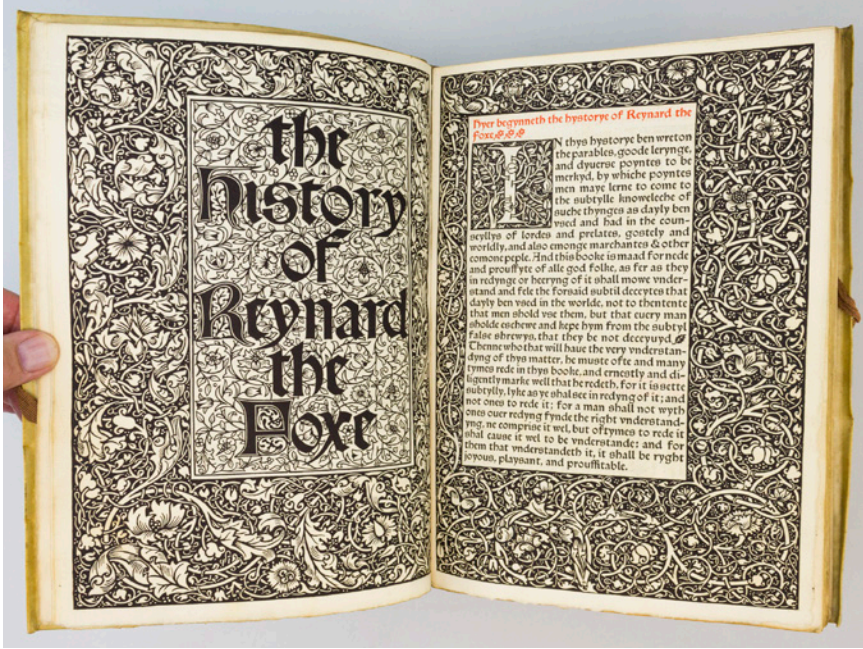
**179 (HUDSON'S BAY COMPANY). (CANADIAN HISTORY). HUDSON'S BAY RECORD SOCIETY.** PUBLICATIONS OF THE HUDSON'S BAY RECORD SOCIETY. (London: The Hudson's Bay Record Society, 1938-81) 242 x 158 mm. (9 1/2 x 6 1/4"). **33 volumes.** FIRST EDITIONS. Publisher's cloth (blue for vols. 1-22, black for the rest), gilt titling and insignia on spine, volumes 24-33 in printed dust jackets, as issued (other volumes issued without jackets). Illustrated with plates and maps, some folding. ♦Occasional fading to spines of blue volumes (as usual), otherwise an excellent set—clean, fresh, and bright internally, and with few signs of use, inside or out. **\$2,500**

*This is the complete collection of journals, letters, and reports from the archives of the Hudson's Bay Company, constituting a rich source of information for the early history of Canada.* Founded by French fur traders Pierre-Esprit Radisson (1636–1710) and Médard Chouart, Sieur des Groseilliers (1618–1710), the company known in Canada as "The Bay" ("La Baie") received a royal Charter from Charles II of England in 1670 for exclusive trading rights of the Hudson Bay watershed. The Company's representatives travelled deep into the Canadian forests, trapping and trading for furs. They established the settlements that became Winnipeg, Calgary, and Edmonton, and by the early 19th century had penetrated to the Pacific Northwest, setting up Fort Vancouver. The documents reproduced here record those explorations: there is correspondence from the Company to its men in the field, reports from the outposts to the home office, and journals of travels in Northern Quebec and Labrador, Athabasca, Snake Country, Saskatchewan, and British Columbia. "The Bay" remains a commercial force to this day, with a retail empire in North America and Europe that includes Saks Fifth Avenue. (CFB17100)



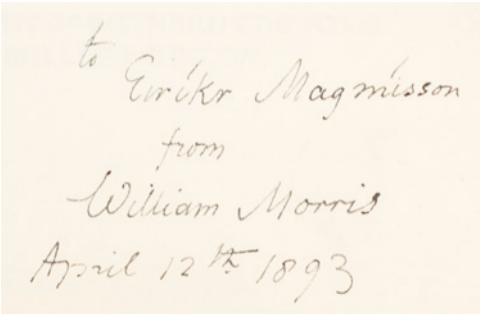
*Inscribed by Morris to the Man Who Taught Him Old Norse*

**180 (KELMSCOTT PRESS). CAXTON, WILLIAM, Translator.** THE HISTORY OF REYNARD THE FOXE. (Hammersmith: Kelmscott Press, 1892) 285 x 210 mm. (11 1/2 x 8 1/4"). v, [1], 162, [1] pp. Edited by H. Halliday Sparling. ONE OF 300 COPIES on paper (and 10 on vellum). Original limp vellum, three (of six) silk ties, gilt titling on spine, edges untrimmed. Elaborate woodcut title, elaborate border on first page of text, decorative woodcut initials and marginal decoration on most pages, woodcut device in colophon. Printed in red and black in Troy type. Front flyleaf WITH A PRESENTATION INSCRIPTION FROM WILLIAM MORRIS TO EIRIKR MAGMISSON, dated April 12, 1893. Peterson A-10; Sparling 10; Tomkinson, p. 110. ♦Vellum lightly soiled, spine a bit darkened (with gilt lettering dulled), internally not as bright as some copies, a few additional trivial defects, but the text quite fresh, and the copy otherwise perfectly pleasing. **\$9,500**



*This is an excellent association copy of the Kelmscott edition of Caxton's most enduringly popular translation, and one particularly admired by Morris.* In a note for the Quaritch catalogue, Morris wrote that "Reynard" was "one of the very best of [Caxton's] works as to style; and being translated from a kindred tongue as delightful as mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous Beast Epic." Reynard the Fox is the hero of a number of popular fables or "bestiaries," first put into a collected form entitled the "Roman de Renart" in 13th century France. Reynard and his animal friends (typically including, among others, a wolf, lion, cat, cock, and rook) mimic human behavior with all its follies,

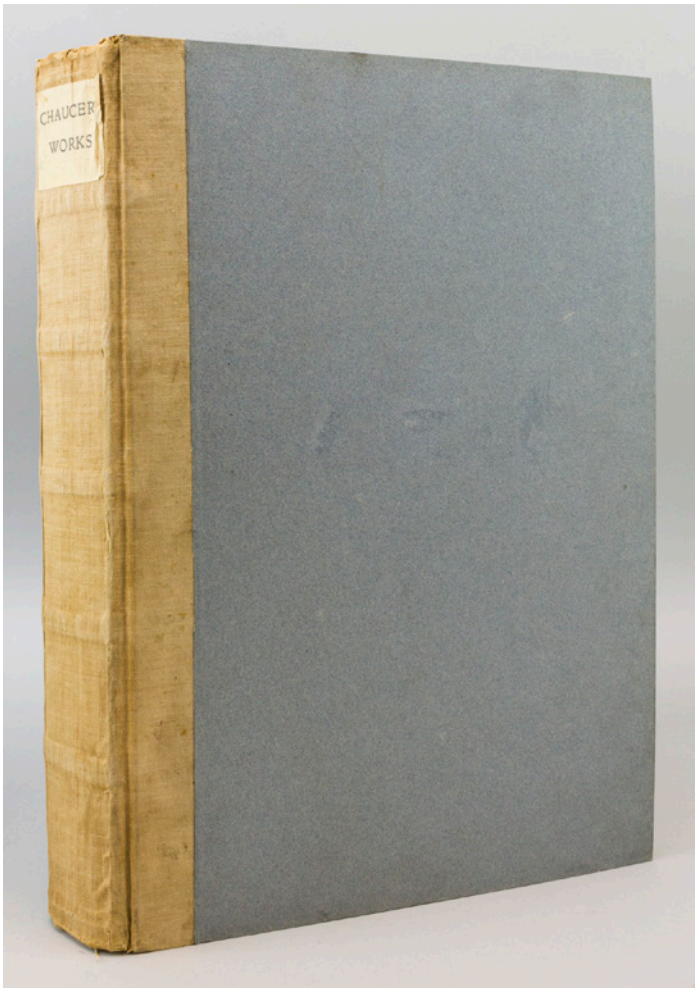
supplying obvious pleasurable edification to the reader. In a typical tale, the fox represents the man who victimizes others and is brought to judgment, and yet escapes punishment through the use of his cunning. The provenance here is especially distinguished: Icelandic scholar and Cambridge librarian Eiríkr Magnússon (1833-1913) was the man who taught William Morris Old Norse, and assisted him with his translations of the Icelandic sagas, including "The Story of Sigurd the Volsung," published by the Kelmscott Press in 1897. In 1871, Magnússon and his wife accompanied Morris to their homeland, where the two men toured various sites from the sagas. (CBJ1708)



*A Remarkably Clean, Fresh Kelmscott Chaucer, Hidden away for 70 Years*

**181 (KELMSCOTT PRESS). CHAUCER, GEOFFREY.** THE WORKS. (Hammersmith: Kelmscott Press, 1896) 457 x 330 mm. (18 x 13"). 4 p.l., 554 pp. Edited by F. S. Ellis. ONE OF 425 COPIES ON PAPER (and 13 on vellum). Original holland-backed blue paper boards, paper spine label, untrimmed edges. WITH 87 WONDERFUL LARGE WOODCUT ILLUSTRATIONS AFTER SIR EDWARD BURNE-JONES, redrawn by Robert Catterson-Smith and cut by W. H. Hooper, woodcut title-page, 14 variously repeated woodcut borders, 18 variously repeated woodcut frames around illustrations, 26 19-line woodcut opening words, numerous three-, six-, and 10-line woodcut initial letters, and woodcut printer's device, all designed by William Morris and cut by C. E. Keates, Hooper, and W. Spielmeier. Printed in black and red with Chaucer type, the titles of longer poems





printed in Troy type. “Artist and the Book, 1860-1960” 45; Ray 258; Peterson A-40; Sparling 40; Tomkinson, p. 117. ♦ Tiny loss in three places at the top of the spine, the linen with the inevitable faint foxing and mild darkening, otherwise a remarkably well-preserved binding, with nearly immaculate covers and no wear to the edges and corners. Blank flyleaf at the back with two neatly repaired tears, the usual dots of foxing along the exposed untrimmed or rough-trimmed edges of the book block (the foxing entirely minor, but in a handful of places just barely visible at the very edge at the top of an opened page); in all other ways beautiful internally, the leaves entirely fresh, entirely clean, and very bright, and with rich impressions of the woodcuts. A VERY FINE COPY OF ONE OF THE WORLD’S GREAT BOOKS IN ITS ORIGINAL INSUBSTANTIAL BINDING. \$70,000

*Increasingly difficult to find in pleasing condition, this is a very desirable copy in the original publisher’s boards of a book universally acclaimed as one of the great achievements in printing history. The most important figure in the revival of printing in England at the end of*

the 19th century, William Morris (1834-96) had fallen in love with Chaucer’s works when he and Burne-Jones were students at Oxford. With the founding of the Kelmscott Press (and, in effect, the launching of the modern private press movement) in 1891, Morris began plans almost immediately for the Chaucer. The press at 14 Upper Mall began producing the book in August of 1894, but it was not until June of 1896 that any completed copies became available. Morris was already a sick man, and Burne-Jones had privately worried that his friend might not live to see his dream realized. Morris died not long afterward. Like the Gutenberg Bible and Caxton’s first printing of Chaucer in 1478, the present monumental folio is one of the world’s printing masterpieces. In the words of “Artist & the Book, 1860-1960,” the Kelmscott Chaucer, for which both Morris and Burne-Jones “worked in the neo-Medieval idiom bequeathed by the Pre-Raphaelites, . . . is perhaps the most famous book of the modern private press movement, and the culmination of William Morris’ endeavor.” Ray says that the book “is not only the most important of the Kelmscott Press’ productions; it is also one of the great books of the world.” The borders designed by Morris are incredibly rich and lush. The work would be extraordinary even without the designs by Burne-Jones, but these are



certainly the book’s most compelling feature. The original plan had been for 60 illustrations, but this grew to 87 before the work was done. While other illustrated Chaucers, beginning with Caxton’s, had usually limited images largely to individual portraits of each Canterbury pilgrim, Burne-Jones chose instead to draw complex vignettes illustrating the pilgrims’ tales (as well as Chaucer’s other works). Part of the dramatic impression left by the book results from the cumulative power of the very large number of impressive bordered pages one encounters going through the text. The intricate woodcut frames are used a total of 118 times, and each one of them enlivens a page nearly 18 inches tall. The impression is especially memorable when the framed pages face each other: 36 of the Burne-Jones cuts with their borders are opposite one another in 18 particularly beautiful openings, and there are several other remarkable openings (including the first one) where a woodcut with its frame faces a bordered text. The present copy is remarkably clean in general, and its boards show almost no signs of use, which is especially unusual. This is partially explained by the fact that the volume was contained within an acetate dust wrapper and kept basically undisturbed for the past 70 years; in any case, given the book’s size, the materials of the publisher’s binding, and the avidity with which copies would normally be looked at, it is now quite difficult to find a copy in condition better than is seen here. (CBJ1726)

**182 (KELMSCOTT PRESS). MORRIS, WILLIAM.** A DREAM OF JOHN BALL [and] A KING’S LESSON. (Hammersmith: Kelmscott Press, 1892) 210 x 150 mm. (8 1/4 x 6”). 2 p.l., 123 pp. ONE OF 300 COPIES on paper (and 11 on vellum). Original publisher’s flexible vellum, original silk ties. Full-page woodcut frontispiece engraved by W. H. Hooper after Edward Burne-Jones, two pages with full woodcut borders, numerous 10-line and smaller woodcut initials. Peterson A-6; Sparling 6; Forman 106; Walsdorf Collection 6; Walsdorf





“William Morris” 6; Tomkinson, p. 109. ♦The vellum with just a hint of soil, text one shade less bright than an ideal copy, but an excellent copy, entirely clean throughout, with virtually no signs of use. **\$4,500**

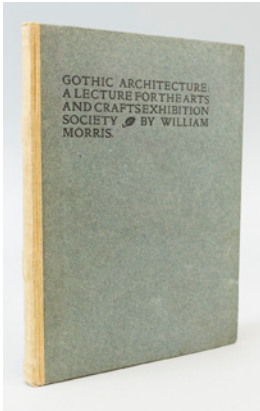
*This is a pleasing copy of one of Morris’ most popular literary works, and an item of equal interest for its obvious aesthetic merit as for the writing itself.* Founded in 1891, the Kelmscott Press produced 53 titles in 66 volumes, and its founder, William Morris, created three notable typefaces. In his “Note” about the press, which took the form of the final Kelmscott book (see item #184, below), Morris said, “I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters.” First published in book form by Morris in 1888, the present work has been

called by DNB “the most remarkable of his prose writings” and “a work of singular elevation and beauty,” whether classed as a romance or as a study in the philosophy of history (it qualifies as either). Morris was deeply involved in the movement of guild socialism, which sought to abolish social and economic hierarchy as well as to return dignity to labor and restore beauty to handicrafts in defiance of the mass production at the heart of industrialization. In “John Ball,” Morris dreams his way back to the 14th century—a time of cottages, village greens, and no urban blight—to follow the course of Wat Tyler’s rebellion, of which the fiery egalitarian priest John Ball was one of the doomed leaders. Ball preached that as descendants of Adam and Eve, we are all on the same level, and the frontispiece by Burne-Jones illustrates our first parents in the act of elemental gardening. In “A King’s Lesson,” the Hungarian king Matthias Corvinus sends his nobles out to the vineyards to labor, that they may learn that the peasant life is not one of idleness. Before they were issued together as a book, “John Ball” and “King’s Lesson” first appeared separately in “Commonweal,” a journal of the Socialist League, in 1886-87. (ST13832)

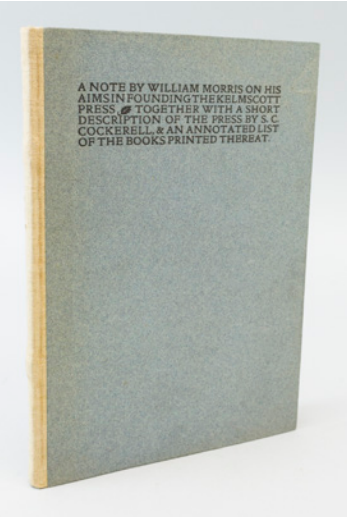


**183 (KELMSCOTT PRESS). MORRIS, WILLIAM.** GOTHIC ARCHITECTURE: A LECTURE FOR THE ARTS AND CRAFTS EXHIBITION SOCIETY. (Hammersmith: Kelmscott Press, 1893) 146 x 108 mm. (5 3/4 x 4 1/4”). 1 p.l., 68 pp. ONE OF 1,500 COPIES on paper (and 45 on vellum.) Original holland-backed blue paper boards. Woodcut initials and small woodcut decorations in the text. Headlines and sidenotes printed in red. Front pastedown with bookplate of J. Harsen Purdy. Peterson A-18; Sparling 18; Forman 146; Tomkinson, p. 112. ♦AN EXTREMELY FINE COPY, the binding remarkably clean, and the text showing no signs of use. **\$1,250**

*This little book was our private press’ least private work.* It was printed in public as a “moving exhibit” during the 1893 Arts and Crafts Exhibition held in the New Gallery, becoming one of the exposition’s most popular attractions. The text was taken from Morris’ lecture before the Crafts Exhibition Society in 1889. According to Sparling, this is the first appearance of the four-line initials used here and the first book Morris printed in the sextodecimo format. Our copy has “Eyk” for “Eyck” on page 45, apparently indicating the first state of the text. A descendant of one of Manhattan’s oldest families, former owner J. Harsen Purdy was a member of the Grolier Club for 32 years. (CBJ1756)



### The Final Kelmscott Book, in “As New” Condition

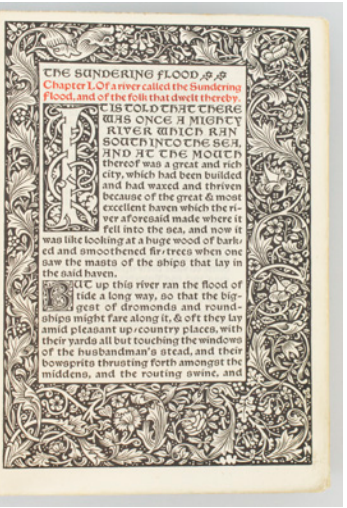


**184 (KELMSCOTT PRESS). MORRIS, WILLIAM and SYDNEY CARLYLE COCKERELL.** A NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS. TOGETHER WITH A SHORT DESCRIPTION OF THE PRESS BY S. C. COCKERELL, AND AN ANNOTATED LIST OF THE BOOKS PRINTED THEREAT. (Hammersmith: Kelmscott Press, 1898) 210 x 150 mm. (8 1/4 x 5 3/4”). 4 p.l. (including two blanks), 70 pp., [1] leaf (colophon). ONE OF 525 COPIES on paper (and 12 on vellum). Original holland-backed blue paper boards. Elaborate borders around frontispiece and first page of text, the frontispiece drawn by Edward Burne-Jones and cut by William Morris, large decorative woodcut initials, device on last page of text, and one full-page woodcut of ornaments used in the Kelmscott edition of “Love is Enough.” Printed in red and black. With errata slip laid in at p. 44. Peterson A-53; Ransom 53; Tomkinson, p. 121. ♦A CHOICE COPY, in as close to original condition as one is likely to find. **\$3,500**

*This is one of the key Kelmscott books, offered here in unsurpassable condition.* Morris tells us here about his admiration for 15th century printed books, saying that “they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied.” And he says that “it was the essence of [his] undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type.” This volume is the last to be printed by the Kelmscott Press, and it is the most important contemporaneous source of comment on its founding, operation, and publications. Peterson quotes Newdigate, who says that this is “one of the three books that every student of English book-production ought to read.” This book appears in the marketplace with some regularity, but it is impossible to find a better copy than the present one. (CBJ1757)



**185 (KELMSCOTT PRESS). MORRIS, WILLIAM.** THE SUNDERING FLOOD. (Hammersmith: Kelmscott Press, 1897 [issued 1898]) 210 x 146 mm. (8 1/4 x 5 3/4”). 2 p.l. (including woodcut map at front), 507, [1] pp. ONE OF 300 COPIES ON PAPER (and 10 on vellum). Publisher’s blue paper boards, expertly rebacked with linen matching the original, spine with publisher’s paper label at head, edges untrimmed. Front pastedown with line block map drawn by H. Cribb, elaborate woodcut border and initial on first page of text, and woodcut borders and initials at the beginning of each chapter, small woodcut initials throughout, Kelmscott device in colophon. Rear pastedown with bookplate of Dayton Cole. Peterson A-51; Sparling 51; Walsdorf “William Morris” 51; Tomkinson, p. 121. ♦Minor soiling to boards, a touch of light marginal foxing on a few leaves, and one or two small marginal stains, otherwise a fine copy, quite clean, fresh, and bright. **\$2,250**



*Dated 1897, but issued in February of 1898, this was the last romance written by William Morris and the final book but two to be produced at the Kelmscott Press.* Because of Morris’ failing health, the last few pages were written down from his dictation by Sydney Cockerell, and the work appeared posthumously, being printed from an uncorrected manuscript and seen through the press by his daughter, May Morris. The map on the front pastedown was the inspiration for Tolkien’s vision of Middle Earth cartography. Because of the thickness of the book and the insubstantial materials it is made of, fine copies of this title are especially difficult to find. (ST13124)





**186 (KELMSCOTT PRESS). SHAKESPEARE, WILLIAM.** *THE POEMS OF WILLIAM SHAKESPEARE.* (Hammersmith: Kelmscott Press, 1893) 210 x 146 mm. (8 1/4 x 5 3/4"). 3 p.l., 216 pp., [1] leaf (colophon). Edited by F. S. Ellis. ONE OF 500 COPIES on paper (and 10 on vellum). Original limp vellum, silk ties, gilt titling on spine, a handful of gatherings UNOPENED (one tie expertly mended). Decorative woodcut initials, device in colophon, one page with corner border, and three pages with elaborate full woodcut borders. Front pastedown with wood-engraved bookplate of John Quinn. Peterson A-11; Sparling 11; Tomkinson, p. 110. ♦Lower cover with a hint of wrinkling, two leaves with short marginal tear from rough opening, the text not as bright as in some copies, but still a very pleasing example, the binding with only a slight hint of the usual soiling, and the text entirely clean and fresh. **\$5,500**

*Called by Peterson "probably the most popular volume ever issued by the Press," this edition of Shakespeare's poems continues to be among the most aggressively sought after items from Kelmscott. It was printed using the original Elizabethan spelling, and the editor here, Frederick S. Ellis, says that "being able to study these poems in the language in which they were written ought . . . to add materially to the pleasure of the reader." Although Morris had planned to print the complete works of Shakespeare, he died before the project could be undertaken, and "Poems" is the only work of the Bard to be published by Kelmscott. Our earlier owner, John Quinn (1870-1924) was a celebrated New York attorney who defended James Joyce's "Ulysses" against charges of obscenity (he also purchased the manuscript, now in the Rosenbach Collection). He was an important collector and patron of post-impressionist art and modernist writers. (ST13584)*



### *An Unsurpassably Fine Kelmscott "Maud"*

**187 (KELMSCOTT PRESS). TENNYSON, ALFRED.** *MAUD.* (Hammersmith: Kelmscott Press, 1893) 210 x 146 mm. (8 1/4 x 5 3/4"). 2 p.l., 69, [1] pp. ONE OF 500 COPIES ON PAPER (and five printed on vellum, not for sale). Original limp vellum, original blue-green silk ties, flat spine with titling in gilt, partially UNOPENED. (Publisher's slipcase not present.) Initial opening with elaborate woodcut title page and border around first page of text, large woodcut initials with decorative marginal extensions, printer's device at the end. Peterson A-17; Sparling 17; Tomkinson, p. 112. ♦A VIRTUALLY PRISTINE COPY, the binding extraordinarily clean, and internally faultless. **\$3,500**



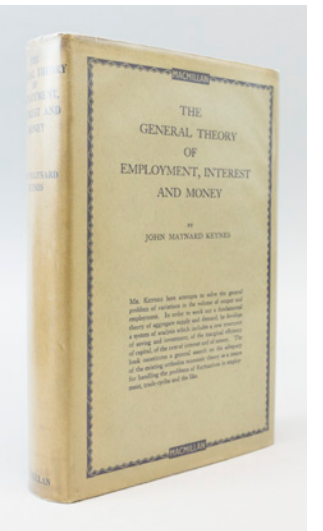
*This is an outstanding copy of a particularly haunting work, in an especially lovely edition. A poem of some 1,300 lines, "Maud" originally appeared, with other verse, in 1855 in the first volume of poetry Tennyson published as Poet Laureate. The germ of the poem was a lyric entitled "Oh! That 'twere Possible," composed more than 20*

*years earlier, in 1833-34, soon after the devastating passing of the poet's close friend Arthur Hallam. Extremely emotional, the poem deals with the hopeless yearning to make contact with the dead.*

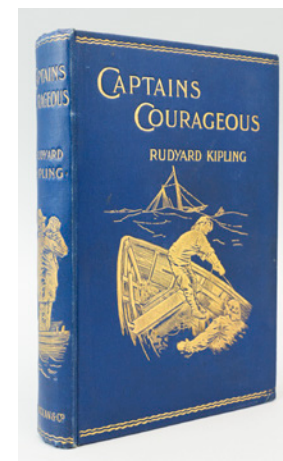


*With some alterations and additions, "Possible" became lines 141-238 in the second section of "Maud." Sparling notes that the borders here were designed specifically for this book (though they were used once more later on), and he calls the woodcut title page, the first such for a Kelmscott octavo, "one of Morris' loveliest." Although Kelmscott books can still be found in very fine condition, the present copy is simply sparkling, and a cut above even one's most sanguine expectations. (ST13644)*

**188 KEYNES JOHN MAYNARD.** *GENERAL THEORY OF EMPLOYMENT, INTEREST AND MONEY.* (London: Macmillan, 1936) 220 x 148 mm. (8 3/4 x 5 1/2"). 1 p.l., xii, 403 pp. FIRST EDITION. Original blue-green cloth, original printed gray dust jacket (unclipped). PMM 423. ♦Spine of dust jacket uniformly sunned and slight frayed at top (with tiny losses), top of jacket elsewhere with a hint of soil, otherwise very fine, the covers of the jacket clean and smooth, and THE VOLUME ITSELF IN PERFECT CONDITION. **\$12,500**



*This is an especially appealing copy of Keynes' masterpiece, widely considered the most influential economic treatise of the 20th century. "General Theory" is the foundational document of macroeconomics, an argument for government intervention in the economy, espousing a managed capitalism that would not suffer from the highs and lows of the laissez-faire free market, as recently experienced in the Great Depression. According to PMM, "The world-wide slump after 1929 prompted Keynes to attempt an explanation of, and new methods for controlling, the vagaries of the trade-cycle. First in 'A Treatise on Money,' 1930, and later in his 'General Theory,' he subjected the definitions and theories of the classical school of economics to a penetrating scrutiny and found them seriously inadequate and inaccurate." DNB describes Keynes (1883-1946) as a "philosopher, economist, editor, pamphleteer, company chairman, college bursar, patron of the arts and intimate friend of writers and artists, government spokesman and adviser. In each capacity he excelled." His ideological opponent Lionel Robbins called him "one of the most remarkable men that ever lived. The quick logic, the bird-like swoop of intuition, the vivid fancy, the wide vision, above all the incomparable sense of the fitness of words, all combine to make something several degrees beyond the limit of ordinary human achievement." (CFB1713)*



**189 KIPLING, RUDYARD.** *CAPTAINS COURAGEOUS: A STORY OF THE GRAND BANKS.* (London and New York: Macmillan and Co., 1897) 190 x 122 mm. (7 1/2 x 4 3/4"). viii, 245 pp., [1] leaf (ads). FIRST EDITION (following a few copies in wrappers issued prior to this to satisfy copyright requirements). Publisher's blue cloth with gilt pictorial design on upper cover and on flat spine, all edges gilt. Frontispiece and 21 illustrations by I. W. Taber. Stewart 163. ♦Spine very slightly cocked (as nearly always), isolated trivial foxing, but A FINE COPY, quite clean and fresh internally, and in an especially bright binding. **\$1,250**

*This is a very attractive copy of one of the author's best-known works, a novel featuring the trials and adventures of Harvey Cheyne (the scion of a wealthy railroad tycoon), who is rescued at sea by a group of fishermen. One of Britain's most celebrated writers, Kipling (1865-1936) is famous for portraying the lives of natives and colonialists on the Indian subcontinent, but the present work is set in America and Newfoundland. It was undoubtedly based on the author's*

*first-hand observations during the time he and his wife lived in Vermont before settling in England in 1896. This is not an uncommon book, but it is insubstantially made and now usually found in disagreeable condition; the present copy is quite pleasing, and the price is meant to be attractive as well. For more about the author, see next entry. (ST13170c)*

**190 KIPLING, RUDYARD.** *THE JUNGLE BOOK.* [together with] *THE SECOND JUNGLE BOOK.* (London and New York: Macmillan and Co., 1894-95) 190 x 122 mm. (7 1/2 x 4 3/4"). vi, [ii], 212 pp.; 4 p.l., (first blank), 238 pp., [1] leaf (ads). **Two separately published volumes.** FIRST EDITIONS. Publisher's blue cloth with gilt pictorial design on upper covers and on flat spines, all edges gilt. With numerous illustrations in the text, 20 of those in the first work full-page. Stewart 123, 132. ♦Spines slightly cocked (as almost always), extremities a little rubbed, very minor soiling to the back covers, isolated mild foxing, but really excellent copies,



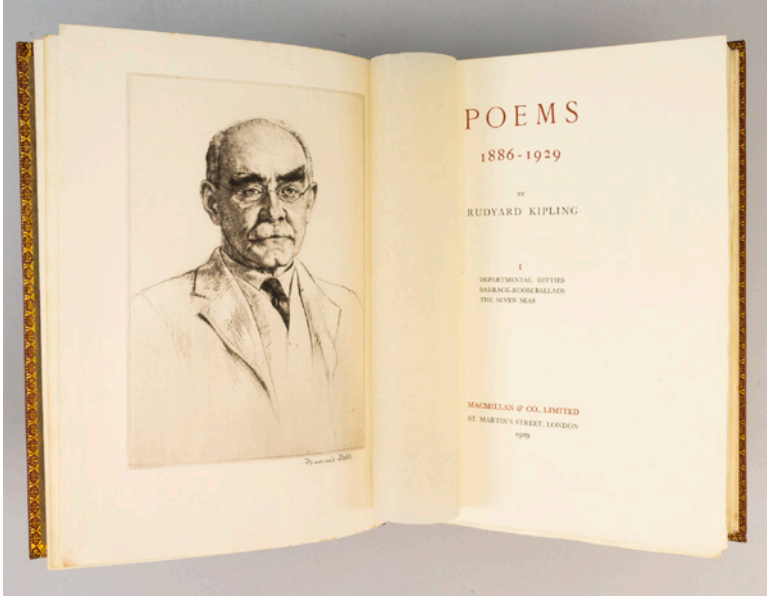
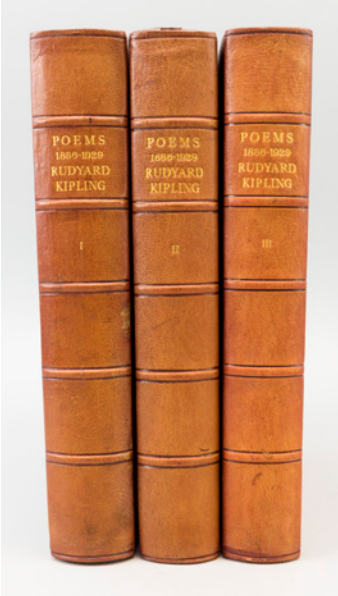


the bindings bright and tight, and the text uncommonly clean and fresh. **\$2,900** for the two volumes together

*This is a lovely set of the classic tales of Mowgli and his cohort by one of Britain's best-known writers. An opponent of female suffrage and a staunch supporter of British imperialism, Kipling nonetheless had great sympathy for the traditions of India as well as the literary ability and desire to present it as a land of beauty and enchantment. He was born in Bombay, where his father ran a school of art, and he lived in India until the age of six. He was sent to school in England, but chose to return to the East at 18. His father had become director of the Lahore Museum in what is now Pakistan, and Rudyard became a journalist for the "Lahore Civil and Military Gazette." His first two collections of stories, "Plain Tales from the Hills" and "Soldiers Three," depict the lives of the British military in India; he proved to be a prolific author, writing novels, tales*

*for children and adults, and many poems. Kipling's wife was American, and they lived for a time in Vermont, but from 1896 the couple settled in England. Among his many honors are a Nobel Prize (1907) and the Gold Medal of the Royal Society of Literature (1926), which had previously only been awarded to Scott, Meredith, and Hardy. (ST13170a)*

**191 KIPLING, RUDYARD.** POEMS 1886-1929. (London: [Printed at the Chiswick Press for] Macmillan & Co., Ltd., 1929) 275 x 195 mm. (10 3/4 x 7 3/4"). **Three volumes.** No. 145 OF 525 SIGNED COPIES. Publisher's deluxe burgundy morocco, raised bands, gilt titling, marbled endpapers, top edges gilt, other edges untrimmed and ALMOST ENTIRELY UNOPENED. Volume I with frontispiece portrait in dry point by Francis Dodd (signed by the artist in pencil). Stewart 574. ♦Spines uniformly faded to light brown, a few trifling marks to the leather, but A VERY FINE SET, PRISTINE INTERNALLY. **\$3,500**



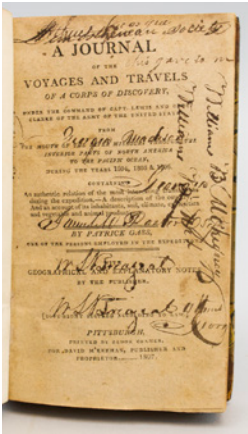
*This beautifully produced set, printed on handmade paper and tastefully bound, collects all of the Nobel Laureate's poetry, including not only those from previously published volumes of verse, but also poems that appeared in Kipling's novels, and those that were contributed to magazines or newspapers. Though better known for his stories of adventure, Kipling was a most accomplished poet. After praising the brilliance of his fiction, DNB concludes, "what may be said of his prose work may apply even more strongly to his poetry, whose extraordinary variety of form and content is only now beginning to be appreciated. Among modern writers in English, only Thomas Hardy can be compared to Kipling for high achievement in both poetry and prose." This set is mostly unread: only the first 56 pages of the first volume have been opened (CFB17120)*

*The First Appearance of the First Published Account of the Lewis and Clark Expedition*

**192 (LEWIS AND CLARK). GASS, PATRICK.** A JOURNAL OF THE VOYAGES AND TRAVELS OF A CORPS OF DISCOVERY UNDER THE COMMAND OF CAPT. LEWIS AND CAPT. CLARKE OF THE ARMY OF THE UNITED STATES FROM THE MOUTH OF THE RIVER MISSOURI THROUGH THE INTERIOR PARTS OF NORTH AMERICA TO THE PACIFIC OCEAN, DURING THE YEARS 1804, 1805 & 1806. (Pittsburgh: Printed by Zadok Cramer, for David M'Keehan, 1807) 170 x 105 mm. (6 1/8 x 4 1/8"). 262 pp. FIRST EDITION. Contemporary half sheep over marbled boards, flat spine divided into panels by double gilt rules, gilt titling (new endpapers). With ink inscriptions of several 19th century owners on title page. Graff 1516; Howes G-77; Sabin 26741; Wagner-Camp 6:1. ♦Front joint and hinge cracked (but the board still firmly attached), poor quality text paper the color of oatmeal (as in all copies), considerable foxing throughout, though the spotting never dark; an unassuming and not especially pretty thing, but the condition in line with other copies of this cheaply made book, with no fatal defects. **\$15,000**



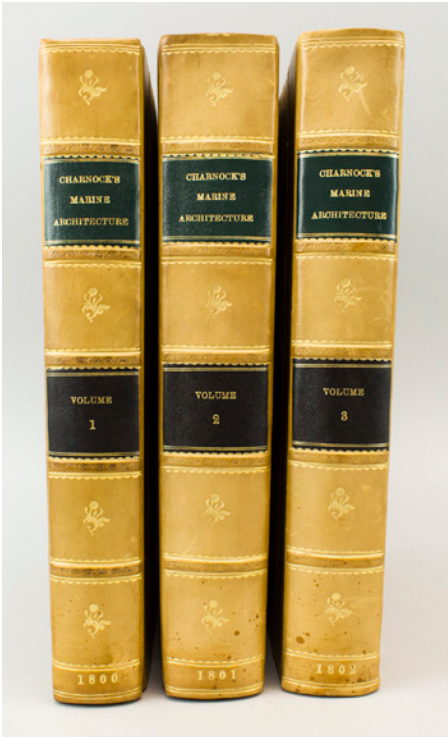
▲ 192 & 202 (left to right)



*This is the first appearance of the first published account of the Lewis and Clark expedition, described by Streeter as "one of the essential books for an Americana collection." A carpenter by training, Gass was in charge of constructing winter accommodations for the party, and his knowledge of building informs his observations here about forts and native architecture. This account was based on journals he kept during the explorations, and it was an immediate success with a public hungry for information about the Western frontier. By the time the official account of Captains Lewis and Clark appeared in 1814, Gass' journal had appeared in multiple editions published as far away as London, Paris, and Weimar. Wagner-Camp observes that Gass "became one of the best-known members of the expedition for several reasons: his key role as sergeant brought his name up frequently in the journals of Lewis and Clark; his account was the first to be published; he was the first to have a biography written about him; and finally, he outlived the other members of the Corps of Discovery by decades," dying in 1870, at the age of 99. (CFB1712)*

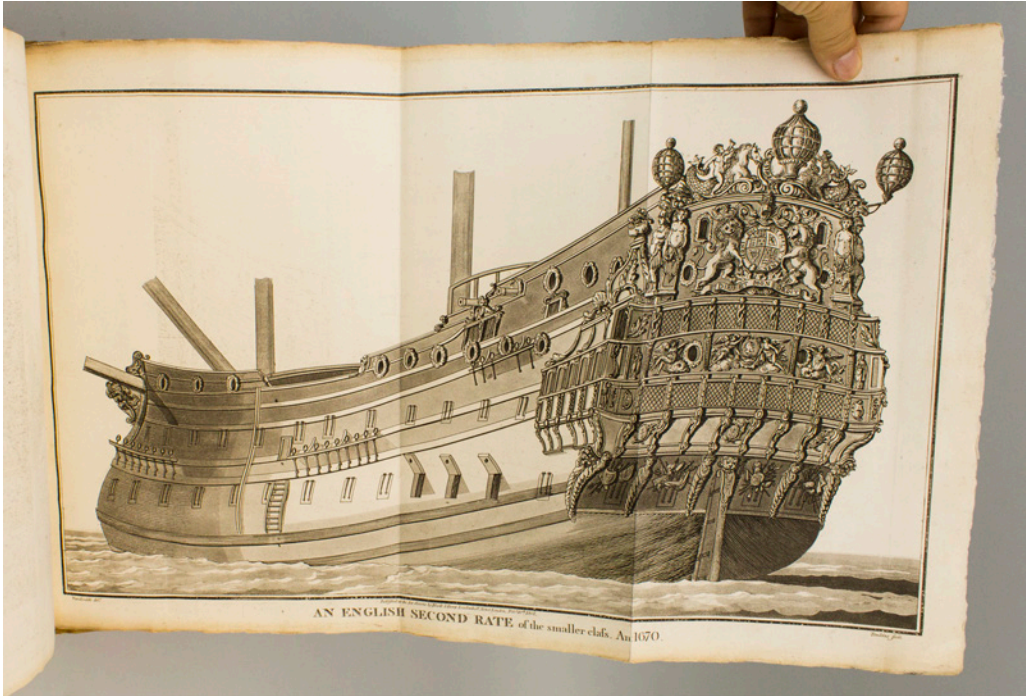
*An Untrimmed Copy of a Key Book on 18th Century English Naval Architecture*

**193 (MARINE ARCHITECTURE). CHARNOCK, JOHN.** AN HISTORY OF MARINE ARCHITECTURE. (London: Printed by Bye and Law for R. Faulder et al., 1800-02) 320 x 250 mm. (12 5/8 x 9 3/4"). **Three volumes.** FIRST EDITION. Recent sympathetic half calf, marbled paper sides, raised bands, spine panels with blind-tooled centerpiece, green and black morocco labels, EDGES UNTRIMMED. Engraved title in first volume (called the "frontispiece" in the list of illustrations) and 99 PLATES, 19 of them folding (one folding out to measure 32 x 11 1/2"), WITH SOMETIMES STRIKING ILLUSTRATIONS OF NAVAL ARCHITECTURE (all but one of the plates placed at the ends of the volumes, some plates bound in the wrong order, but all present). Abbey, Life 331; JCB Maritime History 431; Scott 474; Scheepvaart Museum Catalogue, p. 752; Lowndes I, 422. ♦First leaf of text somewhat soiled, small hole in one folding plate and two preliminary leaves (no loss), nine plates with stab holes along fore edge, slight soiling or fraying at the edges of a few engravings, but IN MOST WAYS A FINE COPY, WITH EXCELLENT IMPRESSIONS OF THE PLATES, WITH AN ESPECIALLY FRESH AND CLEAN TEXT, AND WITH SPACIOUS MARGINS. **\$5,000**

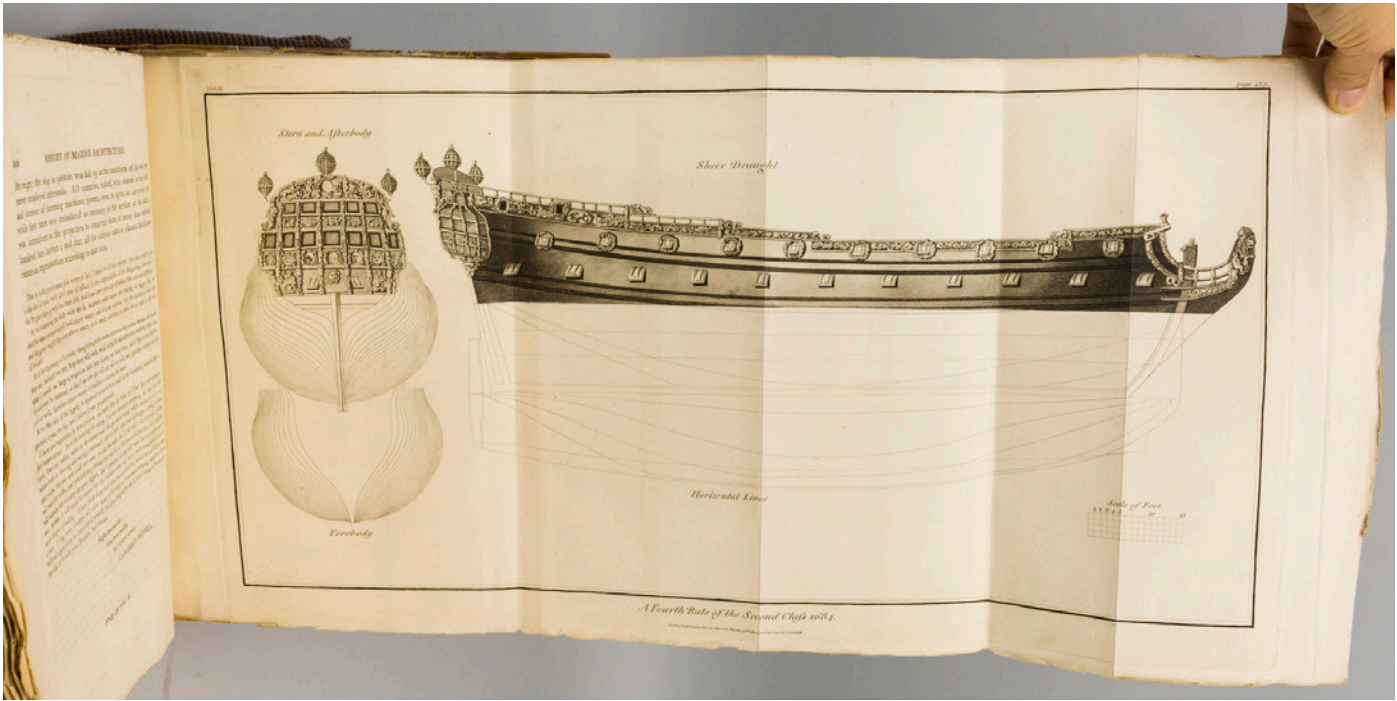




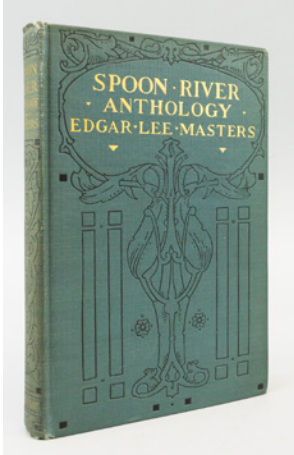
Abbey says what is generally acknowledged, that this is “the most authoritative book on 18th century shipbuilding published in England.” The significance of the work assigned to it by its contemporaries is suggested by the very large number of booksellers who served as selling agents: no fewer than 35 are listed on the title page. The text here has been “derived chiefly from original manuscripts, as well in private collections as in the great public repositories.” Charnock (1756-1807) studied at



Oxford but became interested in naval affairs and served for a time as a volunteer in the Navy; he also published an important six-volume biographical dictionary of 17th and 18th century British Naval captains, “Biographia Navalis,” in 1794-98. The present item is of very great interest as a copy in the original boards, with all of its especially spacious margins intact. The difference in size of leaf of this book between regular and untrimmed copies is perhaps even more striking than usual: the NUC copy measures 295 mm., while ours is 320 mm. tall. (CFB1720)

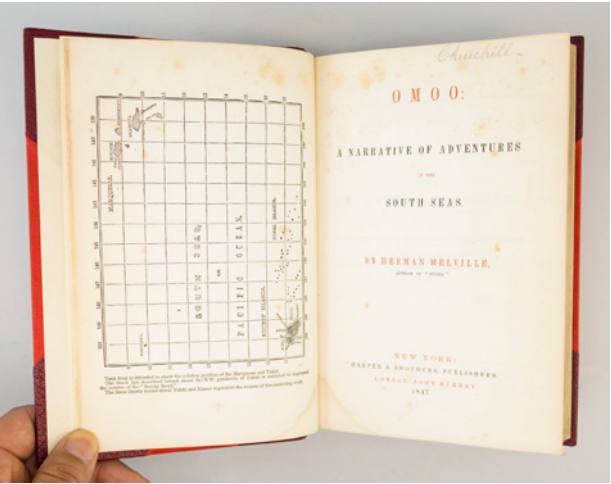


**194 MASTERS, EDGAR LEE.** SPOON RIVER ANTHOLOGY. (New York: The Macmillan Company, 1915) 195 x 128 mm. (7 3/4 x 5”). xvii, [i], 248 pp., [3] leaves (ads). FIRST EDITION in book form, printed in April 1915. Publisher’s illustrated green cloth. With a typed letter dated 21 February 1916 signed by Masters tipped in at front (with now-discolored tape). ♦Spine uniformly faded, very minor wear to corners and spine ends, paper split at rear hinge (but board still snugly attached), otherwise an excellent copy, the text clean and fresh, the binding well preserved. \$950



This collection of frank graveside summations of the lives of small-town Midwesterners is described by ANB as “one of the most popular and widely known works in all of American literature.” It was the only successful publication by attorney and poet Edgar Lee Masters, whose letter accepting an invitation to speak at the Civic Forum of New York is included here. The poems, first published in issues of the literary magazine “Reedy’s Mirror,” charmed the public with their candid assessment of ordinary lives, their sorrow, regrets, and triumphs. Masters (1869-1950) was a prosperous lawyer in Chicago who wrote poetry as an avocation. He continued to publish for another 30 years, but never had another bestseller; “Spoon River,” however, has inspired plays, musicals, and other works. In the letter here, he assures Director Robert Ely of the Civic Forum, a New York group devoted to promoting civic responsibility, that he intends to speak before the group, addressing the state of the country and the need for “greater tonicity in our national attitude.” It seems possible that this copy belonged to Ely or someone in his family. (CFB17126)

**195 MELVILLE, HERMAN.** OMOO: A NARRATIVE OF ADVENTURES IN THE SOUTH SEAS. (New York: Harper & Brothers; London: John Murray, 1847) 190 x 122 mm. (7 1/2 x 4 7/8”). xv, [i], 17-389 pp., [xv]-xxiii, 16 pp. (ads). With the half title. First American Edition. Modern three-quarter maroon morocco over red buckram, raised bands flanked by gilt and blind rules, spine panels with gilt centerpiece. With frontispiece map of the South Pacific. Front flyleaf and p. 159 with ink signature of Alfred C. Clark; title page with “Churchill” written in pencil at head. BAL 13656. ♦Occasional mild foxing or corner creases, but an excellent copy, with clean, fresh, and bright text in an unworn binding. \$1,500

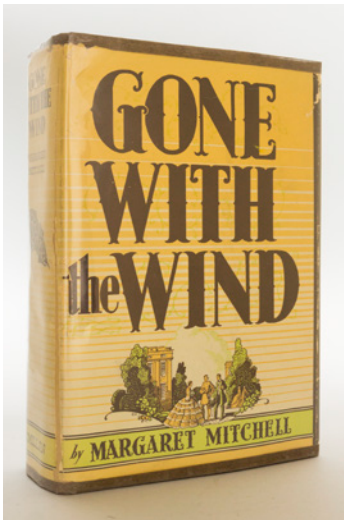


A South Seas adventure based on the author’s own experiences, “Omoo” cemented Melville’s status as an adventure writer, but was his last successful work during his lifetime. According to ANB, “with ‘Typee’ and ‘Omoo’ Melville seized the imagination of readers of English throughout the world. He was a modern Robinson Crusoe, who even skeptical Britons finally decided was a genuine adventurer. . . . [these] first two books, the basis of [Melville’s] reputation, remained in print throughout his lifetime, distributed worldwide as part of John Murray’s Home and Colonial Library.” “Omoo” was first printed by the London publisher Murray, who had taken a chance on the overtly sexual “Typee,” which Harper Brothers had rejected. This frank sexuality did shock the public, but it also drove sales, and Harper Brothers leapt at the chance to publish this sequel. Melville was established both as a sex symbol and as an author worthy to be mentioned in the same breath as the greatest American writer of the day, Nathaniel Hawthorne, who became a friend and mentor. Tragically, the work now regarded as Melville’s masterpiece, “Moby-Dick,” was disappointing to a public hoping for more racy, raucous exploits, and Melville’s career never recovered. Only in the 20th century was he returned to his place beside Hawthorne in the American literary pantheon. (CFB17130)

**The Greatest Novel-Movie Combination of the 20th Century,  
Previously Owned by an Oscar-Winning Screenwriter**

**196 MITCHELL, MARGARET.** GONE WITH THE WIND. (New York: The Macmillan Company, 1936) 224 x 148 mm. (8 3/4 x 5 3/4”). 4 p.l., 1,037 pp. FIRST EDITION, FIRST ISSUE (with “published May, 1936” on the copyright page and no note of further printing). Original gray cloth, second issue dust jacket with this work listed first on back panel (not price-clipped). Front pastedown with bookplate of novelist and screenwriter John Monk Saunders. ♦Dust jacket split along front joint fold (held together in Brodart jacket cover), rear joint fold partially split and repaired on verso with cello tape (another short tear repaired with tape), a small curving tear to tail edge of rear panel (no loss), but the jacket clean and bright. The volume itself with





slightly dulled spine (as often), two scratches at spine top, otherwise extremely good, the text with virtually no signs of use. \$2,500

*This is the desirable first state of the first printing of Mitchell's perennially popular epic romance, the best-known American novel of the 20th century.* The sweeping saga of the South before and after the Civil War won the Pulitzer Prize in 1937, spawned a classic, Oscar-winning film, and reappeared on the New York Times bestseller list twice after publication, in 1986 and 1991. According to ANB, "in all probability it is the most popular and widely read novel in the world and the most famous novel in the English language." Our copy was once owned by Academy Award-winning screenwriter John Monk Saunders (1897-1940), who wrote the script for the first Best Picture winner ("Wings," 1927) and won an Oscar for Best Story for 1930's "Dawn Patrol." Our copy is also intended to be attractively priced for a volume in the original dust jacket. (CFB1724)

*A Handsome Large Paper Set, the Majority of the Text Unopened*

**197 MONTAIGNE, MICHEL DE.** ESSAYS AND LETTERS. (London: Privately printed for The Navarre Society Limited, 1923) 265 x 205 mm. (10 1/2 x 8"). **Five volumes.** Translated by Charles Cotton. Edited by William Carew Hazlitt. No. 75 OF 150 COPIES OF THE LARGE PAPER EDITION DE LUXE. Simple but elegant publisher's stiff vellum over boards, top edges gilt, other edges untrimmed, volumes III-V mostly or entirely UNOPENED. With frontispiece portrait of the author in each volume, and volume I with a two-leaf folding facsimile letter. ♦Three short marginal tears (one neatly repaired), but A VERY FINE SET—clean, fresh, bright, and mostly unread, in sparkling bindings remarkably free of the splaying and soiling that frequently afflicts vellum. \$1,000

*Reprinted from the 1685-86 first edition of Cotton's translation, this is a beautifully produced edition of the influential "Essays" of Michel de Montaigne (1533-92), which were universally read and praised as one of the great books of the age. And they continue to be regarded as one of the major explorations, from any period, of human nature through*



*self examination. The topics of the essays range from the frivolous (for example, Montaigne's argument, based on reports of the discovery of naked savages, that dress is superfluous) to the profound, as in his famous defense of Raymond Sebond, which argues for a dispassionate tolerance in religious controversy. The tolerance, moderation, and rationalism that breathe from these essays gave them great appeal for the English in the time of James I, particularly writers like Walton, Browne, and Burton, who shared Montaigne's approach of purportedly illuminating all of humanity by writing about oneself. The translator here, Charles Cotton (1630-87), will always be remembered as a collaborator on "The Compleat Angler." But Cotton was an important Caroline poet in his*

*own right who numbered among his friends Ben Jonson and Donne. In the world of British letters, editor William Hazlitt (1778-1830) was a memorable figure whose essays and criticism were of the greatest importance. Our very strictly limited large format set is printed on high quality textured paper and features "some account of the life of Montaigne" as well as "notes, a translation of all the letters [of his] known to be extant, and an enlarged index." This large-paper, deluxe edition does not appear in the marketplace very often, and it cannot be found in significantly better condition. (ST13987)*

*All of the Books Printed in the Deseret Alphabet, Offered as a Group*

**198 (MORMONS). (DESERET ALPHABET SET).** [Titles in Deseret]: FIRST DESERET READER. [and] SECOND DESERET READER. [and] BOOK OF MORMON. [and] SELECTIONS FROM THE BOOK OF MORMON. (New York: Published for The Deseret University by Russell Bros., 1868-69) Readers: 190 x 120 mm. (7 1/2 x 4 3/4"); Others: 230 x 145 mm. (9 x 5 3/4"). **Four separately published volumes.** FIRST EDITIONS. "Book of Mormon" in publisher's black cloth; "Selections" in blue roan-backed illustrated boards, Readers in original cloth-backed illustrated boards. Readers with illustrations in the text. With an LDS Church leaflet entitled "Deseret Reader," detailing the history of the Readers as well as with three notes of Bishop's General Store House script laid in at front of Second Reader. Flake/Draper 607, 608; Sabin 83050. ♦Cover of "Second Reader" a little smudged and with a tiny gouge, front cover of "Selections" with minor blistering (apparently from damp), other trivial imperfections, but generally AN EXTREMELY WELL-PRESERVED GROUP, all of the volumes completely sound and showing little use, and INTERNALLY IN MINT CONDITION. (The "Deseret Reader" and the three pieces of paper currency as new.) \$6,500



*These are especially appealing copies of the only four books to be printed using the 38 vaguely Cyrillic and semiphonetic characters of the Deseret alphabet, an alphabet used briefly by the Mormons who settled Deseret, the vast Western territory that includes present-day Utah. While Brigham Young and others stated that the alphabet was created to aid immigrants arriving from many parts of the world by supplying them with a common language, in truth the new alphabet was at least as much a reflection of a prevailing xenophobia among the Mormons, who preached a self-sufficient isolationism as a moral barrier to the corruption of Gentiles. Created by Parley P. Pratt, Heber C. Kimball, and George D. Watt and based in part on Pitman shorthand, the Deseret alphabet was introduced in 1854, but could not be printed until a font was created. Russell House font foundry in New York created the typeface, which was used to print the "Deseret News" beginning in 1859. Russell printed 500 copies of this Book of Mormon (making it one of the rarer editions of that work) and 10,000 each of the two readers. Unfortunately for Deseret, the Readers arrived the same year as the transcontinental railroad. As the population of Utah Territory became more diverse and less exclusively Mormon, interest in the use of the Church's alphabet quickly diminished, it ceased to be taught in schools, and the "Deseret News" switched to*



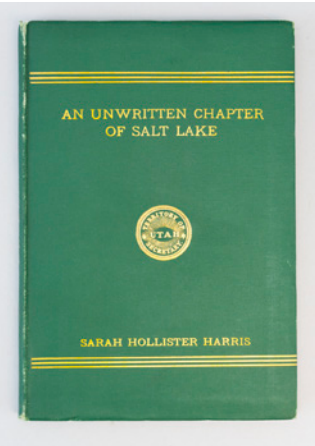


roman type. Copies of these books are not regularly found as a complete group, and certainly not so in agreeable condition (and the flyer and currency we offer here comprise a nice little bonus). (CFB1757)

**199 (MORMONS). (DESERET ALPHABET).** [Title in Deseret]: FIRST DESERET READER. (New York: Published for the Deseret University by Russell Bros, 1868) 192 x 120 mm. (7 1/2 x 4 3/4"). 36 pp. FIRST EDITION. Publisher's cloth-backed illustrated orange paper boards. With illustrations in the text. ♦Boards with just a hint of smudging, otherwise A FINE COPY, the contents clean, fresh, and bright, and the fragile binding entirely sound and pleasing. **\$950**

*Based on the popular McGuffey Readers, this is a reading textbook using the Deseret alphabet (about which, see previous entry). The orthography, used to write English phonetically, never really caught on, and as the population of Utah became more diverse, it faded from use altogether, after having been used to print only four books. (For a photo of another copy of this "First Reader," see previous entry.)* (CFB1761a-c)

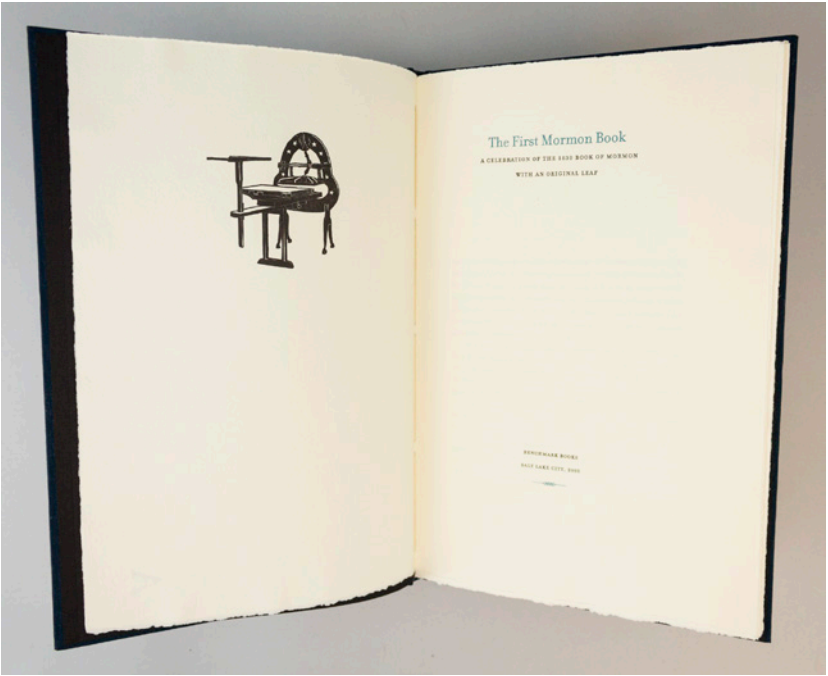
*The Experiences of a Gentile Woman in Mormon Territory in 1851*



**200 (MORMONS). HARRIS, SARAH HOLLISTER.** AN UNWRITTEN CHAPTER OF SALT LAKE. (New York: Privately Printed, 1901) 182 x 122 mm. (7 1/8 x 4 3/4"). 88, [1] pp. FIRST EDITION. Original emerald green cloth, gilt lettering on upper cover and spine. Flake 3867; Howes H-231. ♦Paper separated at front hinge, minor blistering on back cover, just a little rubbing at spine ends, but in all other ways an extraordinarily fine copy, the binding extremely bright and clean, and the text immaculate. **\$950**

*This is an especially attractive copy of a rare privately printed book about the early days of Utah Territory, told from the perspective of a woman, with particular emphasis on what life was like for women in the new settlement. Sarah Hollister Harris travelled across the Great Plains to Utah Territory in 1851 with her husband Broughton, who had been named the first secretary of the territory. Recounting her adventures for her children and grandchildren 50*

*years later, she describes experiences on the trail, including encounters with Indians, her sojourn in Salt Lake City, and her observations of the Latter Day Saints who lived there and wielded great influence in the territory. Mrs. Harris got to know many Mormons, including Brigham Young and his wives, and became good friends with several Mormon women. As the sole Gentile woman in Salt Lake, she felt much sympathy for the LDS women and deplored the practice of polygamy. Conflicts between the Church and Federal authorities caused the Harrises to leave after a year, but she returned to Salt Lake City in 1891, this time travelling by train to a modern city unrecognizable from days of old. This has always been a rare book, and is even more so today: ABPC and RBH show only one copy at auction since 1988.* (CFB1735)



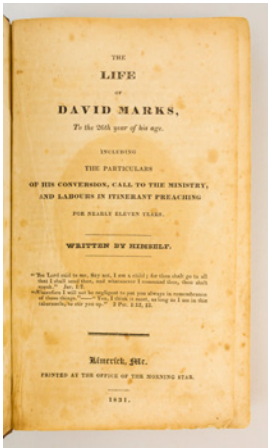
**201 (MORMONS). (LEAF BOOK).** THE FIRST MORMON BOOK. A CELEBRATION OF THE 1830 "BOOK OF MORMON" WITH AN ORIGINAL LEAF. (Salt Lake City: Benchmark Books, 2000) 315 x 205 mm. (12 3/8 x 8"). 26 pp., [2] leaves. With a Foreword by Curt A. Bench, and an Essay by Peter Crawley. No. 204 OF

290 COPIES. Publisher's dark blue cloth, in matching slipcase. WITH A LEAF FROM THE 1830 BOOK OF MORMON mounted in a frame and bound in. ♦In mint condition, with a very fine, fresh leaf. **\$1,000**

*Printed by the Red Butte Press at the University of Utah's Marriott Library and with an essay on the first edition of the Book of Mormon by Peter Crawley (author of "A Descriptive Bibliography of the Mormon Church"), this is an attractive and scholarly production containing a leaf from the Book of Alma. The 1830 first printing of the Books of Mormon was done by the publisher of the Palmyra, NY, newspaper, E. F. Grandin, who originally refused the job for fear of adverse publicity brought on by his association with a text some viewed as heretical. After being convinced that his readers would see it as strictly a business arrangement rather than an endorsement, he agreed to print 5,000 copies for \$3,000. At the end of the 20th century, the number of copies that had been printed exceeded 100 million, with editions in 45 languages.* (CFB1756)

*An Excellent Copy of the First Critique of the "Book of Mormon"*

**202 (MORMONS). MARKS, DAVID.** THE LIFE OF DAVID MARKS TO THE 26TH YEAR OF HIS AGE. (Limerick, Me.: Printed at the Office of the Morning Star, 1831) 180 x 105 mm. (7 1/8 x 4 1/4"). 396 pp. FIRST EDITION. Original flamed sheep, black morocco label on spine. Engraved frontispiece portrait of Marks, with tissue guard. Flake 5277; Sabin 44624; Howes M-293. ♦A little rubbing to joints and extremities, spine a bit sunned, persistent offsetting and variable foxing (usually minor, never severe), isolated corner creases or small stains, but a really excellent copy, the text with no significant imperfections and the unrestored binding remarkably well preserved. **\$1,250**

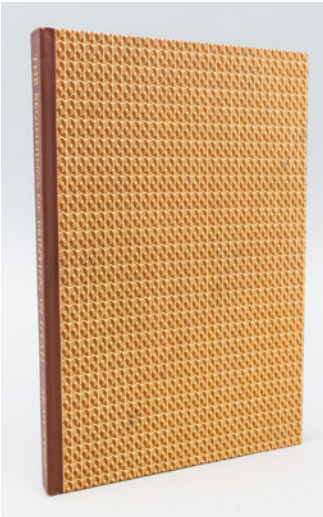


(See another picture on pp. 153)

*This memoir by a young Freewill Baptist preacher of Jewish ancestry contains the earliest known critique of the "Book of Mormon," a work Marks encountered during his evangelical efforts on the New York frontier. Marks (1805-45) grew up in Seneca County, New York, about 15 miles from the home of Mormon prophet Joseph Smith. Inspired by the revivalist fervor of his childhood, Marks early felt a call to the ministry, and by the age of 16 he was travelling to New Hampshire, New York, Ohio, Kentucky, Connecticut, and north into Canada, spreading the word of God and baptizing converts. He records his travels here, including a visit to the Mormon Whitmer family in New York, where he first heard of the Book of Mormon, along with the golden plates dug up by Joseph Smith from which it was taken, and the community of faithful adherents it had attracted. Marks was unimpressed, finding the writing uninspired, with nothing approaching the quality of the Apocrypha or the Alcoran, much less the Bible. He disapproved of the secrecy surrounding its origins and of Smith's obtaining a copyright and profiting from the work. He concluded that "the Bible is a book of perfect harmony, and unrivalled sublimity; the 'Book of Mormon' is full of absurdity, and too dull to charm the soul." (p. 342) Marks' ceaseless travel and punishing work schedule wore on his health, and he died at the age of 40.* (CFB1758)

**203 (MORMONS). MCMURTRIE, DOUGLAS C.** THE BEGINNINGS OF PRINTING IN UTAH. WITH A BIBLIOGRAPHY OF THE ISSUES OF THE UTAH PRESS, 1849-1860. (Chicago: John Calhoun Club, 1931) 242 x 162 mm. (9 5/8 x 6 3/8"). 91 pp. ONE OF 160 COPIES. Publisher's brown cloth-backed patterned boards, edges untrimmed. In the (lightly worn) matching slipcase. With 14 illustrations of early printings, including a folding Deseret News. ♦A breath of wear to head and tail of spine, otherwise in virtually mint condition. **\$750**

*This is a very attractively printed history and bibliography of the early day of Mormon printing, with a 42-item bibliography, reproductions of some of the earliest printed items, and chapters devoted to the Deseret News and to periodicals in Utah.* (CFB1708)





*An Imminent Second Coming in Utah Come and Gone, but Still Kept Alive in San Francisco*

**204 (MORMONS). MORRIS, JOSEPH.** *THE “SPIRIT PREVAILS”*: CONTAINING THE REVELATIONS, ARTICLES AND LETTERS WRITTEN BY JOSEPH MORRIS. (San Francisco: Printed by J. A. Dove for Geo. S. Dove & Company, 1886) 237 x 150 mm. (9 1/4 x 5 7/8”). iv, 684 pp. FIRST EDITION. Contemporary sheepskin, rebacked preserving most of original backstrip, raised bands, two (original) black morocco labels, new endpapers. Flake/Draper 5575. ♦Leather worn away at corners and rubbed along bottom edges, boards somewhat soiled, marked, and abraded, but the restored binding entirely sound. Leaves faintly browned at edges because of lower quality paper, but a very good copy internally, generally clean and quite smooth and fresh. **\$1,950**



▲ 204 & 205  
(left to right)

*Written by the founder of a Mormon sect known as Church of the Firstborn, this work contains the revelations Joseph Morris reported receiving from the Seventh Angel of the Book of Revelations in 1857. Morris (1824-62) wrote letters (included here) to Brigham Young, informing him of his calling to be a prophet and the revelations he had received, but received no reply. Preaching of an imminent Second Coming, Morris gathered about 500 followers, who by 1861 had come together at Kingston Fort, Utah, to await the end of days. When several dates predicted for the Second Advent came and went without incident, some disillusioned adherents tried to leave the fort, but were pursued, returned, and imprisoned. These actions gave the Mormon church the legal grounds needed to put a stop to the Morrisite movement. When Morris refused a federal court order to release those he was holding prisoner, the territorial militia was sent in to enforce it and to free the captives. In the siege and skirmish that followed, known as the Morrisite War, Morris was killed and the sect disbanded. The father and son printer and publisher team who produced this work were former Morrisites who settled in San Francisco after the sect scattered, and who kept their beliefs in Morris alive. In his preface, George Dove notes that the letters Morris sent to Young “contained many new principles which have been made use of by the leaders of the old [i.e. LDS] Church whenever they had an opportunity to present them to the saints [i.e., church members] as new truths which had been retained until wisdom dictated that they should be made known.” The Doves reestablished the Church of the Firstborn in San Francisco in 1876, and continued to proselytize for their fallen prophet for 35 years, though with little success. (CFB1717)*

*What Streeter Says Are “Some of the Best Western Views of the Period”*

**205 (MORMONS). PIERCY, FREDERICK, H.,** *Illustrator. JAMES LINFORTH, Editor. ROUTE FROM LIVERPOOL TO GREAT SALT LAKE VALLEY. TOGETHER WITH A GEOGRAPHICAL AND HISTORICAL DESCRIPTION OF UTAH. ALSO, AN AUTHENTIC HISTORY OF THE LATTER-DAY SAINTS’ EMIGRATION FROM EUROPE.* (Liverpool: Franklin D. Richards, 1855) 320 x 240 mm. (12 1/2 x 9 1/2”). viii, 120 pp. FIRST EDITION. Modern maroon three-quarter morocco, raised bands, spine panels with intricate gilt centerpiece, gilt titling. With woodcuts in the text and 30 plates after sketches by Franklin Piercy (all but three with original tissue guards), and with a folding map of Utah and the overland routes to it. Howes L-359; Wagner-Camp 259; Graff 2501; Flake 6381; Sabin 41325; Streeter Sale 2296; Taft, Artists & Illustrators of the Old West, p. 285; Wheat, Transmississippi West IV, 40-41; Crawley & Flake, A Mormon Fifty 46. ♦Title page a bit soiled and with small chip to fore edge, map with short tears along three folds and with a little dust-soiling and fraying to fore

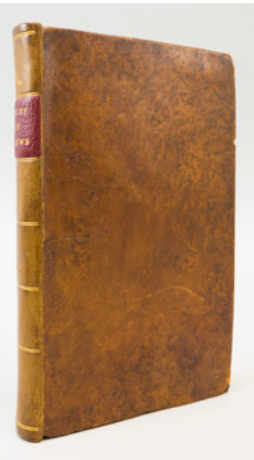


edge, plates with light two-inch dampstain to fore-edge margin, occasionally touching image (but perhaps as in most copies—see below) as well as minor thumbing, trivial stains, and other signs of use, but still an agreeable copy, the engravings without any serious problems, the text generally quite clean and fresh, and the binding unworn. **\$22,500**

*Both a history of and a promotion for Mormon emigration to Utah, this work boasts what Streeter describes as “some of the best western views of the period,” scenes produced by English artist Frederick Piercy (1830-91), who travelled to America in 1853 to tour the West and sketch its vistas, mountains, and towns. Howes calls this “one of the most elaborately and beautifully illustrated of western books,” and also notes that “a large portion of the edition was water-damaged while in transit to New York,” which may explain the dampstaining on one edge of our plates (but not on the adjacent text). The map—showing a Utah that incorporates modern-day Nevada and much of Colorado—also comes in for praise, with Wheat declaring it “one of the most illuminating maps of the West to appear during 1855 . . . [.] not only an important map in the history of Mormons, but in every sense an important map in the history of the West, giving as it does a carefully drawn picture of that entire area.” The text discusses the routes to Great Salt Lake City, and offers advice to emigrants about what to take and what to leave behind. Early groups of emigrants travelled through New Orleans, as the southern route to Utah offered fewer obstacles and hazards, but illness and death from cholera and other fevers common to the Mississippi Delta led to recommendations for travel via Philadelphia, Boston, or New York instead. The appendix gives emigration statistics on the nearly 22,000 Latter Day Saints who left Europe for Utah between 1840 and 1855. This work very seldom shows up in fine condition. (CFB1711)*



*Thought, Because of “Striking Parallelisms,” To Have Had An Influence on “The Book of Mormon”*



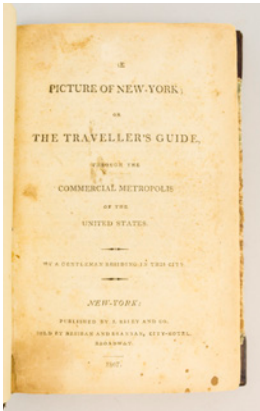
**206 (MORMONS). SMITH, ETHAN.** *VIEW OF THE HEBREWS; OR THE TRIBES OF ISRAEL IN AMERICA.* (Poultney, Vt.: Smith & Shute, 1825) 180 x 105 mm. (7 x 4 1/8”). 285 pp. Second Edition, Revised and Enlarged. Contemporary flamed sheep, neatly rebacked, red morocco label on spine. Sabin 82540. ♦Corners a bit worn, tiny scratches to covers, but the restored binding entirely solid and rather pleasing. First two quires lightly dampstained, last four more so, persistent variable foxing throughout (noticeable without being severe); significant condition issues, but fresh and clean internally, and probably much like other copies printed on the same poor quality paper. **\$1,800**

*First published in 1823, this is a work promoting the theory that the American Indians were descendants of the lost tribes of Israel, and some suggest that it may have influenced Joseph Smith, whose Book of Mormon appeared in 1830. A Congregational minister in Vermont, Ethan Smith (1762-1849) was not the originator of this theory, first voiced in the 17th century and appearing in the writings of Jonathan Edwards, Elias Boudinot, William Penn, and others, but the present work has drawn attention as the one that most closely parallels the revelations Joseph Smith set forth in the founding document of the Mormon Church. Both works rely heavily on the prophecies of Isaiah and suggest that the Indians came to America by sea for religious reasons, and that they were divided into civilized and uncivilized groups, with the latter destroying the former in a series of wars. The biographer of Joseph Smith, Fawn Brodie, notes, “It may never be proved that Joseph saw ‘View of the*



Hebrews’ before writing the Book of Mormon, but the striking parallelisms between the two books hardly leave a case for mere coincidence.” In “A Book of Mormon Study,” B. H. Roberts compared the works and found 26 similarities between the two, but according to “The Encyclopedia of Mormonism,” he “did not draw any conclusions that Joseph Smith used Ethan Smith’s work to write the Book of Mormon.” (CFB1760)

*The First Traveller’s Guide to New York City*



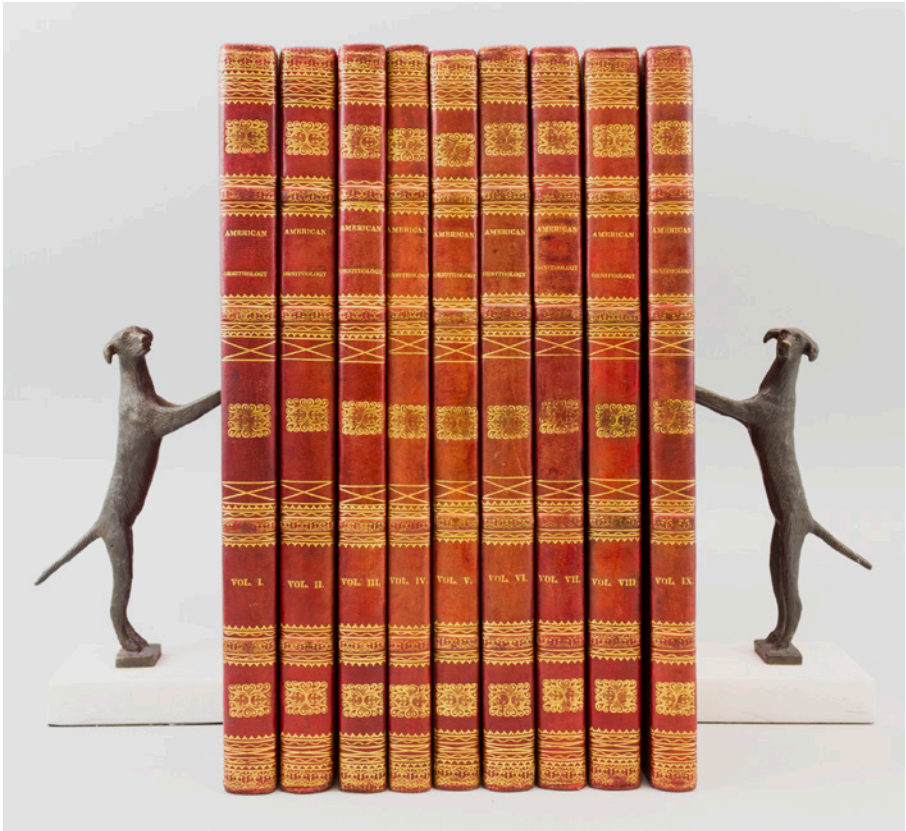
**207 (NEW YORK CITY).** [MITCHELL, SAMUEL L.] *THE PICTURE OF NEW-YORK; OR THE TRAVELLER’S GUIDE THROUGH THE COMMERCIAL METROPOLIS OF THE UNITED STATES.* (New York: I. Riley, 1807) 160 x 100 mm. (6 1/4 x 4”). viii, 223 pp. FIRST EDITION. Period-style half calf over older (original?) marbled paper boards and leather spine, flat spine with rectangular cut-out revealing the original (worn) gilt titling on the spine beneath, renewed endpapers. WITH THE SCARCE FOLDING MAP engraved by Peter Maverick attached to rear board. Choen et al., “Manhattan in Maps 1527-2014,” p. 82. ♦Paper boards a bit chafed, title page a little soiled, intermittent minor to moderate foxing, map a bit browned, with splits along most of the folds (map edges and three of the folds neatly reinforced with archival tape on verso), but the copy otherwise very good, with the map complete, the text clean and fresh, and the nicely restored binding with few signs of wear. **\$1,750**

*This is the first traveller’s guide to New York City, complete with the rarely seen map of Lower Manhattan by cartographer William Bridges showing the Lower East Side with the proposed landfill expansion. Written by “A Gentleman Residing in the City,” the book offers a brief description of the topography of the area and the history of the settlement, followed by demographic information, lists of banks, insurance companies, commercial and charitable institutions, markets, literary establishments, and public amusements, as well as a guide to city regulations, the courts, and matters concerning public health. The map is a pirated version of the 1803 Mangin-Goerck plan, which proposed a landfill to extend the coastline of the Lower East Side. Bridges re-engraved the map with little regard for accuracy: due to lack of care in designating the water line, some of the streets pictured are still part of the East River. Restored copies of this map can sell for more than \$5,000, so the price here is especially advantageous. (CFB17108)*

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

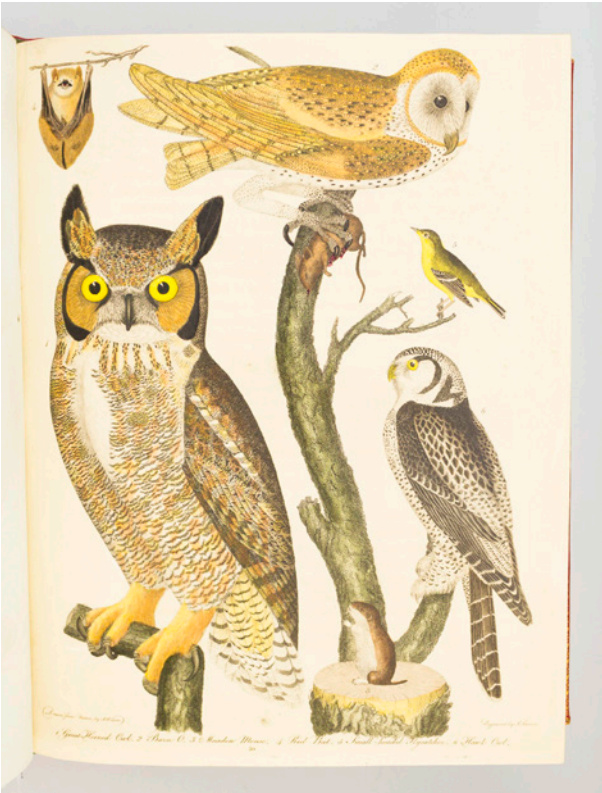


**208 (ORNITHOLOGY).** WILSON, ALEXANDER and [GEORGE ORD]. *AMERICAN ORNITHOLOGY; OR, THE NATURAL HISTORY OF THE BIRDS OF THE UNITED STATES.* (Philadelphia: Bradford and Inskeep; Samuel F. Bradford, 1808-14; 1824) 353 x 270 mm. (14 x 10 5/8”). **Nine volumes.** FIRST EDITION of volumes I-VI and IX (with Sabin’s First Issue points for volume I); volumes VII-VIII from the reissue of 1824. 19th century red straight-grain morocco, gilt and blind-tooled borders, raised bands, compartments tooled and lettered in gilt, gilt dentelles. WITH 76 FINE HAND-COLORED PLATES AFTER ILLUSTRATIONS BY THE AUTHOR. Title page and a few other leaves with small embossed stamp of the Pavlovsk Museum (in Cyrillic), Vol. I with the bookplate of Herbert McLean Evans on pastedown, some evidence



of removed bookplates or labels in a few volumes. “Fine Bird Books,” pp. 155-57; Anker, pp. 211-12; Zimmer, pp. 679-81; Bennett, p. 114; Reese 3; Sabin 104596 & 104597. ♦Edges and corners a bit rubbed, spines slightly sunned, some faint scratches and a few minor stains on the boards, but THE ORIGINAL UNRESTORED BINDINGS REMARKABLY WELL PRESERVED AND ALTOGETHER ATTRACTIVE. Some minor offsetting from the plates, a touch of soiling to title page of volume I and plates 23 and 24 in volume III, about half the pages in volume VI noticeably foxed and toned (as in all copies we could trace, because of different paper stock used), but the other volumes IN UNUSUALLY FINE, BRIGHT, CLEAN CONDITION INTERNALLY, AND ALL OF THE PLATES (even those in the sixth volume) CLEAN, SMOOTH, AND PLEASING. **\$24,000**

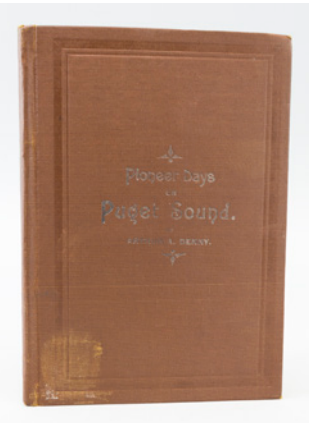
*This is an unusually attractive contemporary copy of a foundational work in the study of birds, the first scientific work with color plates published in America, and the inspiration for Audubon’s epoch-making work on the subject. Although a few books on American ornithology were published in Europe prior to the present work, this set was far superior both in artistry and in the quality of the scientific information it contained. It was also enormously influential to generations of ornithologists that came after Wilson. Serendipitously, as DNB tells us, Wilson (1766-1813) actually met*





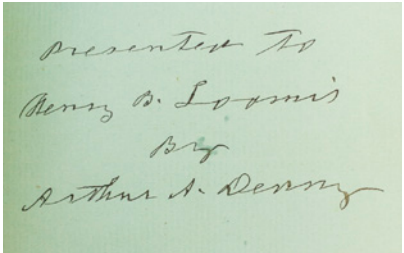
Audubon on a trip in 1810, during which the author gathered sketches of new birds and advertised the volumes he had already published. Although Audubon lacked the funds to purchase a set, “seeing what Wilson was achieving inspired [him] to publish his own illustrations after Wilson’s death.” We may hardly wonder at the young Audubon’s amazement; according to Bennett, this was “the first truly outstanding American color plate book of any type” and is “absolutely basic as a collectors’ item, [while being] somewhat unjustly overshadowed by the enormous and more beautiful Audubon giant folios, actually printed in Great Britain.” Volumes I-VII were all published during the author’s lifetime, while Volumes VIII-IX were issued after his death by his friend and editor George Ord (who wrote the text for the final volume, though using Wilson’s original plates). Ord (1781-1866) later reissued Volumes VII-VIII in 1824 with revised nomenclature and other changes to the text. Our copy contains these two reissued volumes, along with the first editions of the others. (Apparently this make-up is not uncommon–Zimmer notes the same composition in the Newberry’s copy.) Our set has a distinguished provenance, containing the stamp of the Pavlovsk Museum, once a great palace constructed by Catherine the Great for her eldest son. The more recent bookplate belongs to the noted embryologist Herbert McLean Evans (1882-1971), whose vast collection of books related to science and medicine went mainly to the Harry Ransom Center. This work is almost always found with significant browning and foxing; in our set, only Volume VI contains such condition issues (as is virtually always the case), while the remaining volumes are remarkably well preserved. (ST13994)

*An Account of Seattle in the 1850s, a Presentation Copy in Remarkable Condition*

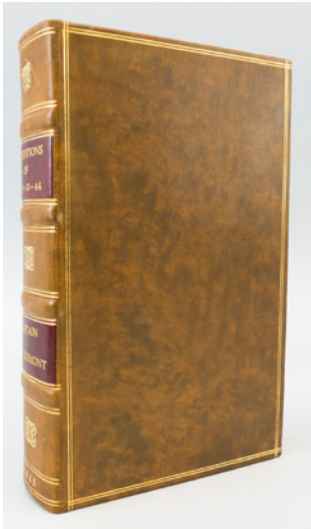


**209 (PACIFIC NORTHWEST). DENNY, ARTHUR A.** PIONEER DAYS ON PUGET SOUND. (Seattle: C. B. Bagley, 1888) 173 x 122 mm. (6 7/8 x 4 3/4"). 83 pp. FIRST EDITION. Publisher’s brown cloth, blind stamped silver titling on cover. In a modern brown morocco-backed clamshell box. Front free endpaper with the author’s presentation inscription to Henry B. Loomis (see below); title page with Loomis’ stamp; a single pencil notation correcting a date on p. 69; errata slip bound before p. 83. Tweney, Washington 89 #12; Howes D-253a, Graff 1053. Not in Sabin. ♦A one-inch square faintly showing the shadow of a label on upper cover, verso of title and first page slightly toned (probably caused by a laid-in newspaper clipping), otherwise the contents virtually without fault. AN OUTSTANDING COPY of a fragile book difficult to find even half this good. **\$3,000**

*This is an account of the 1850s in Seattle by one of the founders of the city, offered here in a copy that is exceptionally well preserved.* Tweney notes that only about 300 copies were printed privately by the author with the intent of distributing them to friends (with none for sale). “An unknown number were distributed, but the majority were still in Bagley’s printing shop when the Seattle fire of 1889 completely destroyed the shop along with all of the remaining copies. These circumstances combined to make it one of the rarest of early Washington Territorial imprints.” Arthur A. Denny (1822-99) was the leader of the so-called “Denny Party” of pioneers who ventured from Illinois to Puget Sound, arriving in November of 1851. They first landed at Alki, but soon realized that the eastern side of Elliott Bay was a much better location to settle. This area is now Pioneer Square, the historical heart of the city of Seattle. A graduate of Yale, Henry Bradford Loomis (1853-1939) practiced law in Seattle and San Francisco, and spent much of his life in private study and travel. (CFB1795)



**210 (PACIFIC NORTHWEST). FRÉMONT, JOHN CHARLES.** REPORT OF THE EXPLORING EXPEDITION TO THE ROCKY MOUNTAINS IN THE YEAR 1842, AND TO OREGON AND NORTH CALIFORNIA IN THE YEARS 1843-44. (Washington: Gales and Seaton, 1845) 235 x 140 mm. (9 1/4 x 5 1/2"). 693, [1] (blank) pp. FIRST EDITION, SENATE ISSUE. Recent mottled calf, raised bands, two red morocco labels. With 22 plates and five maps, including two folding maps and THE SEMINAL MAP OF OREGON AND CALIFORNIA, MEASURING 54 x 33", tucked into a pocket on the rear pastedown. Title page with the accession stamp of the Drury Library. Front flyleaf with signature of George D. Blodgett, dated Sugar Creek, 29 January [18]56. Zamorano Eighty 39; Grolier American 49; Wheat, Transmississippi West II, 195-200 (Map 497); Cowan, p. 91; Howes F-370; Sabin



25845. ♦One eight-inch tear and a handful of small tears along folds of the vast map, contents with intermittent light to moderate foxing and browning (because of poor quality of paper), other minor defects, but still a very appealing copy, the text fresh, the large map particularly clean and bright, and the retrospective binding in mint condition. **\$1,900**

*Assembled from direct experience and painstaking scientific study, this influential work is considered the most accurate description of the Western territories to its time, a notable step forward in mapping the West, and a book that helped shape the future of Manifest Destiny.* As suggested by the title, this work is divided into two main sections: the Rocky Mountain expedition report, originally printed in 1843 and reprinted here, and the new Oregon and California expedition report, appearing here for the first time, along with the celebrated map. As described by Wheat, “The map depicting all these travels radically and permanently altered western cartography . . . almost uniformly it represented trustworthy direct observation, a new, welcome, and long overdue development in the myth-encrusted cartography of the West.” While the large map rightly receives a great deal of attention from bibliographers, the

content of the report is equally influential in the history of Western Expansion. The work deeply appealed to the American imagination, and, according to the Grolier Hundred, it became “standard equipment for all overland travelers.” The author’s life was eventful. After publishing the present work as a 2nd Lieutenant in the Army Engineers, Frémont (1813-90) went on to participate in the conquest of California by US forces, to be courtmartialed (apparently on account of a conflict between superior officers), to serve in the Civil War, to become elected as a California senator, and to run unsuccessfully for president. This work is not difficult to find on the market, but copies are extremely varied in terms of completeness and condition. Ours contains the same browning and foxing found in most other copies, but it is mercifully free of any major condition problems. It is also the preferred Senate issue of the report, with an additional section of astronomical records not present in the House issue. (CFB1799)

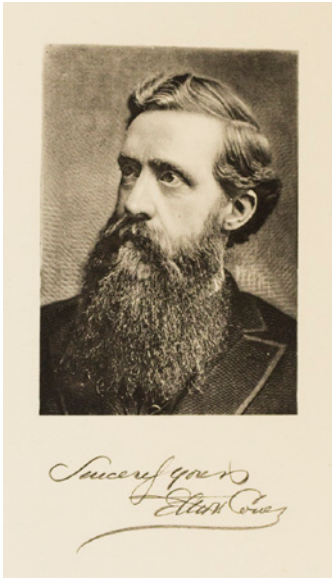


*One of 100 Special Copies*

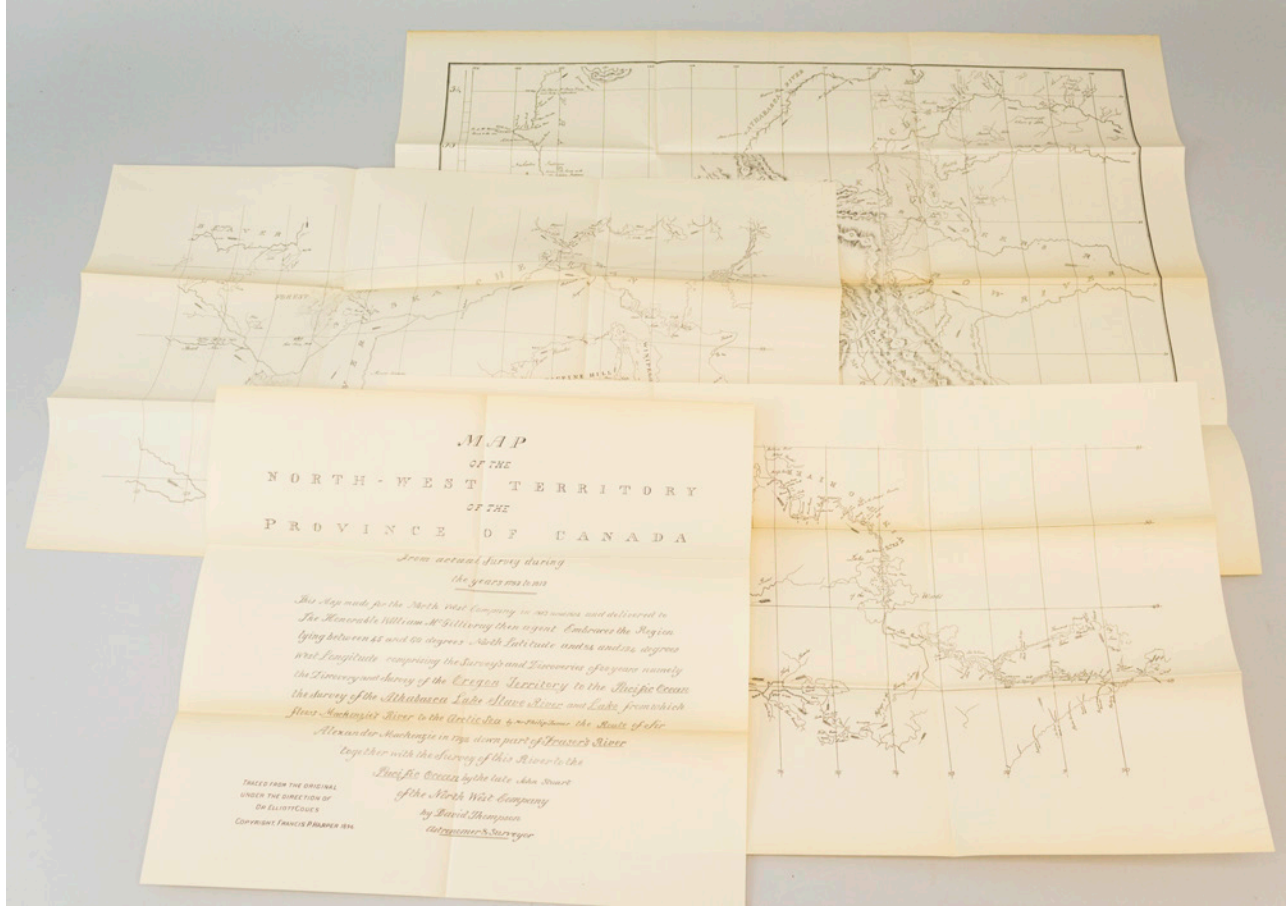


**211 (PACIFIC NORTHWEST). HENRY, ALEXANDER, and DAVID THOMPSON.** NEW LIGHT ON THE EARLY HISTORY OF THE GREATER NORTHWEST. THE MANUSCRIPT JOURNALS OF ALEXANDER HENRY, FUR TRADER OF THE NORTHWEST COMPANY, AND OF DAVID THOMPSON, OFFICIAL GEOGRAPHER AND EXPLORER OF THE SAME COMPANY, 1799-1814. (New York: Francis P. Harper, 1897) 265 x 175 mm. (10 3/8 x 6 3/4"). **Three volumes.** Edited “with copious critical commentary” by Elliott Coues. No. 4 OF 100 COPIES ON HANDMADE PAPER (and 1,000 copies on Fine Book Paper). Publisher’s white cloth over tan boards, paper label on spines. Frontispiece portrait of Elliott Coues in volume I, and three folding maps and a legend reproducing David Thompson’s Manuscript Map of the Northwest Territory in a pocket at the rear of volume III. Isolated underlinings and notations in red pencil. Howes H-419; Wagner-Camp 7; Wheat, Transmississippi West 318. ♦Bindings a bit soiled, edges slightly rubbed, corners quite bruised, sides of map pocket partly split, other minor imperfections, but the inexpensive bindings still sound and not displeasing; a very fine copy internally, with clean, fresh, and bright text within very generous margins, and the maps in near-mint condition. **\$1,500**

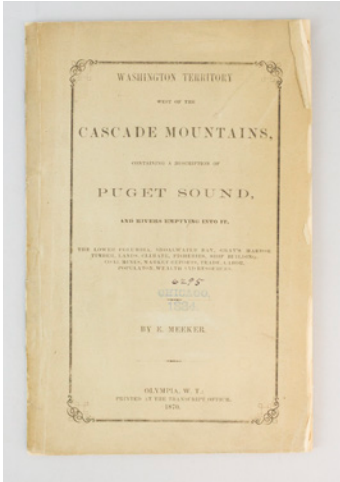




*This is an expansively detailed account of the early exploration of Western Canada and the Pacific Northwest, with maps prepared by the first white man to navigate the Columbia River from its source to the Pacific Ocean.* The bulk of the text comes from the meticulously maintained journal of Alexander Henry (ca. 1765-1814), a director of the North West Company, the great rival in the fur trade to the Hudson’s Bay Company. According to DCB, the text is “one of the best records from the early 19th century of the fur trade in the vast area from Lake Superior to the mouth of the Columbia River.” The work is divided into three parts, the first covering Henry’s years in Minnesota, Manitoba, and North Dakota; the second his time in Saskatchewan and Alberta; the third detailing the last two years of his life, in Fort George (now Astoria, Oregon). His last entry was written the day before his boat capsized and he drowned in the treacherous waters at the mouth of the Columbia. Henry’s experiences are interwoven with those of cartographer and explorer David Thompson (1777-1857), who trained as a surveyor with the Hudson’s Bay Company before abruptly defecting to the North West Company. While employed by the latter, Thompson explored the headwaters of the Mississippi and Missouri Rivers, and discovered the source of the Columbia. According to ANB, “between 1807 and 1809 Thompson conducted an extensive survey of what is today the states of Washington, Idaho, and Montana. During his four years in the Far Northwest, Thompson provided the first complete guide to the rivers of that region, a task that Alexander Mackenzie had failed to accomplish in his noted exploration of the area in 1793. Thompson’s route from the Rocky Mountains to the Pacific became the standard route for fur traders and explorers until the completion of the Canadian Pacific Railway in 1886.” Editor Elliott Coues (1842-99) was a physician, naturalist, and historian who had travelled the American West as a naturalist for the US Geological Survey. He produced a monumental bibliography of ornithology, and penned more than 800 titles, including monographs, articles, and reviews. He devoted his final decade to editing works on the exploration of the American West, beginning with the Lewis and Clark journals, employing his extensive knowledge of the West to provide useful annotations and commentary. (CFB1793)



*A Rare Copy of the First Printing of the First Book On Washington To Be Printed in the Territory*

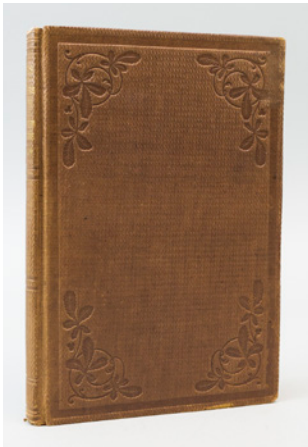


**212 (PACIFIC NORTHWEST). MEEKER, EZRA.** WASHINGTON TERRITORY WEST OF THE CASCADE MOUNTAINS. (Olympia, W. T.: Printed at the Transcript Office, 1870) 205 x 135 mm. (8 x 5 3/8”). 52, XIII, [I] (ads) pp. FIRST EDITION. Publisher’s original light green printed paper wrappers. Housed in a modern red cloth chemise and slipcase. Upper wrapper with a “Chicago / 1884” stamp and a numeric ink notation. Tweney 51; Graff 2740; Howes M-478; Streeter V, 3256; Sabin 47373. ♦Tear half way down the front panel along the stitching line, fore edge of front cover slightly chipped, about a fifth of the spine wrapper torn away, faintly soiled, but the fragile wrapper still intact and appealing as a lucky survival. Internally very clean, with just a few corner creases, a touch of offsetting to the ads, and an old pencil notation erased on the title page. **\$5,000**

*Written by an American pioneer known variously as “Ox-Team” Meeker and “The Hop King of the World,” this is the first description of Washington printed within the Territory. Although the present work was meant to encourage investment in the area, it also paints*

*a balanced, informative picture of the Territory. According to Tweney, “It contains much valuable information on timber, lands, climate, fisheries, ship building, coal mines, trade, labor, population, and resources of the area.” Ezra Meeker (1830-1928) took the Oregon Trail overland with his family and eventually settled in Pullayup, Washington, where he found great success growing and brokering hops for beer. He was an enthusiastic advocate of this fertile Northwest region, teaming up with the likes of Jay Cooke of the Northern Pacific Railroad and meeting with Horace Greely in the interest of promoting it to potential investors. But Meeker is chiefly remembered as a champion of the Oregon Trail in the early years of the 20th century. Fearing that it would soon be forgotten, at the age of 71 Meeker set out to recreate his original journey on the trail, complete with a wagon driven by oxen, in order to commemorate it as an American monument and spark renewed interest in its legacy. This pamphlet is rarely seen, especially in decent condition. Between ABPC and RBH, we trace seven copies since 1973, most in unappetizing shape. There seems to be no copy advertised currently for sale, and the last copy that we could find at auction sold 21 years ago for \$1,800 hammer. It is thought that Cooke, who was conducting his own publicity campaign for the Northwest, bought up the entire edition of “Washington Territory,” a hypothesis that would account for the book’s rarity. (CFB1796)*

*With Practical Advice for Travellers along the Oregon Trail, Including How To Deal with the Indians*

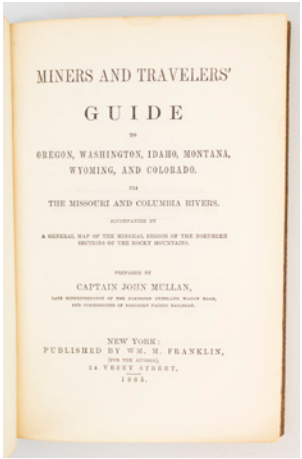


**213 (PACIFIC NORTHWEST). MULLAN, JOHN.** MINERS AND TRAVELERS’ GUIDE TO OREGON, WASHINGTON, IDAHO, MONTANA, WYOMING, AND COLORADO. VIA THE MISSOURI AND COLUMBIA RIVERS. (New York: Wm. M. Franklin, 1865) 191 x 125 mm. (7 1/2 x 4 7/8”). 153, [1] (blank) pp. FIRST EDITION. Publisher’s original plum-colored blind-stamped cloth (now faded to brown), gilt titling on spine. With folding, hand-colored map. Tweney 55; Cowan p.159; Wheat, Transmississippi West 1126; Howes M-885; Graff 2933; Streeter IV 2103; Sabin 51274. ♦One bottom edge and one bottom corner slightly worn, spine ends with small chips, very minor dampstain on a few leaves at beginning and end, map with a short tear at one of the major folds, but A FINE COPY, the binding unsoiled, with covers that show virtually no wear, and with a text that is uniformly clean, smooth, and fresh. **\$3,000**

*Intended for those preparing to undertake the long, arduous journey across the Territories to the West Coast, this guide offers a fascinating glimpse into the practical considerations, logistics, and everyday realities that these emigrants faced. It includes information about the amount of supplies that ought to be procured, the price of oxen, proposed itineraries, weather, the availability of grazing land, and other practical advice*

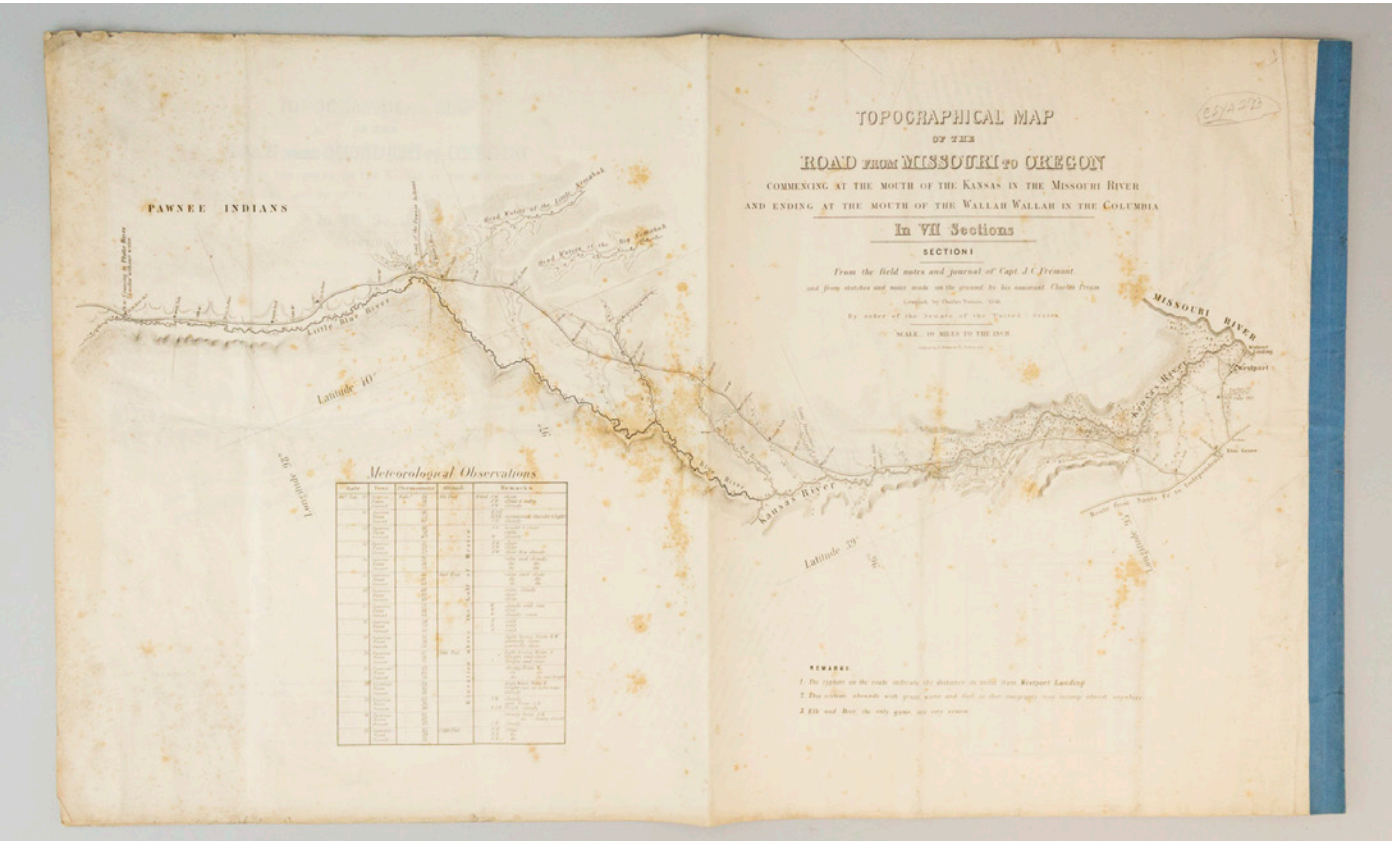


that one would need to know for a successful journey. It also includes sections describing the geography and natural resources, making it an important source of information about gold and silver mining in the area. Of particular interest is the section titled “Indians along the Route,” in which the author enumerates the various tribes that one might encounter along the way, their habits, locations, and estimated numbers. More politically charged are his ideas for how the US government ought to “keep them in order.” This includes forcibly taking away Indian children to reeducate them “under a proper system” and transferring the duties of the Indian Affairs to the War Department “so that the hand that rewards should be the one to punish when needed.” Included here is an important map, impressive for its range and the amount of detail it shows, including trails, mail roads, and well-travelled emigrant routes. Copies available on the market are often missing the map and/or they fall considerably short of the present copy in terms of condition. (CFB1797)

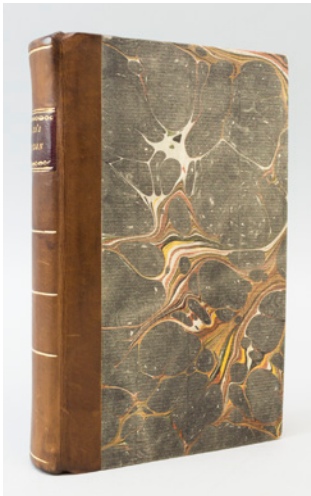


*The First Accurate Map of the Oregon Trail*

**214 (PACIFIC NORTHWEST). PREUSS, CHARLES.** TOPOGRAPHICAL MAP OF THE ROAD FROM MISSOURI TO OREGON COMMENCING AT THE MOUTH OF THE KANSAS IN THE MISSOURI RIVER, ENDING AT THE MOUTH OF THE WALLAH WALLAH IN THE COLUMBIA. IN VII SECTIONS. (Baltimore: E. Weber & Co., 1846) 410 x 675 mm. (16 x 26 3/4"). [7] (vast) leaves (blank on verso), comprising maps. Compiled by Charles Preuss from his sketches made on the ground and from the field notes and journal of Capt. J. C. Frémont. FIRST EDITION. Sheets bound with blue paper tape along right-hand edge and stored in an archival folder. Seven oblong folio lithographed maps. Graff 3360 (“An extraordinary map by a master cartographer”); Streeter Sale 3100; Wagner-Camp 115 (note); Wheat, Transmississippi West 523. ♦First and last leaf a little soiled and foxed, last leaf with two-inch chip to one edge (well away from image) and a small hole along an old fold (minimal loss), interior leaves with scattered mild foxing, otherwise a fine copy, generally clean, fresh, and pleasing. \$5,000



*This is a rare complete copy of the fragile first edition of a landmark in the cartography of the American West, the first accurate map of the Oregon Trail. It is based on the map Preuss drew to accompany Frémont’s report on their expedition to Oregon Territory in 1843-44 (see item #210), a map described by Wheat as “a cartographic milestone. By accurately representing the basic features of the new country, Preuss changed the course of western mapmaking. No longer would cartography be based on myth and speculation.” This detailed version of that map is enhanced by considerable accompanying engraved text, comprising quotations from Frémont’s journal about the area depicted, along with practical advice about the availability of water, game, grass for horses and oxen, fuel for fires, and cautions about any threats posed by Indians. As Schubert observes in “Vanguard of Expansion,” “this annotated atlas was one of the greatest contributions Frémont and Preuss made to the development of the West.” The German-born Preuss (1803-54) had been a surveyor for the Prussian government before immigrating to the United States. The rather glum, pragmatic Preuss was an ideal counterpoint to the flamboyant, poetic Frémont: as our map demonstrates, Frémont could evoke the wonder of Western landscapes, while Preuss pointed out good camping sites and water sources. Together, they provided both inspiration and logistics for the prospective pioneer. (CFB17105)*



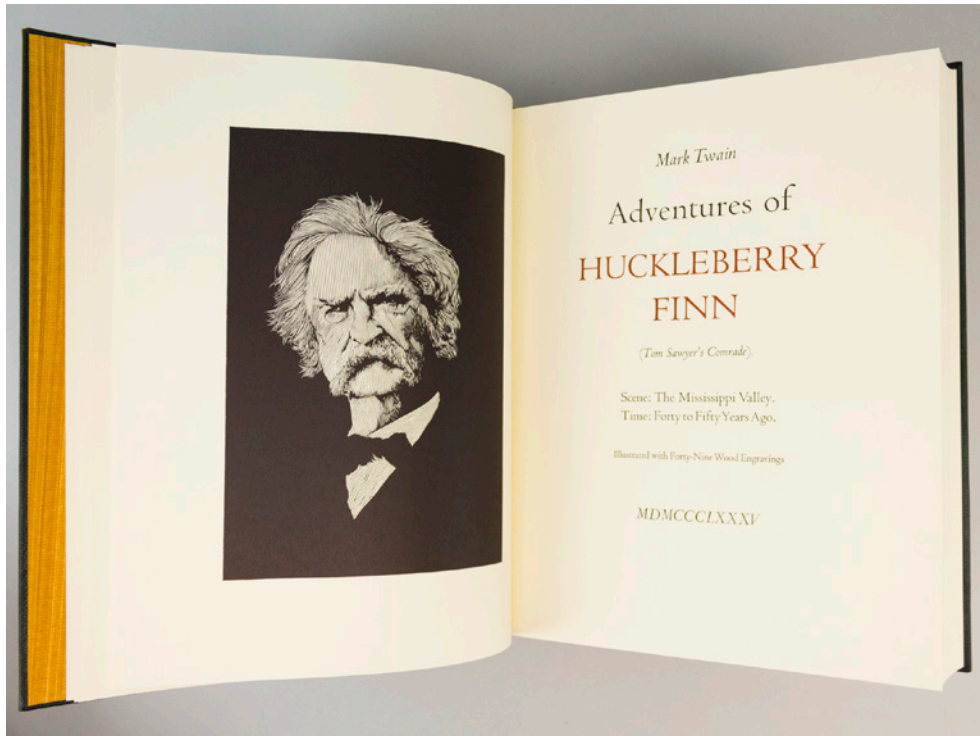
**215 (PACIFIC NORTHWEST). ROSS, ALEXANDER.** ADVENTURES OF THE FIRST SETTLERS ON THE OREGON OR COLUMBIA RIVER. (London: Smith, Elder and Co., 1849) 200 x 120 mm. (7 7/8 x 4 3/4"). xv, [i]. 352, 16 (ads) pp. FIRST EDITION. Period-style half calf over marbled boards. With a folding map of the Columbia River and Oregon Territory. Title page with signature obscured by correction fluid. With 16 pages of ads for Smith, Elder books bound in at the back. Graff 3576; Howes R-448, “Aa”; Sabin 73327; Streeter Sale 3713; Wagner-Camp 172; Wheat, Transmississippi West 635. ♦Short split at tail of one map fold (reinforced by archival tape on verso), paper stock a little yellowed (no doubt as with all copies), isolated trivial small stains, but A NEARLY FINE COPY, the smooth and fresh text entirely without foxing, and the retrospective binding unworn. \$950

*As the extended title indicates, this work comprises “a narrative of the expedition fitted out by John Jacob Astor, to establish the ‘Pacific Fur Company’; with an account of some Indian tribes on the coast of the Pacific.” Alexander Ross (1783-1856) was for many years a participant in the grand adventure of opening up the Pacific Northwest to the fur trade. His reminiscences open not long after the Lewis and Clark expedition, with the sailing of the Tonquin in 1810 around the horn. The founding and building of Astoria at the mouth of the Columbia are described, as well as expeditions on the Columbia and Snake rivers. Ross is particularly fascinated by the Indian tribes he encounters, and much of his work is devoted to describing their ways. Cowan says that the “narrative presents interesting pictures of the life of the early American fur-trader, with its charm and romance,” and Wagner-Camp quotes Elliott Coues as calling this item “one of the three ‘synoptical gospels’ of the Astoria enterprise,” the others being the narratives of Gabriel Franchere and Ross Cox. It is unusual to find a copy with the ads at the end. (CFB1794)*

**216 (PENNYROYAL PRESS). MOSER, BARRY, Illustrator. [CLEMENS, SAMUEL L.] “MARK TWAIN” (Pseudonym).** ADVENTURES OF HUCKLEBERRY FINN. (Northampton, Massachusetts: Pennyroyal Press, 1985) 330 x 255 mm. (13 x 10"); Portfolio: 330 x 260 mm. (13 x 10 1/4"). xxii, [x], 419 pp., [1] leaf (colophon). **Two volumes** (including portfolio of prints). Foreword by Henry Nash Smith. No. 181 OF 350 COPIES. Publisher’s dark green crushed morocco by Gray Parrot, covers bordered by four gilt fillets, upper cover with gilt medallion containing the interlinked dates “1885” and “1985,” flat spine with gilt titling. Housed with beige linen portfolio in matching linen slipcase. WITH 49 WOODCUTS BY BARRY MOSER, as called for, in the volume, AND WITH AN ADDITIONAL SUITE OF PLATES in the portfolio. Calligraphy by Yvette Rutledge. ♦A couple of short, faint scratches to boards, otherwise IN NEAR-MINT CONDITION. \$2,750

*Printed to commemorate the centennial of the publication of the great American classic, this is an impressive, aesthetically pleasing production that combines a newly updated authoritative text with Moser’s inspired woodcuts. Experts at the University of California’s Mark Twain archive painstakingly compared Twain’s manuscript to the first edition of the*





text, correcting errors in wording, spelling, and punctuation and restoring an omitted passage to Chapter XVI. Printed by Harold McGrath in Centaur and Arrighi type on Mohawk Letterpress archival paper, this is a big, attractive, and readable edition that is built to last. The woodcuts include both eerie, atmospheric scenes and revealing portraits of characters. Huck is shady but charming, the Widow Douglas affected and pompous, and Aunt Polly grimly good. Jim is depicted, not as Huck's light-hearted companion, but as a serious man well aware of the gravity of his position as a runaway slave. (CFB17102)

## Early American Photographs of Dramatic Geological Formations in the West

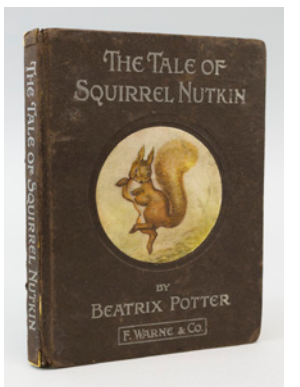
**217** (PHOTOGRAPHY, EARLY). (AMERICANA - WESTERN). **HAYDEN, FERDINAND V. ANDREW JOSEPH RUSSELL, Photographer.** SUN PICTURES OF ROCKY MOUNTAIN SCENERY, WITH A DESCRIPTION OF THE GEOGRAPHICAL AND GEOLOGICAL FEATURES, AND SOME ACCOUNT OF THE RESOURCES OF THE GREAT WEST; CONTAINING THIRTY PHOTOGRAPHIC VIEWS ALONG THE LINE OF THE PACIFIC RAIL ROAD, FROM OMAHA TO SACRAMENTO. (New York: Julius Bien, 1870) 315 x 250 mm. (12 1/2 x 10"). viii,150 pp. (with half title). FIRST EDITION. Original green three-quarter morocco over green cloth, raised bands, spine with double-ruled gilt compartments, gilt titling, marbled endpapers, all edges gilt. In a modern green cloth clamshell box with blue paper spine label. WITH 30 MOUNTED ALBUMEN PHOTOGRAPHS. Front pastedown with evidence of bookplate removal. Howes H-337; Sabin 31007; Truthful Lens 81; Flake 3920; Margolis, To Delight the Eye 7; Sandweiss 177. ♦ Joints and extremities a bit worn, front hinge cracked (with the beginning of some looseness), variable splotchy foxing in the text (usually light, never severe), the photos typically with only mild foxing on the mount and none on the image, but the first photo noticeably affected on both, mounts just slightly warped, other minor defects, but still a very good copy of a book difficult to find in better condition, with all but one of the images clean and pleasing. **\$12,500**



*This series of early American photographs takes the reader on a virtual journey via the Union Pacific Railroad line from Cheyenne, Wyoming, to Salt Lake City, and on to California, amazing us with images of dramatic geological formations like Hanging Rock, Sentinel Rock, and the Devil's Slide; man-made wonders like the Great Tabernacle in Salt Lake City; and the gold at the end of the rainbow-hydraulic gold mining operations in California. The text is by geologist Ferdinand V. Hayden (1828?-87), described by ANB as "the most versatile collector of natural history specimens in the United States and the country's foremost exploring geologist" at that time. The photographs are by A. J. Russell (1829-1902), who began his trade as the only military officer employed as a photographer by the War Department during the Civil War. Russell photographed the construction of the Union Pacific Railroad in 1868, producing a now-rare album of 50 photos, "The Great West Illustrated," in which the images appearing in the*

*present work appeared in larger format. According to Sandweiss, "in using Russell's photographs . . . Hayden took the long view of history, emphasizing the value of pictures as documents of geological change while professing indifference to the more recent past. For Hayden, the geologic features of the West were like an open book, affording the educated reader the opportunity to understand millions of years of geologic history." (CFB1742)*

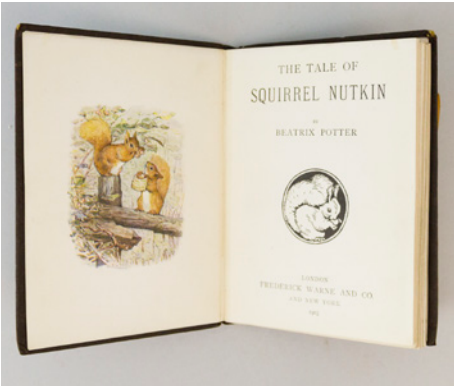
**218** **POTTER, BEATRIX.** THE TALE OF SQUIRREL NUTKIN. (London and New York: Frederick Warne & Co., 1903) 145 x 105 mm. (5 5/8 x 4 1/8"). 84, [2] pp. FIRST EDITION, FIRST ISSUE (title page dated 1903 and without the reference to the author of "Peter Rabbit"). Publisher's brown boards, color illustration mounted on front cover, illustrated endleaves. With 27 color illustrations by Potter. Front pastedown with neat inked label: "Alberita Napier Richards. From Uncle George. 1904." Quinby 5. ♦ A little shaken (open at gutter in the middle of the book), short split to front joint, trivial loss of paper from head and tail of backstrip, front free endleaf excised, but the fragile original binding still holding together well, and the text clean and bright. **\$2,500**



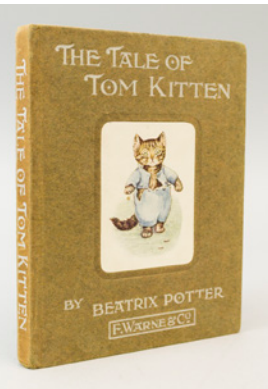
*This is the third of Beatrix Potter's 22 "little books" for young readers, this one featuring the antics of a little red squirrel and his friends, and the thwarting of their nemesis, Old Brown the*



*owl.* Potter’s always charming illustrations are also quite accurate in their natural detail, honed by years of sketching from nature. As “Feminist Companion” observes, Potter’s “is the perfectly realized yet gently ironic world of the bucolic miniaturist in which, although tragedy is averted, anthropomorphism exists alongside a truthful respect for animal nature.” After a lonely childhood brightened by her love of nature and drawing, Potter (1866-1943) found a niche for herself in children’s literature, delighting generations with tales based on her pets and the small wild creatures she loved. She mostly retired from writing following her marriage at age 43, to raise sheep on her Lake District farm and to work tirelessly with the National Trust to preserve that lovely area of England. Our previous owner, Alberita Napier Richards, attended the University of Wisconsin and wrote a play that was copyrighted in 1913, when she resided in Rock Island, Illinois. (CFB1780)

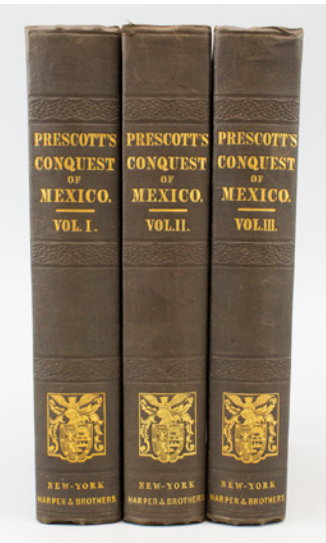
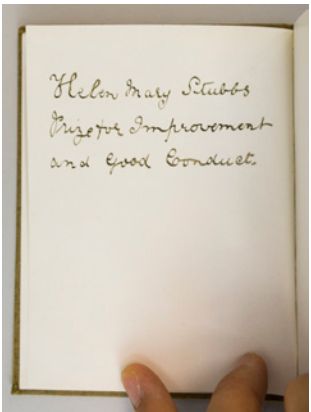


*The Story of a Naughty Cat, Given as a Reward for a Student’s “Good Conduct”*



**219 POTTER, BEATRIX.** *THE TALE OF TOM KITTEN.* (London and New York: Frederick Warne & Co., 1907) 145 x 105 mm. (5 5/8 x 4 1/8”). 84, [1] pp. FIRST EDITION (no distinction between 1907 printings). Publisher’s tan boards, color illustration mounted on front cover, illustrated endpapers. With 27 color illustrations by Potter. Verso of front free endpaper with ink inscription to “Helen Mary Stubbs / Prize for Improvement and Good Conduct.” Quinby 13. ♦Spine a little sunned and very slightly cocked, otherwise A VERY FINE COPY, especially clean and bright. **\$1,250**

*This was the first work Potter wrote after moving to Hill Top farm in the Lake District, and it features one of the farm’s residents, the mouser Tabitha Twitchit, an exasperated mother cat whose naughty son Tom and his sisters will not behave with propriety.* It is ironic that a tale of poor deportment should be given as a good conduct award, but young Miss Stubbs seems to have deserved the accolade, for she carefully kept this book in lovely condition. For more on the author, see previous entry. (CFB1781)

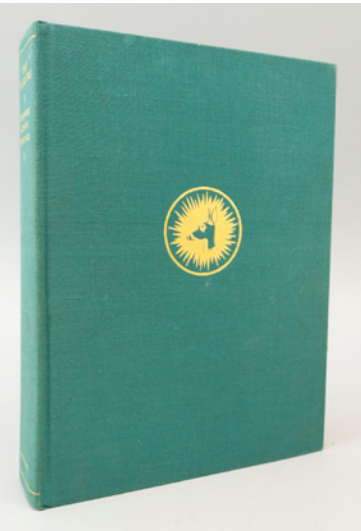


**220 PRESCOTT, WILLIAM H.** *HISTORY OF THE CONQUEST OF MEXICO, WITH A PRELIMINARY VIEW OF THE ANCIENT MEXICAN CIVILIZATION, AND THE LIFE OF THE CONQUEROR, HERNANDO CORTES.* (New York: Harper and Brothers, 1843) 240 x 150 mm. (9 1/2 x 5 7/8”). Complete with two half titles (volume III issued without). **Three volumes.** First American Edition. Publisher’s embossed black cloth, smooth spines with gilt titling. With three engraved frontispieces, two engraved double-page maps, and an engraved facsimile of Cortes’ signature. Two pencilled signatures on front flyleaf. BAL 16340; Grolier American 51; Hill 1383. ♦A couple of quires a little browned, isolated marginal smudges or other insignificant imperfections, otherwise a fine, clean set internally. Boards a bit chafed, extremities a little rubbed, tiny tear to head of one spine, but THE BINDINGS EXTRAORDINARILY BRIGHT, CLEAN, AND SMOOTH. **\$1,500**

*Published a few months after the first edition appeared in London, this is the first American appearance of an enduringly popular work on Cortes’ subjugation of the Aztec civilization, and the masterpiece of a man Britannica considers “the greatest Anglo-American historian*

*of the Hispanic world.”* The Harvard-educated Prescott (1796-1859) was known for seeking out primary material and contemporary sources to craft his very readable and engaging histories, and he has consequently been called America’s first

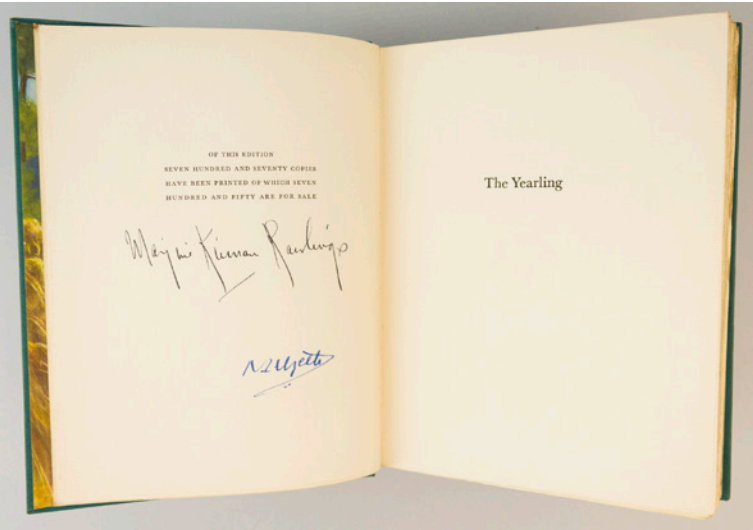
scientific historiographer. Partially blinded by an accident in college, and unable to travel to Mexico himself to see the Aztec ruins and to examine documents in person, he enlisted the assistance of his friends, Spanish diplomat Ángel Calderón de la Barca and his Scottish wife Frances (Fanny) Inglis. Ángel procured manuscripts and other scholarly materials, while Fanny used a daguerreotype machine sent by Prescott to provide him with images of the sites discussed in the book. She also wrote lively letters that were valuable sources of anthropological and ethnographic information. Prescott was so impressed that he got Fanny’s collected letters published under the title “Life in Mexico,” the earliest account of Central America by a female traveller. Prescott’s biographer Harry Thurston Peck calls this work “one of the most brilliant examples which the English language possesses of literary art applied to historical narration . . . Here, as nowhere else, has Prescott succeeded in delineating character. . . . Cortés and his lieutenants are persons whom we actually come to know in the pages of Prescott. . . . Over against these brilliant figures stands the melancholy form of Montezuma, around whom, even from the first, one feels gathering the darkness of his coming fate. He reminds one of some hero of Greek tragedy, doomed to destruction and intensely conscious of it, yet striving in vain against the decree of an inexorable destiny. . . . [Prescott] transmuted the acquisitions of laborious research into an enduring monument of pure literature.” Prescott’s “History” is not a rare book, but there are few copies in the publisher’s cloth to be found in better condition than the present beautiful set. (CFB1739)



**221 RAWLINGS, MARJORIE. WYETH, N. C.,** *Illustrator.* *THE YEARLING.* (New York: Charles Scribner’s Sons, 1939) 240 x 180 mm. (9 1/2 x 7”). FIRST LIMITED EDITION, First State (with a line left out of the text between lines 5 and 6 on p. 196). ONE OF 770 COPIES (750 for sale) SIGNED BY THE AUTHOR AND ARTIST (but apparently one of just 520 copies bound as ours and issued before the 1950s). Publisher’s teal cloth, pictorial endpapers. In the (slightly faded) publisher’s blue-green cardboard chemise and original (quite worn but intact) slipcase. With 14 color plates by N. C. Wyeth, and with two black-and-white illustrations and a facsimile letter by Wyeth, exclusive to this limited edition. ♦Two trivial water spots to front board, otherwise a very fine copy, with no other signs of use. **\$2,500**

*This Pulitzer Prize-winning coming-of-age-tale paints a vivid picture of life in a harsh but beautiful wilderness, depicted with augmented impact because of the fine Wyeth illustrations.* According to ANB, “Marjorie Rawlings’s contribution to American literature is her memorable evocation of the harsh, colorful, enchanting cracker realm of north Florida’s Big Scrub, the hamaca, and the Cross Creek region from the late 1800s to

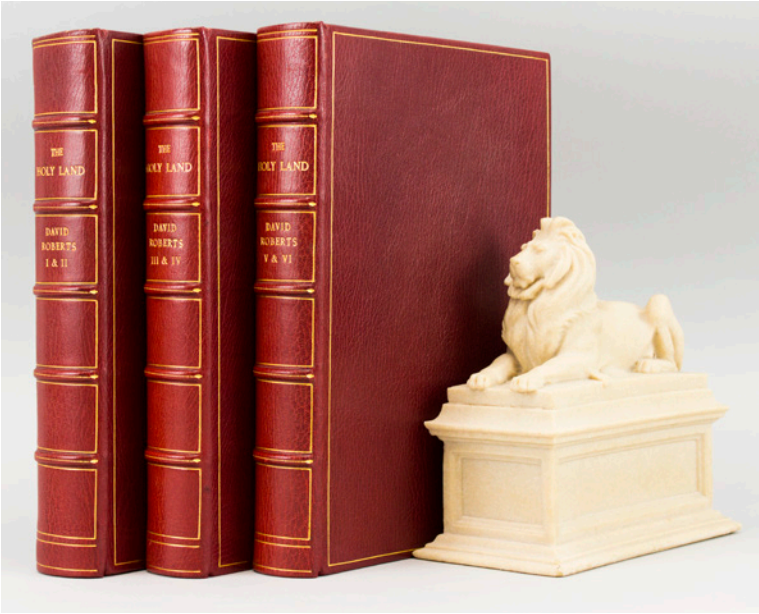
the early 1940s. In particular, she is remembered for her novel of a solitary little boy beginning maturation in a lonely land against the background of an unexplainable world.” Rawlings (1896-1953) moved to that area in 1928, fleeing life in the big cities where she never felt at home. She embraced the land and its people, writing realistic, sympathetic portrayals of their lives and challenges. Artist N. C. Wyeth (1882-1945) came to stay with Rawlings while illustrating this work, and in the facsimile letter reproduced at the front of the volume, he tells his Scribner’s editor Joseph Chapin of his amazement at the wildness of the place, where he had seen “gators” and black bears, and had even heard a panther’s scream in the night. His inspired illustrations here join the list of his best work during his long relationship with Scribner’s, which began with “Treasure Island” in 1911. As ANB notes, “First editions of these Wyeth-illustrated classics have become collectors’ items, and beginning in 1981 Scribner’s embarked on a project to reprint many of these books with new reproductions made from Wyeth’s original paintings.” (CFB1779)



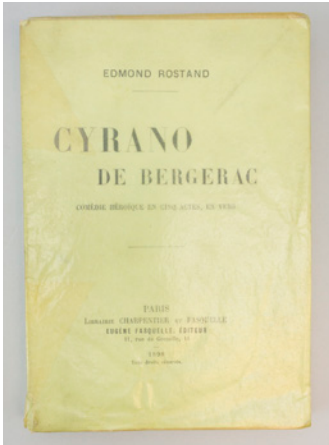


*The First Affordable Edition of Roberts, Finely Bound, and as Clean as One Could Hope for*

**222 ROBERTS, DAVID, Illustrator. CROLY, GEORGE. THE HOLY LAND: SYRIA, IDUMEA, ARABIA, EGYPT, & NUBIA.** (London: Day & Son, 1855-56) 285 x 195 mm. (11 1/8 x 7 3/8"). **Six volumes bound in three.** Second (First Small Folio) Edition. Fine 20th century crimson crushed morocco by Zaehnsdorf for Asprey & Co. (stamp-signed on front turn-in), boards with simple gilt-rule border, raised bands, spine compartments ruled in gilt, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. 250 FINE TINTED LITHOGRAPHED PLATES, MOSTLY OF VIEWS OF THE HOLY LAND, by Louis Haghe after Roberts (a few with hand coloring), including engraved titles, two engraved maps, and an engraved portrait of Roberts. Abbey, Travel 385, 388, and 272; Blackmer 1432; Tobler, p. 229. ♦Text leaves with faint overall darkening (due to paper quality), isolated small patches of foxing or minor smudges to margin of plates, otherwise AN ESPECIALLY FINE SET, the text entirely clean, smooth, and fresh, the bindings unworn, and THE IMAGES VERY CLEAN, RICH, AND ENTIRELY WITHOUT FOXING. **\$12,500**



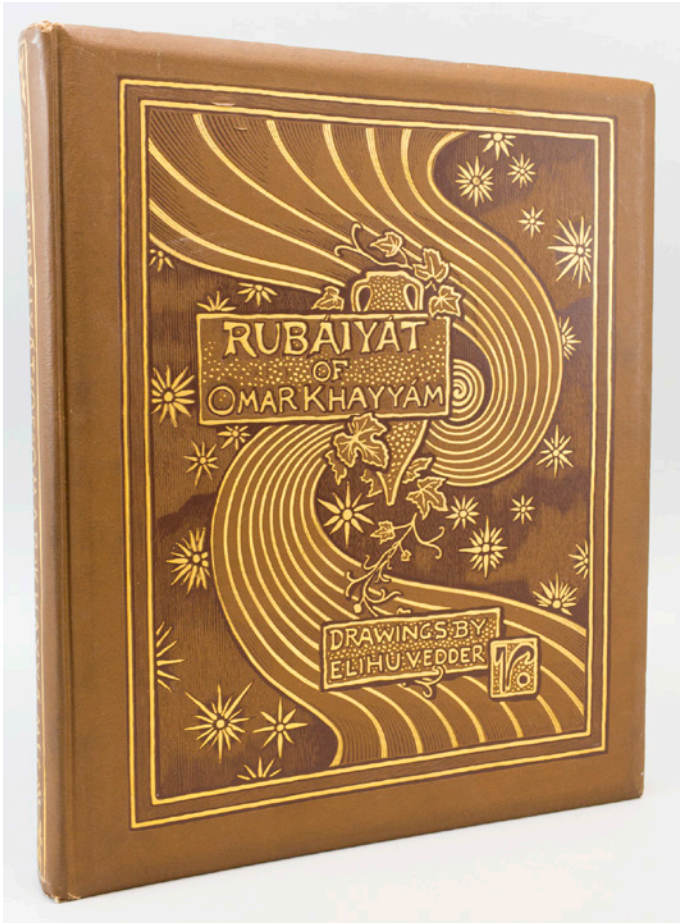
*This is a remarkably clean and bright copy, in a very pleasing binding, of one of the great travel books from the Victorian heyday of the genre. Roberts (1796-1864) started out painting houses and then theatrical scenery, but soon developed a reputation for paintings and lithographs of exotic scenery. His "Holy Land" is one of the most famous English illustrated books of the century. Its success was due in part to its lavishness, but certainly also to "Roberts' great accuracy as a draughtsman, his strong sense of country and place [and] . . . his love of architecture." (Houfe) Abbey says that "Haghe's skillful and delicate lithography, and his faithful interpretation of Roberts's draughtsmanship and dramatic sense, combine in what are undoubtedly remarkable examples of tinted lithographic work. . . . one feels that the colossal subjects and broad vistas were ideally suited to Roberts's talent, trained as he was in theatrical scene-painting." Ours is an especially appealing copy of a work often disfigured with foxing. (ST13590)*



*An Unopened Copy of the First Printing of "Cyrano"*

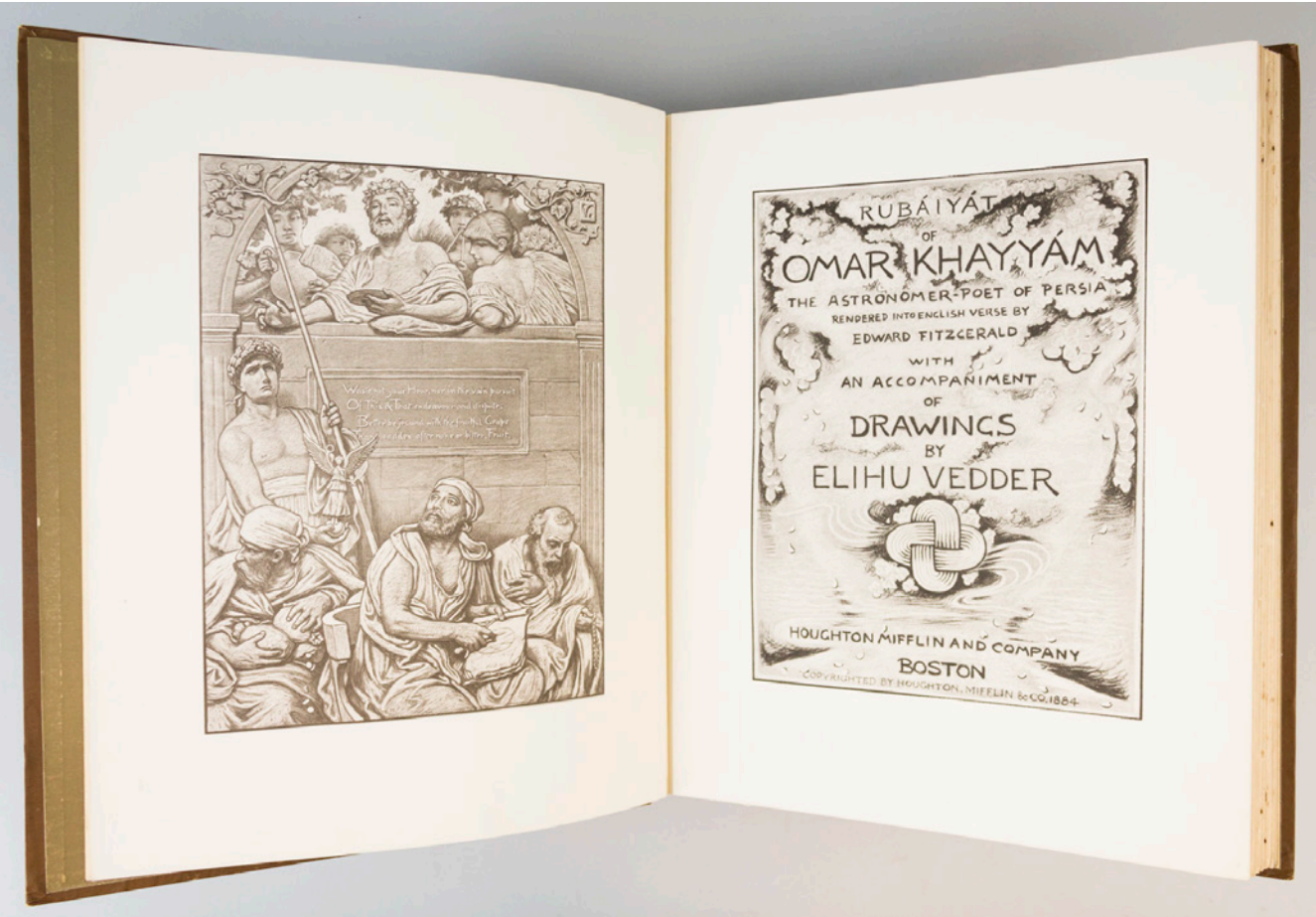
**223 ROSTAND, EDMOND. CYRANO DE BERGERAC.** (Paris: Eugène Fasquelle, 1898) 200 x 140 mm. (7 3/4 x 5 1/2"). 6 p.l, [13]-225 pp., [1] leaf (first and last leaves blank). FIRST EDITION, First Printing. Publisher's original light green paper wrappers, ENTIRELY UNOPENED. With early glassine wrapper. In a later cloth clamshell box. ♦Rear cover with a hint of smudging and rumpling, a touch of fraying to tail of spine, but AN EXTREMELY FINE COPY, never read and little changed since the day it left the press. **\$7,500**

*This is a remarkable unopened copy of Rostand's influential and enduringly popular verse play in five acts. A theatrical triumph from its opening night, "Cyrano" was quickly*



*translated into multiple languages, and brought to English the untranslatable term, "panache." Rostand (1868-1918) wrote a number of successful plays, often, like "Cyrano," based on figures from French history. While copies appear on the market with some regularity, one is very unlikely to find one in closer to original condition than the present volume. (CBJ1758)*

**224 (RUBÁIYÁT). FITZGERALD, EDWARD, Translator. ELIHU VEDDER, Illustrator. RUBÁIYÁT OF OMAR KHAYYÁM.** (Boston: [Printed by the Riverside Press for] Houghton Mifflin and Company, 1884) 405 x 325 mm. (16 x 12 3/4"). [57], [vii] leaves, mounted on tabs. First Trade Edition. Publisher's illustrated brown cloth and patterned endpapers designed by Vedder, top edge gilt. With ornamental title page and 56 photo-lithograph plates of Art Nouveau illustrations by Vedder. Front flyleaf with owner's (illegible) signature dated 1926. ♦A touch of soiling to edges of binding, rear board lightly chafed, a little rubbing to corners and spine ends, isolated marginal smudges or marks, but all of these imperfections very minor and otherwise A FINE COPY, clean, fresh, and bright internally, in a very well-preserved binding. **\$1,500**





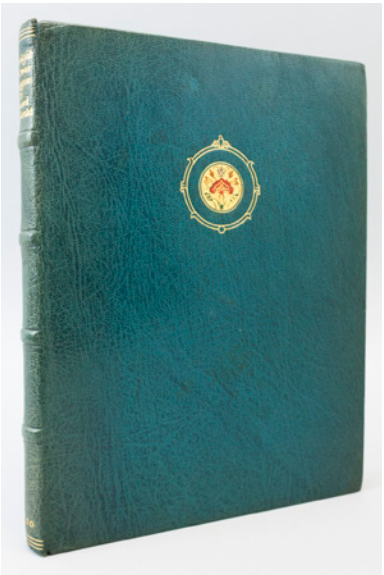
*This impressive feat of illustration and book design made the reputation of American artist Elihu Vedder, who is responsible not just for the Art Nouveau-style artwork, but also for the handwritten text, the binding design, and the endpapers.* According to the Smithsonian, which owns the original designs, “from the moment of its publication, Elihu Vedder’s ‘Rubáiyát of Omar Khayyám’ achieved unparalleled success. . . . Critics rushed to acclaim it as a masterwork of American art, and Vedder (1836-1923) as the master American artist. Vedder’s ‘Rubáiyát’ set the standard for the artist-designed book in America and England.” The text is an uncertain but beautiful amalgam of the Medieval and the 19th century. Although we know that Omar Khayyám was an 11th century astrologer and mathematician, we are less certain about his poetic accomplishments, and very unsure if the text here was his work. What we do know is that the poetry is early, that it may have been Omar’s, that it was translated into English in 1859 by Edward FitzGerald (1809-83), and that this lush and evocative translation has become a widely acclaimed work whose popularity has endured to the present day. Vedder’s edition rearranges FitzGerald’s translation into three sections around the themes of joy, death, and rebirth, and he populates it with Blakeian images. Trained in the Academic style of painting, Vedder had seen an exhibition of Blake’s work on a visit to London in 1876, and ANB notes that his work “subsequently displayed a more idealized human form.” Blake’s influence is apparent here, particularly in what Vedder called the “cosmic swirl” motif, representing the “gradual concentration of elements that combine to form life; the sudden pause through the reverse of the movement which marks the instant of life; and then the gradual, ever-widening dispersion again of those elements into space.” Only this first edition of this work was issued in this folio format; later printings appeared in octavo with inevitable loss of grandeur. The massive size and weight of this volume often results in damage to the joints and hinges; copies as solid and tight as the present one are hard to find. (CFB17135)



illustrations mounted on leaves, all by Willy Pogany. ♦A few faint spots of foxing to first and last couple of leaves, otherwise A VERY FINE COPY, clean, fresh, and bright internally, and in an unworn binding. **\$950**

*This is an attractively bound and illustrated edition of one of the enduring works to come from the Middle East.* The ethereal illustrations are the work of Hungarian artist Willy Pogany (1882-1955), who immigrated in 1914 to America, where he found success as an illustrator and set designer known particularly for his depictions of exotic locales and ancient times. In addition to illustrating such works as “The Arabian Nights” and “The Golden Fleece,” Pogany designed sets for the Metropolitan Opera and Broadway productions. For more on the work and the translator, see previous entry. (CFB17134)

**226 (RUBÁIYÁT). FITZGERALD, EDWARD, Translator. WILLY POGANY, Illustrator.** RUBÁIYÁT OF OMAR KHAYYÁM. (London: George G. Harrap & Co., 1930) 270 x 205 mm. (10 5/8 x 8”). 171 pp. [2] leaves. With introduction by George Saintsbury. No. 559 OF 750 COPIES for England (and 500 for America) signed by Pogany. Excellent teal crushed morocco, floral medallion in gilt and colors on upper cover, raised bands, gilt titling, marbled endpapers, top edge gilt, other edges untrimmed. With black and white designs in the text, black and white mounted headpieces, 12 mounted color plates, all by Pogany, and AN ORIGINAL ETCHING SIGNED BY THE ARTIST.



Front pastedown with ex-libris of H. L. Hoover; front free endpaper with ownership inscription of M. W. Hall dated 1941 and with mounted typescript of poem praising the poet and the translator by Theodore Watts-Dunton. Main text printed on recto only. ♦Spine and edges of board faintly faded, corners slightly rubbed, one plate with tiny crease to one corner, isolated faint spots of marginal foxing, otherwise a very fine copy, the binding lustrous, and the text clean and bright, with very generous untrimmed margins. **\$1,900**



*This is a morocco-bound deluxe edition, with an original signed etching, of the renowned FitzGerald translation of these enduringly popular Medieval Persian quatrains, with cinematic illustrations by Pogany that show an Art Deco influence.* The poem affixed to the endpaper praises the poet’s “stream of balm and music . . . made richer still” by “Old Fitz.” It is the work of solicitor, critic, and poet Theodore Watts-Dunton (1832-1914), whose greatest contribution to literature was his friendship to Algernon Swinburne, whom he rescued from alcoholism and lived with for 30 years. For much more on content, translator, and artist, see previous two entries. (CFB17132)

*A Compelling Depiction of Harrowing Aerial Combat, One of 500 Signed Copies*



▲ 229 & 227  
(left to right)

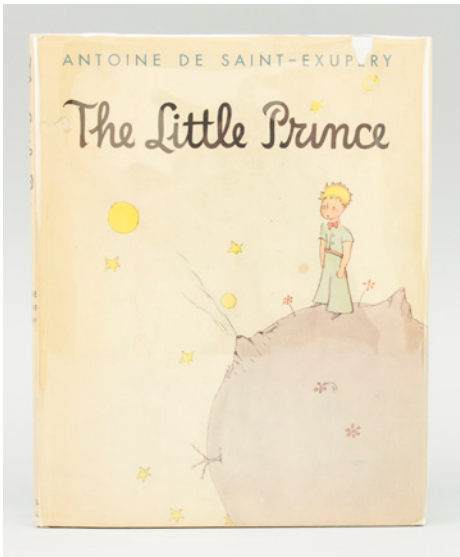
**227 SAINT-EXUPÉRY, ANTOINE DE.** FLIGHT TO ARRAS. (New York: Reynal & Hitchcock, 1942) 220 x 142 mm. (8 5/8 x 5 5/8”). Translated by Louis Galantière. No. 402 OF 500 COPIES SIGNED BY THE AUTHOR. Publisher’s original blue calf over linen boards, pictorial endpapers. In the (somewhat faded and slightly rubbed) original blue slipcase. With 12 full-page illustrations by Bernard Lamotte. ♦Just the hint of a few trivial marks to the spine, one small spot on fore edge of text block, but a very fine copy. **\$2,250**

*This is the deluxe signed and limited edition of the account of Saint-Exupéry’s exploits when flying reconnaissance for the Armée de l’Air during the 1940 battle for France.* It was hazardous work, he says: of the 23 crews in his unit, 17 were sacrificed in the early days of the battle, “like glasses of water thrown onto a forest fire.” Such turns of phrase moved Robert McFarlane, in an essay for “The Guardian,” to proclaim Saint-Exupéry’s writings “the finest in aerology—among the finest in all exploration.” According to McFarlane, “No one has written about air like Saint-Exupéry. Air was a substance whose beauty so astonished him that he often lapsed into dream-like states while at the controls: the aeroplanes he was flying did not have autopilot. ‘I live,’ he once wrote, ‘in the realm of flight.’” The French army was overcome by Nazi forces in 1940, and Saint-Exupéry (1900-44) lived in exile in the States for two years—during which he penned his classic, “The Little Prince”—before rejoining Free French forces. His plane disappeared on a mission over the Mediterranean in 1944. (CFB1790)

*One of 525 Copies of the First Printing of a Work Translated into 250 Languages*

**228 SAINT-EXUPÉRY, ANTOINE DE.** THE LITTLE PRINCE. (New York: Reynal & Hitchcock, 1943) 232 x 185 mm. (9 x 7 1/4”). 1 p.l., 91, [1] pp., [1] leaf. Translated from the French by Katherine Woods. FIRST EDITION IN ENGLISH. No. 29 OF 525 SIGNED BY THE AUTHOR. ORIGINAL TAN CLOTH AND PICTORIAL DUST JACKET. Housed in a custom quarter morocco black cloth box. Numerous full-page and in-text color illustrations by the author. ♦Half-inch chip to head of dust jacket (affecting one letter in author’s name), tiny snag near title (no loss), a little light soiling, extremities of binding faintly rubbed, otherwise an excellent copy, clean and bright, in a good dust jacket. **\$17,500**





*This is a really excellent copy in dust jacket of the first printing of Saint-Exupéry's final volume, a work translated into 250 languages and one of the most frequently published books of the 20th century; a children's book on the surface, it is actually a profoundly philosophical adult fable. It was written while the dashing French writer, aristocrat, and aviator was in exile in New York, following the fall of France in 1940, a time of considerable distress over the fate of his country. The narrator of the story is a pilot who has crashed in the Sahara—as the author had in 1935 (that incident is recounted in the next item, his award-winning “Wind, Sand, and Stars”). The pilot meets a small boy, a prince from a distant asteroid, who tells the story of his life, imparting the wisdom he has gained in his travels from planet to planet. The overall theme is encapsulated in the observation, “One sees clearly only with the heart. The essential is invisible to the eye.” Saint-Exupéry's biographer Stacy Schiff noted that “rarely have an author and a character been so intimately bound together as Antoine de Saint-Exupéry and his Little Prince.” Although written in French, our English version of the work appeared first, while France was still in the hands of the Nazis. Just weeks after publication, Saint-Exupéry (1900-44) left to join the Free French forces, and to give his life for his country. (CFB1701)*

*The Deluxe Signed Edition of Perhaps the Most Lyrical Work in the Field of Aviation*

**229 SAINT-EXUPÉRY, ANTOINE DE.** WIND, SAND AND STARS. (New York: Reynal & Hitchcock, 1939) 220 x 145 mm. (8 1/2 x 5 1/2”). 306 pp. Translated from the French by Lewis Galatière. FIRST AMERICAN EDITION. No. 25 OF 500 COPIES SIGNED BY THE AUTHOR. Original blue leather over patterned cloth boards, pictorial endpapers. In the original (somewhat faded and slightly worn) blue paper slipcase. With double-page title illustration and headpieces by John O'H. Cosgrove, II. ♦Spine a little sunned (as typically), otherwise a very fine copy, and internally as new. **\$2,400**



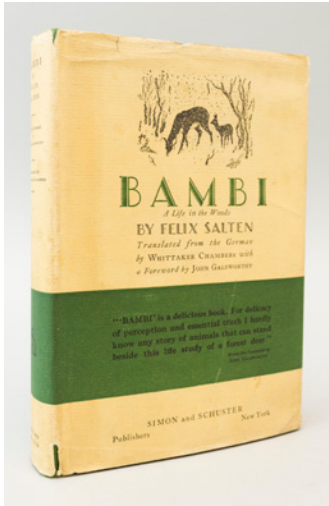
(See another picture on pp. 177)

*This account by the aristocratic French aviator of his experiences flying a mail plane over Africa and South America is perhaps the most lyrical work in the field of aviation, and at the same time a meditation on human solidarity and cooperation as universal values, as exemplified in the bonds between pilots. Saint-Exupéry (1900-44) includes here an account of his crash in the Sahara, which was one of the inspirations for his best-known work, “The Little Prince.” In the end, the man who would die fighting the Nazis pleads for peace and international understanding: “Why hate one another? We stand together, carried along by the same planet, the crew of a single ship.” The work was honored with the Grand Prix du roman de l'Académie française and the National Book Award for Nonfiction. (CFB1721)*

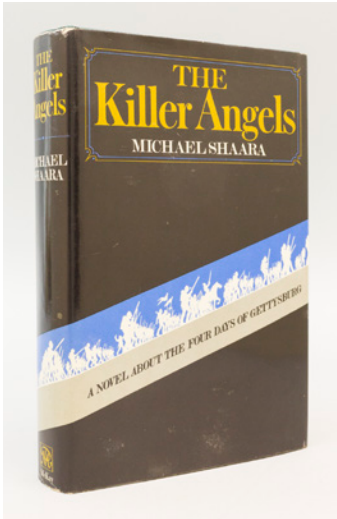
**230 SALTEN, FELIX.** BAMBI: A LIFE IN THE WOODS. (New York: Simon & Schuster, 1928) 205 x 135 mm. (8 x 5 3/8”). 293, [1] (ads) pp. Translated by Whittaker Chambers. Foreword by John Galsworthy. FIRST EDITION IN ENGLISH, First Printing (July, 1928). Publisher's green cloth, pictorial endpapers. In the original illustrated dust jacket. With 26 full-page illustrations by Kurt Wiese. ♦Dust jacket lightly soiled and with minor chips and tears at spine ends, front cover with a hint of mottling, otherwise fine, the jacket and covers in overall excellent condition, and the text immaculate. **\$2,500**

*First published in German in 1923, and offered here in its first English edition, this is the story of a young male deer whose experiences of life in the forest and unfortunate contacts with human comprise what is considered to be one of the first*

*environmental novels. In his foreword, Nobel Prize-winner John Galsworthy declares, “For delicacy of perception and essential truth I can hardly know any story of animals that can stand beside this study of a forest deer.” This is all the more remarkable since the author was a city boy: a Hungarian Jew by birth, Salten (1869-1945) grew up in Vienna, where he lived and worked until forced by the Nazis to flee to Switzerland in 1936. He wrote prolifically, but “Bambi” is by far his best-known work. It has been translated into 30 languages, and although written for adults, was memorably made into an animated film by Disney in 1942. “Bambi” is difficult to find in fine condition. (CFB1775)*



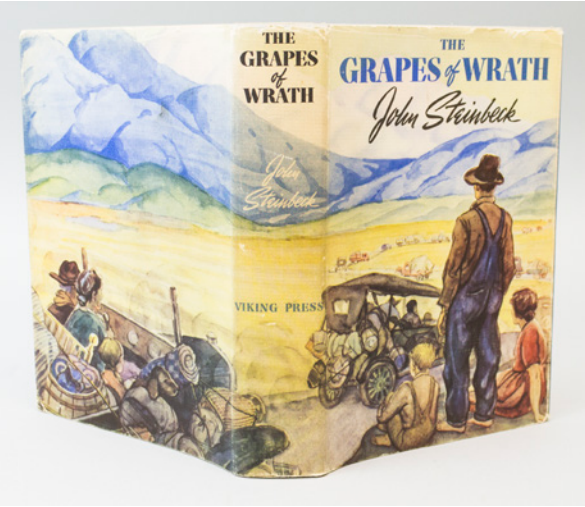
**231 SHAARA, MICHAEL.** THE KILLER ANGELS. (New York: David McKay, 1974) 215 x 135 mm. (8 1/2 x 5 1/2”). xvii, [iii], 374 pp. FIRST EDITION. Publisher's blue buckram. Original illustrated dust jacket, unclipped. With double-page frontispiece reproducing the American Heritage Battle Map of Gettysburg, and 18 full-page maps showing troop positions at various points in the battle. ♦Just the slightest of wear at top of jacket spine, otherwise a very fine copy in a very fine jacket. **\$2,500**



*This vivid fictional account of the Battle of Gettysburg recounts the four days of the battle from the viewpoints of various participants, most prominently the Confederate generals Lee and Longstreet, the Union general John Burford, and Colonel Joshua Lawrence Chamberlain of Maine. The work took seven years to research and write, and was rejected by 15 publishers, but was awarded the Pulitzer Prize in 1975. It has been cited by Ken Burns as one of his inspirations for his masterful documentary “The Civil War,” which prominently featured Chamberlain, and it is so well regarded among military men that it is one of just two novels on the US Army's list of recommended reading for officer professional development. Shaara (1928-88) did not live to see his book become a bestseller, which only happened after the 1993 release of “Gettysburg,” the movie based on it. This is not at all a rare book, but typically it is described by dealers as cheaply made, and it is infrequently found in fine condition. (CFB1787)*

**232 STEINBECK, JOHN.** THE GRAPES OF WRATH. (New York: The Viking Press, 1939) 210 x 135 mm. (8 1/4 x 5 3/8”). 3 p.l., 619 pp. FIRST EDITION, First Printing, with the words “First Published in April 1939” printed on the copyright page. Publisher's pictorial linen, with original, unclipped dust jacket displaying the \$2.75 price and “First Edition.” Goldstone-Payne A12.a. ♦Jacket with minor wear along top and bottom edges, with small chips gone at top and bottom of joint folds, and with slight and uniform darkening to the spine, but clean and at least very good; the volume itself in remarkably fine condition. **\$6,500**

*This is a pleasing copy of Steinbeck's greatest work and the defining novel of the Dust Bowl. According to ANB, “The Grapes of Wrath sold out an advance edition of 19,804 by mid-April 1939, was selling 10,000 copies a week by early May, and won the Pulitzer Prize for the year [1940]. Published at the apex of the depression, the book about dispossessed farmers forced west captured the decade's angst as well as the nation's legacy of fierce individualism, visionary prosperity, and determined westward movement.” In citing it as one of the “Books that Shaped America,” the Library of Congress noted, “Few novels can claim that their message led to actual legislation, but ‘The Grapes of Wrath’ did just that. Its story of the travails of Oklahoma migrants during the Great Depression ignited a movement in Congress to pass laws benefiting farmworkers. When Steinbeck won the Nobel Prize in 1962, the committee specifically cited this novel as one of the main reasons for the award.” There are many competing copies of this book on the market; the present copy is intended to be very attractively priced. (CFB1723)*





**233 STEPHENS, JOHN LLOYD.** INCIDENTS OF TRAVEL IN CENTRAL AMERICA, CHIAPAS, AND YUCATAN. (New York: Harper & Brothers, 1841) 233 x 145 mm. (9 1/8 x 5 3/4"). **Two volumes.** FIRST EDITION. Publisher's brown gilt-stamped cloth, rebacked preserving original spines. With folding map and 77 engravings after Frederick Catherwood, as called for, including two double-page and 65 full-page plates, with original tissue guards. Sabin 91297. ♦Second volume with very light (mostly marginal) browning or foxing to engraved images (and with faint dampstain to blank verso of some of the plates), otherwise a really excellent copy, the restored bindings unworn and lustrous, and the text fresh, clean, and bright. **\$1,200**

*This work brought the ancient Mayan civilization to the attention of scholars and public alike, and spurred research into the archaeology of Mesoamerica.* Ordered to travel for his health, John Lloyd Stephens (1805-52) moved beyond the traditional Grand Tour sites in Western Europe to explore the Mediterranean, Asia Minor, and the Middle East. On his way home to the United States, Stephens met artist and fellow travel enthusiast Frederick Catherwood (1799-1854) in London, and the two men found they shared an interest in exploring Central America. They set out on an expedition in 1839, in the midst of political upheaval and civil war in the region. With only the help of a guide, a crude map, and a few men to help carry supplies, Stephens and Catherwood explored the jungles of Honduras, Guatemala, and the Yucatan, uncovering Mayan ruins that Catherwood sketched. Britannica reports that Stephens' account and "Catherwood's superb drawings caused a storm of popular and scholarly interest and precipitated much study of earlier, mostly forgotten accounts of the lands of the Maya by Spanish conquerors and explorers." Modern archaeologist Jeremy A. Sabloff praised Stephens' work for "his careful descriptions of the archeological materials, his eye for detail, and the relative lack of speculation amid his observations." (CFB1754)



▲ 234 & 233 (left to right)

**234 STEPHENS, JOHN LLOYD.** INCIDENTS OF TRAVEL IN YUCATAN. (New York: Harper & Brothers, 1843) 230 x 140 mm. (9 x 5 1/2"). **Two volumes.** FIRST EDITION. Publisher's brown gilt-stamped cloth. Both volumes housed in a fine modern half calf drop-back box. With 120 engravings after Frederick Catherwood, including 76 full-page plates with original tissue guards, two folding frontispieces, and a folding map. Titles with red ink stamp of W. J. Beck. Sabin 91299. ♦Spines chipped across the top, cloth at corners worn through, boards faintly chafed, but the original bindings entirely solid. Plates and adjacent leaves a little foxed from contact with acidic tissue guards, occasional minor foxing to text (especially towards the end of each volume) and a hint of browning at edges throughout, but still a very good copy internally, with nothing approaching a fatal defect. **\$1,200**



*After the great success of "Incidents of Travel in Central America," which introduced the public to the Mayan ruins hidden in the jungles, John Lloyd Stephens (1805-52) and his collaborator Frederick Catherwood (1799-1854) returned to Yucatan with physician and paleontologist Samuel Cabot to continue their explorations. On this follow-up journey, they reached the great Mayan ruins in Chichen Itza and Tulum, and documented 44 Mayan sites in all. DNB reports that to aid them in their efforts, they took "a daguerreotype machine, one of the first brought to Mexico. They began by taking daguerreotypes of the local people, whom they invited to sit for portraits. These pictures, shot by Catherwood, constitute the first use of the daguerreotype for anthropological research. . . . In June 1842 Catherwood and Stephens returned to New York, taking the daguerreotypes with them, among the first archaeological photographs produced in Spanish America." Tragically, all the daguerreotypes were destroyed in a fire, but Catherwood's sketches based on the images appear here. It is difficult to overstate Stephens' contribution to the study of the Mayan civilization; his works provided the foundation for all the archaeologists who followed. Catherwood's meticulous illustrations set the standard for archaeological drawings. According to ANB, these books "remained important into the twenty-first century because they established the field of Mayan archaeology. Stephens provided accurate, detailed descriptions of the ruins, and he was the first to establish that the many Mayan sites were part of a single civilization that existed up to the time of the Spanish conquest and that the Indians were the direct descendants of that civilization." (CFB1755)*



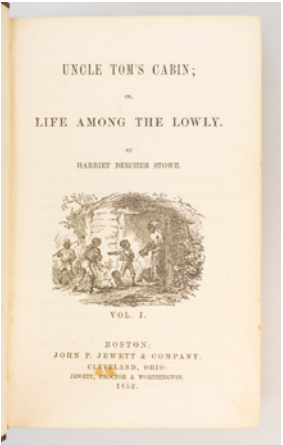
▲ 235 & 236 (left to right)

**235 STEVENSON, ROBERT LOUIS.** THE STRANGE CASE OF DR JEKYLL AND MR HYDE. (New York: Charles Scribner's Sons, 1886) 190 x 122 mm. (7 1/2 x 4 3/4"). 4 p.l., 138 pp., [1] leaf (blank), [4] pp. (ads). FIRST AMERICAN EDITION. One of 1,250 copies issued in cloth. Publisher's green cloth, gilt lettering on front cover and spine. Beinecke 346. ♦Spine ends frayed (with a bit of loss), light soil to boards, isolated trivial foxing, but a perfectly agreeable copy with no serious condition issues. **\$2,750**

*This is the true first edition of the novel that brought Stevenson worldwide fame, an allegory on the dark side of human nature that came to the author in a dream.* Our American printing appeared four days before the London edition, which was issued as a paper-wrapped "shilling shocker." Scribner's printed 3,000 copies, issuing 1,250 in a cloth binding and the rest in paperback. Within six months, 40,000 copies had sold. Stevenson biographer Graham Balfour concluded that its appeal to the "moral instincts of the public" was the key to its success. Although published as a sensational thriller, the work has had much deeper resonance with both the public and critics. As DNB notes, the "moral ambiguity and duality in human nature" and "the contrast and conflict between good and evil" are recurring themes in Stevenson's work. "Jekyll and Hyde" has entered the vernacular to describe someone whose personality displays shocking contrasts. There have been countless adaptations and retellings, including sequels, prequels, graphic interpretations, and more than 120 versions for stage and screen. In a short career constantly interrupted by ill health, Stevenson (1850-94) produced an astonishing volume of work; this is one of his most enduring and influential contributions. (CFB1726)

*An Unusually Fine Copy of Stowe's Seminal "Uncle Tom"*

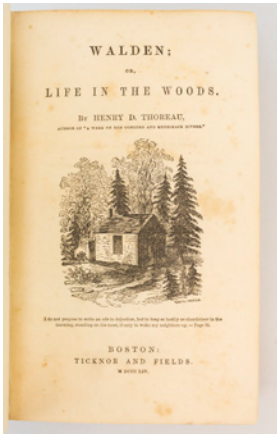
**236 STOWE, HARRIET BEECHER.** UNCLE TOM'S CABIN; OR, LIFE AMONG THE LOWLY. (Boston: John P. Jewett & Company, 1852) 200 x 120 mm. (7 3/4 x 4 3/4"). **Two volumes.** FIRST EDITION in book form, FIRST ISSUE (with all the issue points in BAL). Publisher's purple cloth (BAL binding B), gilt vignette on upper cover, smooth spine with gilt titling. With title page vignettes and six wood-engraved plates, as called for. Bookseller's ticket of Brooks, Salem, on front pastedowns; front flyleaf of volume I with pencil signature of Geo. B. Goodwin, and that of volume II with signature of Mrs. Nancy Goodwin. BAL 19343; PMM 332. ♦Spines uniformly sunned, corners bumped and with cloth worn through in places, two tiny snags at spine ends, but the bindings completely tight and square, and the gilt vignettes on the covers still bright. One opening with light brown smears touching but not obscuring text, occasional small inoffensive spots or stains internally, but all of the defects entirely minor, and THE SET





IN NEARLY FINE CONDITION INSIDE AND OUT, much more attractive than the usual copies in original cloth, almost always found cocked, with cracked joints, and/or significant foxing. **\$9,500**

*Motivated by the fervent calling to rid America of slavery, Stowe (1811-96) suggested in March of 1851 to the editor of the abolitionist newspaper “The National Era” that he consider publishing a serialized story demonstrating the oppression and brutality of life as a slave. The proposal was accepted, and Stowe supplied 13 monthly installments, with publication concluding in April, 1852. The Boston publisher John P. Jewett negotiated with Stowe for publication rights in book form, and he brought out the novel even before the final two serialized installments appeared. The work had attained such popularity by the time it appeared as a book that copies from the initial press run of 5,000 were exhausted within a few days. Sales in America and in Britain were nothing short of phenomenal: 300,000 copies were sold during the first year in the US alone, and more than 20 pirated editions were printed in London during 1852. PMM notes that the novel “exploded like a bombshell” in the debate over slavery, and declares that “the social impact of ‘Uncle Tom’s Cabin’ on the United States was greater than that of any book before or since.” Our previous owner, George B. Goodwin, is likely the person of that name who lived 1834-86 in Wisconsin, where he was a lawyer, a member of the state assembly, and a colonel in the 41st Wisconsin Volunteer Infantry Regiment during the Civil War. This is an extremely difficult book to find in agreeable condition in publisher’s cloth, and it would seem as if the present copy has to be among the best one could obtain. (CFB1725)*

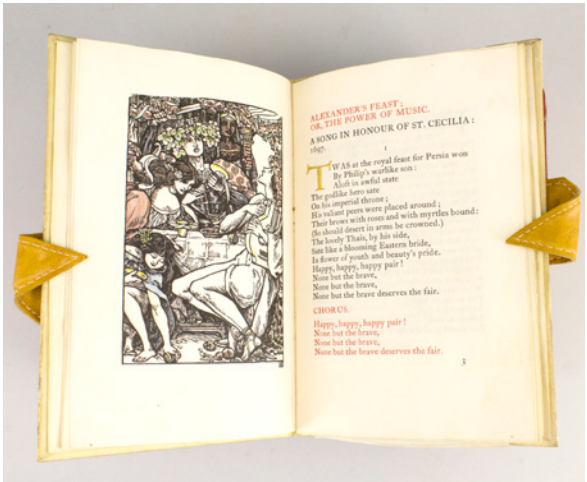


**237 THOREAU, HENRY DAVID.** WALDEN; OR, LIFE IN THE WOODS. (Boston: Ticknor and Fields, 1854) 186 x 112 mm. (7 1/4 x 4 1/2"). 357, [1] pp., [1] leaf (blank), 8 pp. (ads, dated April [earliest]). FIRST EDITION, presumably the First Issue. Recent brown cloth, smooth spine with gilt titling. In a fine linen clamshell box. Title page vignette of Thoreau’s hut at Walden, and plate of a map of Walden Pond. Borst A-2.1.a; Grolier American 63; BAL 20106. ♦Title page a little foxed, isolated trivial foxing and soiling elsewhere, but quite an excellent copy, the text clean and pleasing, and the binding as new. **\$5,500**

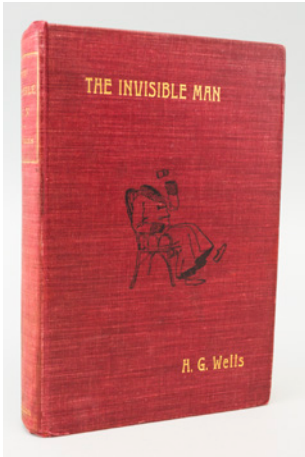
*Offered here as an appealing copy because of its price, this is the chief work of one of the major figures in American literature and a book of lasting interest to the widest possible audience. In Day’s words, in “Walden,” Thoreau “is addressing those who are dissatisfied with the materialism and routine of modern society, those who are anxious to examine the fundamentals of existence.*

*Most men, he insists, ‘lead lives of quiet desperation,’ self-committed slaves to property and social conventions. While Thoreau does not preach withdrawal from the responsibilities of civilization, he urges a spiritual awakening to the fullness and variety of life’s possibilities.” The Grolier Hundred calls “Walden” an enduring “inspiration to nature-lovers, to philosophers, to sociologists, to those of a Calvin Coolidge turn, and to persons who love to read the English language written with clarity.” The book was printed in July of 1854 and published on the 9th of August; there are ads in various copies dated April, May, June, September, or October of 1854 or September of 1855. While BAL says that there is “no known bibliographical significance” to the differences, it would seem that having ads with the earliest date available would be preferable. (CFB1716)*

**238 (VELLUM PRINTING). (ESSEX HOUSE PRESS).** DRYDEN, JOHN. ALEXANDER’S FEAST, OR, THE POWER OF MUSIC. ([London]: Essex House Press, 1904) 195 x 131 mm. (7 3/4 x 5 1/8"). [1] p.l. (frontispiece), 3-11, [2] pp. No. 7 OF 140 COPIES (all of them printed) ON VELLUM. Original stiff vellum over thin boards, front cover with embossed rose design. In brown cloth chemise and morocco-backed slipcase with gilt spine. Hand-colored woodcut frontispiece and final tailpiece, both by Reginald Savage, hand-painted initials in gold, red, blue, or green. Printed in black and red. Tomkinson, p. 76; Ransom, p. 268; Franklin, p. 200. ♦AN ESPECIALLY FINE COPY, clean, bright, and free of the splaying that almost always afflicts the boards. **\$1,500**



*Generally considered to be the best example in English of the choric hymn, the present work is set at a feast given by Alexander the Great, who finds himself entranced by the poet and lyrist Timotheus. The great leader is lost in reveries of exploit and victory, sighs and cries over battles lost and warriors slain, and finds inspiration for new conquests. This book is the 11th from the Essex House series of 14 “Great Poems in the English Language,” issued between 1900 and 1905. The illustrator here, Reginald Savage (fl. 1886-1904), is deemed by Houfe “a talented and imaginative designer and woodcut artist,” and Houfe notes that he was also commended by his fellow illustrator, Walter Crane (1845-1915), for his “weird designs.” (ST13643)*

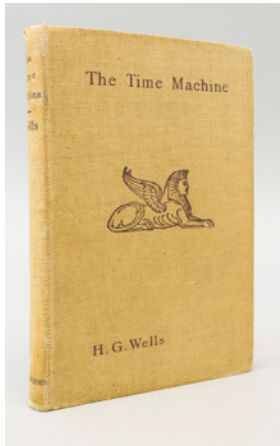


**239 WELLS, H. G.** THE INVISIBLE MAN. (London: C. Arthur Pearson, 1897) 200 x 133 mm. (7 1/2 x 4 7/8"). viii, 245, [1] pp., [1] leaf (ads). FIRST EDITION. Publisher’s red cloth. ♦Cloth lightly soiled, spine slightly and uniformly sunned and with faint vertical crease, paper along rear hinge separating (but board still firmly attached), leaves not bright because of inferior paper quality; an inexpensively made book, so, in relative terms, a very decent copy, without many signs of use and with nothing approaching a fatal condition issue. **\$1,750**

*This is a major book by one of the most significant British authors at work during the final years of the 19th century and the first part of the 20th. The prolific and durable Herbert George Wells (1866-1946) is most famous for his imaginative fiction from the 1890s, works like the present volume, along with “The Time Machine” (1895), “The Island of Dr. Moreau” (1896), “War of the Worlds” (1898) and “When the Sleeper Awakes” (1899), all of which helped to establish Wells as a master of science fiction. By the time Wells died, he had published more*

*than 100 books and earned his fame not only as a writer, but also as a minor prophet who accurately predicted war planes, tanks, the atomic bomb, and World War II. The present “scientific romance” is a retelling of Plato’s “Ring of Gyges” parable, which asked if any reasonable man would still act morally if granted the power of invisibility. A rogue scientist has made himself invisible, but finds the life of the unseen more difficult than expected. He soon turns to crime, and plans a “Reign of Terror” before being brought to justice by a quick-thinking doctor. DNB notes that Wells “stands midway between the older traditions of the learned satire, the utopia, and the marvelous voyage, and the 20th-century growth of mass-entertainment technological fantasy.” This fragile item is difficult to find in pleasing condition. (CFB17104)*

**240 WELLS, H. G.** THE TIME MACHINE. (London: William Heinemann, 1895) 180 x 115 mm. (7 x 4 1/4"). 4 p.l., 151, [1] pp. FIRST ENGLISH EDITION, Later Issue. Publisher’s tan cloth, upper cover with titling and the figure of a sphinx printed in purple ink. Rear pastedown with bookseller’s ticket. ♦Cloth a bit soiled, tiny split in fabric at head of spine, isolated small marginal spots or corner creases, but an excellent copy, the insubstantial binding very solid, and the text perfectly pleasing. **\$1,500**



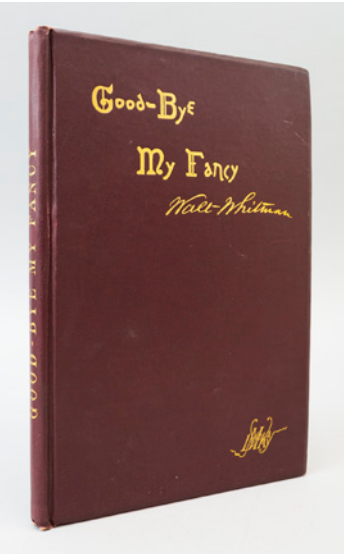
*The author’s first novel, this was H. G. Wells’ breakthrough work, an early example of science fiction, and the first novel to propose the idea of a device that allowed one to travel through time. It was an immediate success, and launched Wells (1866-1946) as an author of “scientific romances.” According to DNB, his books “remain unsurpassed for their imagination and visionary power. They reveal his profound grasp of the changes—perhaps the diminution—in the meaning and sense of purpose of human life brought about by Darwinian evolutionary theory.*

*Their pessimism is at one with the fin de siècle mood, but the passing of time has not dimmed their assault on human complacency. Where Wells’s contemporaries saw him as adding what Tyndall had called the ‘scientific imagination’ to nineteenth-century romance, the twentieth century regarded him as the greatest of the forerunners of modern science fiction.” Our copy is a later printing of the first edition, with other works by the publisher listed on the verso of the half title, and without the 16 pages of publisher’s ads at the end. (CFB17103)*



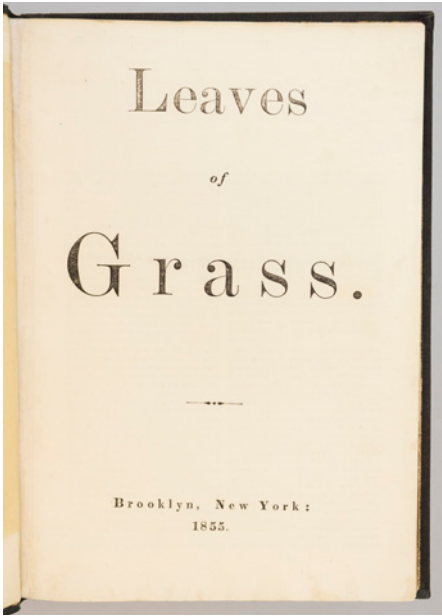
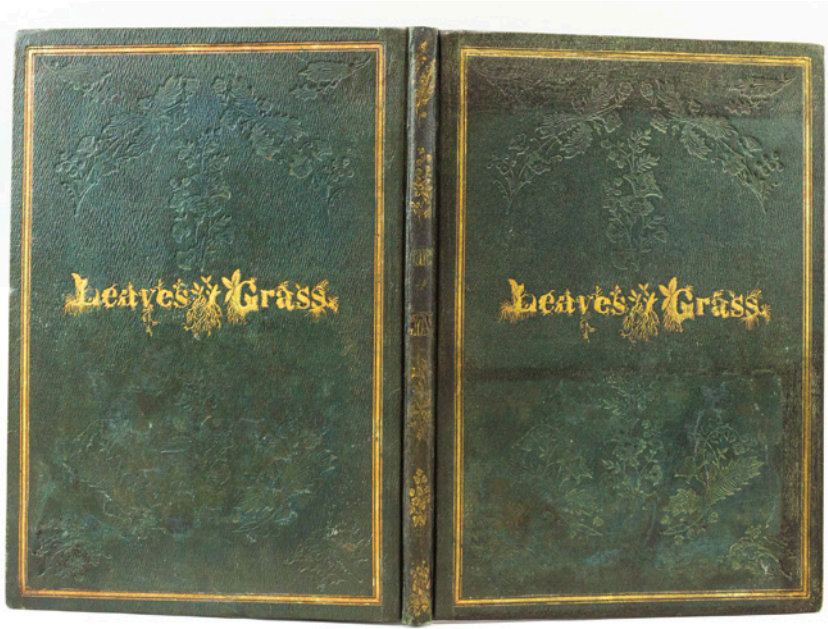
**241 WHITMAN, WALT.** GOOD-BYE MY FANCY. 2D ANNEX TO LEAVES OF GRASS. (Philadelphia: David McKay, 1891) 232 x 150 mm. (9 1/8 x 5 7/8"). 66 pp. FIRST EDITION. ONE OF 1,000 COPIES. Publisher's maroon cloth, gilt titling on upper cover (Myerson's Binding "A"). With frontispiece portrait. Front pastedown with bookplate of Cecil F. Crofton. Myerson A13; BAL 21440; Wells and Goldsmith p. 34. ♦Corner tips and spine ends slightly rubbed, endpapers and first few leaves with very minor freckled foxing, otherwise a very fine copy, especially clean and fresh inside and out. **\$950**

*The final book Whitman published in his lifetime, this collection of short poems and essays is the concluding portion of his lifetime work, "Leaves of Grass." In the preface, Whitman explains his hurry to get the book issued: "my eyes plainly warn me they are dimming, and my brain more and more palpably neglects or refuses, month after month, even slight tasks or revisions." Our copy is in the earliest state of the binding, and has an uncaptioned portrait plate. Former owner Cecil Crofton (né Frederick Martin, 1858-1935) was an actor known for his comic roles and a collector of English and French poetry. (CFB17131)*



*The First Issue of the First Printing of Whitman's "Leaves of Grass,"  
"America's Second Declaration of Independence"*

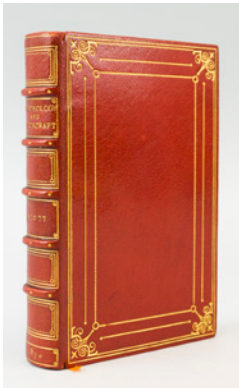
**242 WHITMAN, WALT.** LEAVES OF GRASS. (Brooklyn: s.n., 1855) 288 x 200 mm. (11 3/8 x 7 3/4"). xii, 95 pp. FIRST EDITION, First Issue (BAL's and Myerson's Binding "A"); First State of the frontispiece portrait (on heavy paper); second state of the copyright page, as usual; second state of p. iv). Original publisher's green cloth, covers with gilt frames, gilt titling, and decoration in blind, flat spine titled in gilt, marbled endpapers, the binding with extensive refurbishing and very skillful repairs (see below). Housed in a green quarter morocco box. Frontispiece portrait of the author, original tissue guard. BAL 21395; Grolier American 67; Myerson A2.I.a1; PMM 340. ♦Some variations in color to boards (because of refurbishing), the gilt with variable degrees of brightness (visible but rather dulled on the spine, a bit less than bright on the front cover, and with original luster on the back), but the expertly restored binding entirely solid and certainly agreeable enough. Isolated marginal smudges, otherwise A FINE COPY INTERNALLY, the text clean, smooth, and fresh. **\$65,000**



*Offered here in the first issue of the first printing, this collection of Whitman's poetry is described by PMM as "America's second Declaration of Independence: that of 1776 was political, that of 1855 intellectual." Dubbing Whitman (1819-92)*

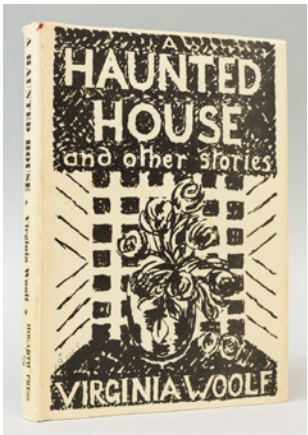
*"the Poet and the Prophet of Democracy," PMM adds that "the whole of Leaves of Grass is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation." Most of this volume is occupied by the celebrated "Song of Myself," a publication so sexually candid as to be branded immoral at the time, but now recognized as one of the great achievements of 19th century American poetry. Reviews in 1855 were mixed, with the most enthusiastic coming from Emerson, whose words of praise became the preface to the second edition. According to Myerson, 795 copies of the first edition were bound: 337 in Binding "A" in June and July of 1855; 262 in Binding "B" in December, 1855 and January, 1856; and 196 copies in two other binding styles. Copies of this edition fetch more than \$100,000 at auction, and the infrequently found copies in fine condition can go for more than twice that amount; our copy is priced advantageously as a reflection of the (skillful) restoration work the cover has undergone. Laid in is a very thorough printed delineation of the repairs (which involved the partial incorporation of a backstrip from a later facsimile cover) performed on the book by Lyn R. Jacobs. (CFB1703)*

*With Amusing Color Plates of Witches and Bound in Pretty Red Morocco*



**243 (WITCHCRAFT) CRUIKSHANK GEORGE, Illustrator. SCOTT, SIR WALTER.** LETTERS ON DEMONOLOGY AND WITCHCRAFT, ADDRESSED TO J. G. LOCKHART, ESQ. (London: John Murray, 1830) 148 x 94 mm. (5 3/4 x 3 3/4"). ix, 402 pp. FIRST EDITION. Very pleasing scarlet morocco, gilt, by Bayntun of Bath (stamp-signed on front turn-in), covers with frame formed by multiple plain and dotted rules, calligraphic ornaments at corners, raised bands, spine compartments framed by plain and dotted rules, gilt titling, gilt ruled turn-ins, marbled endpapers, all edges gilt. With engraved frontispiece of Bow House, Edinburgh, and EXTRA-ILLUSTRATED WITH 12 HAND-COLORED PLATES BY CRUIKSHANK, sold separately. Todd & Bowden 241Aa. ♦Just a hint of offsetting from some of the plates, other trifling imperfections internally, but AN EXTREMELY FINE AND VERY PRETTY COPY, with virtually no signs of use to the clean, fresh text and the lustrous decorative binding. **\$1,900**

*One of Scott's final works, this series of letters on the occult topics that had long fascinated him is offered here with the (more amusing than eerie) colored plates by George Cruikshank (1792-1878) that were printed and sold separately. Drawing on such classics as Reginald Scot's "Discoverie of Witchcraft," the eminent novelist examines ancient oracles, fairy superstitions, the practices and persecution of witches, and communication with the spirit world. Our copy contains the animated illustrations of Cruikshank, a self-educated artist who illustrated more than 850 books, with depictions of fairy hijinks, witchy frolics, and elfin mischief designed to elicit amusement rather than fear. These were not commissioned by Scott (who might have resented their lighthearted take on a topic that was serious to him), but were published by Cruikshank two months after the book appeared; they are not included in most copies. The present volume has the added benefit of an attractive binding by an eminent British workshop. (CFB1738)*



**244 WOOLF, VIRGINIA.** A HAUNTED HOUSE AND OTHER STORIES. (London: Hogarth Press, 1943) 187 x 123 mm. (7 1/4 x 4 7/8"). 124 pp. Foreword by Leonard Woolf. FIRST EDITION. Original red cloth, in the dust jacket designed by Vanessa Bell. ♦One-inch tear to front joint of dust jacket, two tiny tears to rear jacket joint, spine a trifle cocked, leaves a little yellowed (due to wartime paper quality), but a really excellent copy nevertheless, the leaves quite fresh, and the cloth and white jacket unusually clean. **\$750**

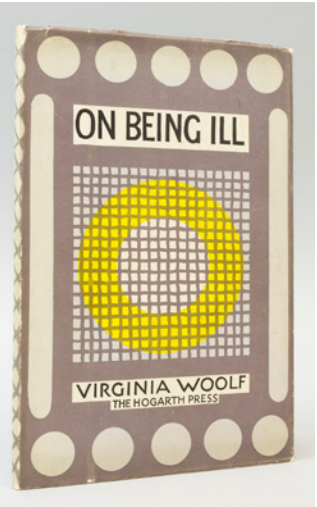
*This posthumous collection of Woolf's short stories and sketches, assembled by her husband, comprises six works that appeared in the only book of short stories she published during her lifetime, six that had previously appeared in magazines, and six that had never appeared in print. Included are three—"The Mark on the Wall," "Kew Gardens," and "An Unwritten*



Novel”—DNB describes as “less stories than theoretical expositions of the new form of fiction that she had come upon, back in 1905, in the course of tramps in Cornwall. Her aim was to find in the ‘moment of being’ a climactic inward event, parallel to what her friend T. S. Eliot termed ‘unattended moments’ and what James Joyce termed ‘epiphany’.” (ST13580a)

A Very Fine Copy of Woolf’s Essay Exploring the Value of Illness

**245 WOOLF, VIRGINIA.** ON BEING ILL. (London: Hogarth Press, 1930) 208 x 135 mm. (8 1/4 x 5 3/8”). 4 p.l. (one blank), [9]-34 pp., [1] leaf. FIRST EDITION. No. 71 OF 250 COPIES, SIGNED BY THE AUTHOR. Original vellum-backed cloth sides, gilt titling on spine, marbled end papers, original dust jacket designed by Vanessa Bell. Vignette on final leaf. Kirkpatrick A14; Woolmer 245. ♦Jacket with minor creasing and wear (but no loss) at top and just a hint of the same at bottom, otherwise AN ESPECIALLY FINE COPY with no additional signs of use. **\$4,800**



One of the most interesting of Woolf’s non-fiction works, this short meditative essay argues that there is a value to illness. It makes us aware of our bodies (which we often ignore), refines the senses, sharpens observation, and forces us to contemplate mortality and immortality. Sprinkled with wit and poetic feeling, the work gives us intriguing insights into Woolf’s attitude toward her own bouts with illness, physical and mental. The limitation page notes that Woolf set the type herself: it was her husband’s hope, when the couple established the Hogarth Press in 1917, that printing would provide her with an avocation offering a respite from the intellectual strain of writing. This book is becoming increasingly difficult to find in the sort of condition seen here. (ST13580c)