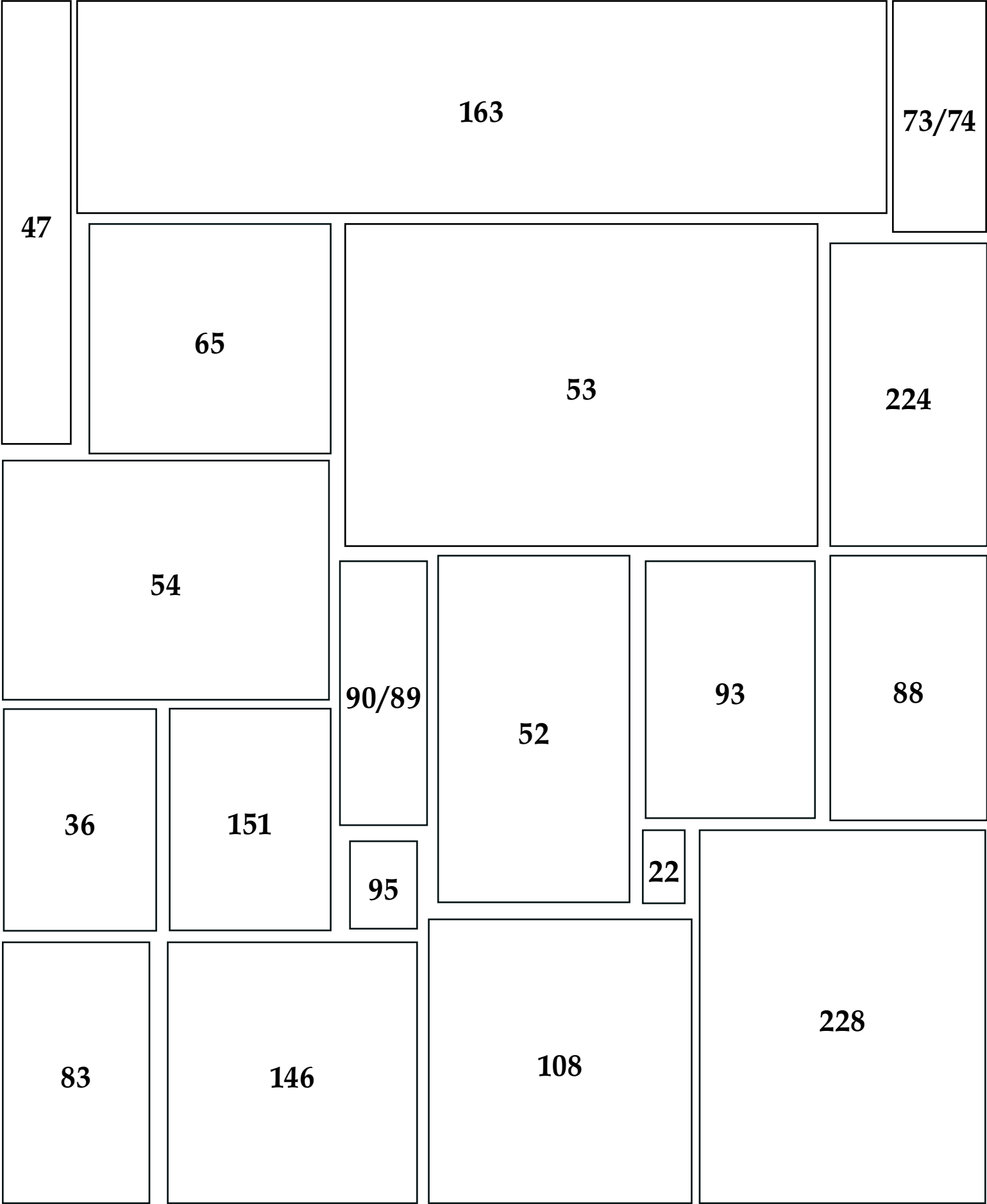


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printers of the 15th century
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Most of the text of this catalogue was written by Cokie Anderson and Kaitlin Manning, with assistance from Jill Mann. Jill is also responsible for photography and layout. Phillip J. Pirages designed the cover. Essential administrative support has been provided by Tammy Opheim.

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.

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NOTA BENE: THE LEAVES WE OFFER FOR SALE ARE ACQUIRED INDIVIDUALLY OR AS PART OF A FRAGMENT OF A BOOK ONLY. WE DO NOT TAKE APART COMPLETE BOOKS IN ORDER TO SELL INDIVIDUAL LEAVES.

I. MANUSCRIPT MATERIAL FROM THE 11TH TO THE 20TH CENTURY

EARLY MANUSCRIPT LEAVES FROM A VARIETY OF TEXTS

1 TWO VELLUM LEAVES, OFFERED INDIVIDUALLY, WITH MUSICAL NOTATION FROM AN EARLY CHOIR BOOK IN LATIN. (Southern Germany, early 11th century) 330 x 222 mm. (12 7/8 x 8 3/4"). Single column, 28 lines of text with musical notation, in a late Caroline minuscule hand. Rubrics in red, either two or three large initials in red at the openings of major passages. With Medieval folio numbers in the upper margins, prickings visible, and several instances of marginal notations. ♦Recovered from a binding and therefore with the expected moderate uneven browning, staining, and soiling, visible folds, a one-inch open tear to lower margin of one leaf (probably an original fault in the vellum), but very good specimens in a pleasing hand, entirely legible and with no loss to the text. **\$4,000** for the leaf with two large initials, **\$4,500** for the leaf with three large initials

These leaves are fine examples of an early hand and musical notation, with numerous marginal annotations in contemporary and later hands. The rounded script is unmistakably Romanesque, but there is also evidence of earlier stylistic tendencies, particularly noticeable in the large rubricated initial “A” on one of the leaves. The main readings here are for the feasts of Sts. Fabian and Sebastian, Agnes, Agatha, and Valentine. In the ample margins, other hands have added readings for Sts. Timothy the Apostle and Blaise, and another for the Chair of St. Peter. The intriguing addition of the name “Hymerehi ap[osto]li” in tiny script in the lower margin of one leaf probably refers to Saint Imerius of Immertal (known variously as Himerius, Imier, and Immer), a 7th century hermit believed to have died in what is now known as Saint-Imier (near present day Berne). The inclusion of this unusual saint may be a clue to the manuscript’s origins, or at the very least where it may have ended up. Although recovered from a binding and thus with a certain amount of soiling and creasing, the script and notation are very well-preserved and altogether pleasing. (ST14396)

2 MOST OF A VELLUM LEAF FROM A COPY OF ST. JEROME’S COMMENTARY ON THE PROPHET MICAH IN LATIN. (Italy, late 11th or early 12th century) 395 x 245 mm. (15 1/2 x 9 3/4"). Double column, 43 lines in a proto-gothic hand. ♦Recovered from a binding and thus with overall faint browning, text of one side worn away (or the leaf possibly blank on this side, as the text from the other side clearly visible), numerous small repairs(?) affecting a few words on several lines of text, perhaps two dozen wormholes (causing only small damage) and other minor defects, but the text of the one side very dark and legible, and a good specimen overall. **SOLD**



This leaf represents an excellent example of an early transitional hand, with letterforms bridging the gap between the earlier Caroline script and the gothic script that would come to dominate Western Europe for centuries to come. St. Jerome wrote a significant number of commentaries on various books of the Bible, including the so-called “Minor Prophets,” of which Micah is one. One of the Doctors of the Church, Jerome (327-420) is best remembered for his Latin translation of the Bible, the basis for the Vulgate. According to Britannica, “his influence has been far-reaching and profound, on the early Middle Ages in particular: primarily through the Vulgate . . . but importantly also through his work as an exegete and humanist and because he transmitted much of Greek thought to the West.” (ST14693)

3 A VELLUM BIFOLIUM FROM A LARGE HEBREW BIBLE CODEX. WITH PARTS OF GENESIS 18 AND 23. (Germany[?], 13th 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**



This bifolium preserves two pages of a monumental liturgical Pentateuch, or humash, containing the Hebrew Masoretic text and the Aramaic translation of the Targum, alternating verse by verse, with the grammatical notes of the Masora parva between the columns. 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 stories of Abraham bargaining with God for the people of Sodom and buying the burial plot of Makhpela for Sarah. Good early specimens of Hebrew script are increasingly difficult to come by. (ST14022)

13th Century Proscriptions against Cosmetics and Gaudy Attire

4 TWO VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM PERALDUS’ “SUMMA DE VITIIS.” TEXT FROM “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. Rubrics in red, running title and numerous paragraph marks in red and blue, one leaf with one two-line initial in blue with red pen flourishes. Margins with several text corrections, one leaf with a catch-word. ♦Faint soiling and a few negligible stains touching text (not affecting legibility), but overall FINE SPECIMENS with very few flaws. **\$3,250** each



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). Perault’s (Latin: Peraldus) “Summa of Vice” expounds upon the Seven Deadly Sins with which most of us are familiar—Pride, Envy, Anger, Sloth, Greed, Gluttony, and Lust—but it also includes an eighth sin, which the author called “peccatum linguae,” or “the sin of the tongue.” The present leaves consider the sin of Pride (Superbia), the most severe and dangerous of all the vices, with some interesting discussion of garish dress, make-up, hair coloring, and wigs. (ST13657a)

Two 13th Century Leaves Dealing with Dermatological Maladies

5 TWO MANUSCRIPT LEAVES ON VELLUM (ONE LEAF IN TWO PARTS), THE TWO LEAVES, FROM A MEDICAL TREATISE IN LATIN, OFFERED INDIVIDUALLY. (Italy, late 13th century) Full leaf: 235 x 175 mm. (9 1/4 x 7”); bisected leaf: both halves measuring 117 x 172 mm. (4 5/8 x 6 3/4”). Double column, 42 lines in a rounded proto-gothic hand. Rubrics in red, full leaf with five and bisected leaf with six two-line initials in either red or blue with contrasting penwork embellishments. With some brief marginal notations in contemporary

and later hands. ♦With some mostly light general soiling and wrinkling, the text a little faded and abraded in places (approximately three-quarters of the text on each leaf still very legible), and a few lines nearly worn away at the folds (where one of the leaves is bisected), but still very good specimens given that they were recovered from a binding, and remarkably desirable because of their content. **\$2,400** each



The present leaves come from an important time and place in the history of medicine, where fledgling universities in Italy and neighboring regions provided new opportunities for the study of medicine and dissemination of medical knowledge. Although we have not been able to discern which medical treatise these leaves might be from, we can ascertain that they come from a section on ailments of the skin. The first fully-fledged monograph on the skin would not emerge until the mid-16th century, but the text here represents at least a small step in that direction, with separate chapters on pustules, discolorations, scaly infections, hair loss, and other related conditions. Despite being recovered from a binding (and thus with inherent damage), these leaves survive with decent margins and with most of the text intact. Medieval manuscript specimens containing medical subject matter are increasingly difficult to obtain, and the present leaves offer an excellent opportunity for further study. (ST14954)

DOCUMENTS

10 English Documents, Mostly from before 1350

6 AN EARLY 14TH CENTURY ENGLISH VELLUM DOCUMENT IN LATIN. (Buckinghamshire, England, 1304) 100 x 235 mm. (3 7/8 x 9 1/4"). Single column, 16 lines in an Anglicana hand. ♦A few creases and light general soiling, three small wormholes, an excellent early specimen overall. **\$850**

This is a grant of Walter le Frankeleyn of Thornton to Malcolm de Chastillon and his wife Sibille for four acres of land, mentioning also one William Marmion. The Chastillons were a powerful family, active primarily in the 14th and early 15th centuries, in Thornton, a small village in northern Buckinghamshire. Malcolm Chastillon, who became Lord of Thornton Manor after the death of his mother in 1315, seems to have been particularly litigious in securing his lands and goods. The present item appears to be the bottom half of a chirograph, “a document consisting of two (or more) identical copies written on a single sheet of parchment. The document was divided with either a straight or jagged cut through the chirographum, which was written across the sheet, between the copies. One copy would be given to each of the parties involved in the agreement attested by the document, and the document could subsequently be verified by bringing the copies together again.” (Graham & Clemens) (ST14030i)

7 AN EARLY 14TH CENTURY ENGLISH VELLUM DOCUMENT IN LATIN. (Bedfordshire, England, 1311) 135 x 220 mm. (5 3/8 x 8 5/8"). Single column, 16 lines of text in an Anglicana hand. ♦A little wear along the creases, light general soiling and light staining, a few small holes, but still a very good early example and entirely legible. **\$500**

This is a grant of land from William Sayer of Kemstone (i.e. Kempston) in Bedfordshire to John of Amp[?]erk. Neither name appears in conjunction with the major known families of the area, though later records mention numerous persons with the surname “Sayre” connected to the Bedfordshire area. (ST14030h)

8 AN EARLY 14TH CENTURY ENGLISH VELLUM DOCUMENT IN LATIN. (Buckinghamshire, England, 1322) 210 x 265 mm. (8 1/4 x 10 1/2"). Single column, 21 lines of text in an Anglicana hand. ♦Some creasing, a little light dampstaining, a few small rust holes, but an excellent example, very clean and in a large, legible hand. **\$500**

Grant of 12 acres of land in the Thornton area by Simon West to Malcolm of Chastillon and his wife Sibille. Dated on the Feast of the Ascension (between April 30 and June 3). For more on the Chastillons, see item #6 above. (ST14030f)

9 AN EARLY 14TH CENTURY ENGLISH VELLUM DOCUMENT IN LATIN. (Northamptonshire, England, 1323) 135 x 240 mm. (5 3/8 x 9 1/2"). Single column, 17 lines in an Anglicana hand. ♦A few creases, a bit of light dampstaining along one edge, two small rust holes, otherwise a very clean and legible specimen. **\$750**

This is a lease of land to John de Tyngewyke, rector of the church of Wappenham (Northamptonshire), to Richard, son of John Skinner of Leckhampstead and his wife Isabel. Dated on the feast of St. Bartholomew (August 24), the document mentions several other places and is witnessed by local lords. According to British History Online’s database,



Pictured above (Left to Right, Top to Bottom): 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

John de Tyngewyke (or Tingewick) was assigned to the church as custodian to bring the debt-ridden religious house into order; instead, he took advantage of the situation and suits were brought against him “for breaking down their enclosures in Syresham and depasturing the corn that grew there.” This item appears to be the bottom half of a chirograph, about which see item #6, above. (ST14030g)

10 AN EARLY 14TH CENTURY ENGLISH VELLUM DOCUMENT IN LATIN. (Buckinghamshire, England, 1325) 140 x 234 mm. (9 1/4 x 5 1/4”). Single column, 13 lines in an Anglicana hand. ♦Light general soiling, a small rust hole obscuring the first letter, but a very good example in a particularly clear hand. **\$500**

This is a grant of Gerald Frankelyn of Thornton to John le Heyward for farmland there. The document mentions various places in Berkshire and is dated after the feast of St. Clement the Pope (23 November). Although we were not able to unearth much about either man, the surname “le Heyward” appears to have enjoyed a long lineage, with numerous references to various family members in records of the area as well as in Herefordshire. The hand here is particularly lovely and very legible. (ST14030d)

11 A 14TH CENTURY ENGLISH VELLUM DOCUMENT IN LATIN. (Buckinghamshire, England, 1327) 115 x 245 mm. (4 1/2 x 9 1/2”). Single column, 12 lines of text in an Anglicana hand. ♦Light creasing and soiling, a few stains and small holes touching the text but not affecting legibility. **\$500**

Grant of Malcolm de Chastillon, Knight, to Robert, son of Robert Symond, of farm land in Thornton, dated after the Feast of All Saints (November 1). For more on the Chastillons, see item #6 above. (St14030j)

12 A 14TH CENTURY ENGLISH VELLUM DOCUMENT IN LATIN. (Buckinghamshire, England, 1328) 135 x 280 mm. (5 1/4 x 11”). Single column, 12 lines in an Anglicana hand. With original seal tags (apparently recycled from another document), tied with a grass material. ♦A little creasing and wrinkling to the vellum, several small rust holes, but a very clean specimen and entirely legible. **\$550**

This is a grant of land by William, Lord of Thornton, to Ellis de Tyngwyh (or Tingewick), priest of the church of Thornton in Buckinghamshire. The “William” mentioned here is probably William Chastillon (see item #6, above). The Tingewicks and Chastillons are known to have intermarried; although the majority of the lands and titles were passed on to the Chastillon heirs, it is clear from this document that a connection between the two families remained. The seal tags here are unusual, apparently cut from another document (also mentioning Thornton) and tied with grass. (ST14030a)

13 A 14TH CENTURY ENGLISH VELLUM DOCUMENT IN LATIN. (Oxfordshire, England, 1337) 115 x 240 mm. (9 1/2 x 4 1/2”). Single column, 11 lines in a fine Anglicana hand. ♦Some light creasing and wrinkling, a few minor dampstains obscuring a handful of words, otherwise a perfectly clean and legible specimen. **\$750**

This is a grant of Robert FitzElys, son of Lord Robert FitzElys, to John, son of John of Thomele, given at Waterpyrie. The latter place name probably refers to what is now known as Waterperry, near Oxford and the border of Buckinghamshire. The younger Robert was the last of the direct male line of the FitzElys (or Fitzellis) family, and the church there contains a memorial as well as the impressive 14th century tomb of Robert (died ca. 1345). This document is the lower half of a chirograph, about which see item #6. (ST14030b)

14 A 14TH CENTURY ENGLISH VELLUM DOCUMENT IN LATIN. (Buckinghamshire, England, 1360) 90 x 270 mm. (3 1/2 x 10 5/8”). Single column, nine lines in an Anglicana script. WITH ORIGINAL RED WAX SEAL ATTACHED. ♦A few creases and some light to moderate soiling, a small rust hole just touching the text, otherwise a very nice example, and especially appealing with the well-preserved seal. **\$950**

This is a grant of William Heiward (or Heyward), Lord of Thornton, to John Chastillon, priest of the church of Thornton for two acres of land, dated on the feast of St. Matthew (21 September). The original red wax seal depicts

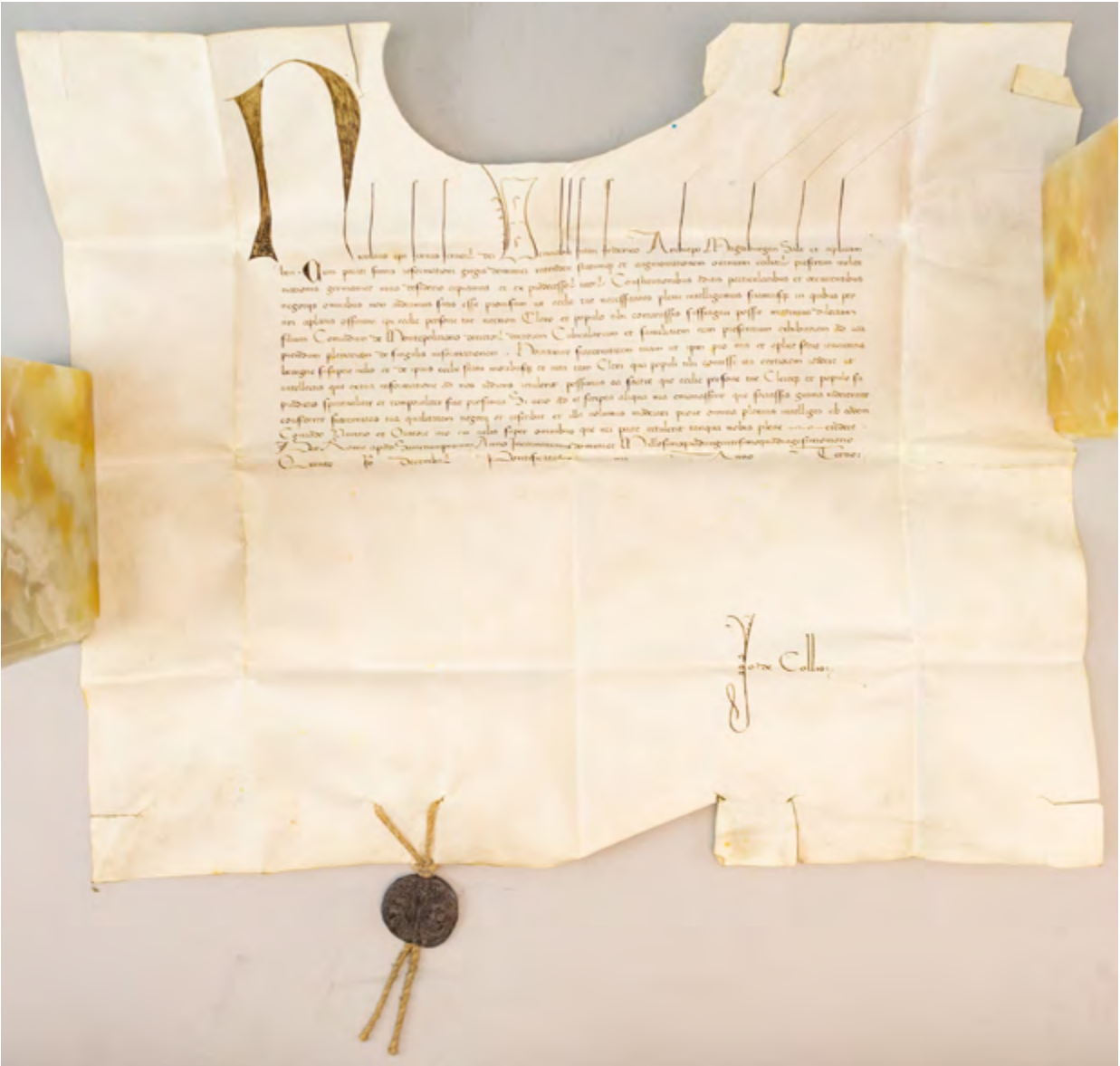
a rampant lion encircled by lettering, probably referring to the family’s coat of arms. For more on the Chastillon and Heyward families, see items #6 and #10 above, respectively. (ST14030c)

15 AN EARLY 15TH CENTURY ENGLISH VELLUM DOCUMENT IN LATIN. (Buckinghamshire, England, 1410) 130 x 300 mm. (5 1/8 x 11 3/4”). Single column, 10 lines in an English Chancery hand. WITH ORIGINAL RED WAX SEAL ATTACHED. ♦A few creases, a little light soiling and wrinkling to one edge, a small rust hole in the margin, but A VERY FINE SPECIMEN. **\$900**

This is a grant of Joanna, widow of Walter Chasteleyn of Leckhampstead, to Thomas Wodewarde, of her lands and tenements in the same location, dated after the feast of St. Hiliary (13 January). It is quite possible that the name Chasteleyn is actually a variant of Chastillon, and that Walter and his widow Joanna were part of this powerful land-owning family. The name Thomas Wodewarde appears in a list of gentry in the area, but we could discover very little else about him. The hand here is quite lovely, and the document retains the original wax seal with an “I” between two symbols, probably referring to the latinized name of “Joanna.” (ST14030e)

Five Papal Bulls, Issued from 1449 to 1538

16 A PAPAL BULL ON VELLUM ISSUED BY NICHOLAS V. ADDRESSED TO THE ARCHBISHOP OF MAGDEBURG. (Rome, 1449) Folded: 100 x 155 mm. (4 x 6 1/8”); unfolded: 390 x 390 mm. (15 1/4 x 15



1/4"). Single column, 14 lines in a fine papal minuscule hand. In a custom-made cloth box. WITH THE ORIGINAL LEAD SEAL AND HEMP TIES ATTACHED; pricking and ruling visible. ♦Large cut-out at head of document, several one-inch closed cuts to margins, verso lightly toned, otherwise A FINE SPECIMEN, the vellum clean and creamy, the seal intact, and altogether very pleasing. \$3,000

In particularly fine condition and retaining the original lead seal and ties, this letter was issued by Pope Nicholas V to Frederich, Archbishop of Magdeburg, announcing the selection of Conrad de Montipolitiano as a papal nuncio. Montipolitiano's charge was to look into the health of the Church in Germany—part of the Pope's larger effort to reassert papal influence and authority within Europe. The Papal Bull takes its name from the lead seals called "bullae." Apart from the rare Solemn Privilege (like Innocent III's famous granting of England in 1214 to his involuntary vassal King John), there are three other categories of Papal Bulls: Simple Privileges (also called Solemn Letters), Letters of Grace (which confirm privileges and rights), and Mandates—the present item being from the final type, differentiated by its use of hemp ties as opposed to silk. Nicholas V (1397-1455) acted as pontiff during an especially tumultuous time in the history of Catholicism, a period encompassing the conquest of Constantinople by the Turks, the end of the Hundred Years War, and the birth of the Renaissance in Italy. He is chiefly remembered as a great patron of the arts and a man of letters; according to the Catholic Encyclopedia, "His immediate predecessors had held the Humanists in suspicion; Nicholas welcomed them to the Vatican as friends." The style of writing here is quite artistic; it is sometimes referred to as "papal minuscule," a kind of document hand based on Caroline minuscule (and later revived in Italian Humanistic script). The present hand has a wonderful sense of proportion and delicate simplicity, with the first line displaying a particularly large (90 mm.) "N" and some dramatically long extenders. (ST14974)

17 A PAPAL BULL ON VELLUM IN LATIN, ISSUED BY CLEMENT VII. REGARDING THE ASSIGNMENT OF THE PARISH CHURCH OF SAN FABIANO AND SAN SEBASTIANO DI CARANTINI. (Rome, 15



November 1523) 430 x 630 mm. (17 x 24 3/4"). Single column, 29 lines in a papal chancery hand. In a custom-made cloth box. WITH THE ORIGINAL LEAD SEAL AND RED AND YELLOW SILK TIES ATTACHED; several signatures and official notations on both recto and verso. ♦Light general wear, ink in calligraphic headline a little faded but still very visible, seal slightly worn and cords somewhat frayed, but still a very good specimen, highly legible and with everything intact. \$4,500

In an exceptionally pleasing hand that borrows from the humanist tradition, this document assigns control of the parish church of San Fabiano and San Sebastiano di Carantini, in the diocese of Alessandria, to Antonio Scarampi, cleric of the diocese of Acqui, after the resignation of the previous priest, Pietro Scarampi. The dioceses of Alessandria and Acqui had been at odds since the 12th century when Pope Alexander III made Alessandria a see and co-opted land from nearby Acqui. Although the church discussed here has proven difficult to locate, it was likely in the region of Carante, situated, unsurprisingly, about halfway between the two dioceses, and toward the west. The document itself includes an impressive headline with long, exaggerated descenders all the way across the line. The text here is well spaced, easy to make out, and with few abbreviations. Pope Clement VII (r. 1523-34) was born Giulio di Giuliano de' Medici and reigned during a particularly fraught period in Western Europe that included an expanding Protestant Reformation, political upheaval between the Holy Roman Emperor and King of France, and Henry VIII's highly problematic divorce from his first wife, Catherine of Aragon. He is also remembered as a great patron of the arts and the pope who first approved Copernicus' theory of heliocentrism in 1533. (ST15038)

18 A PAPAL BULL ON VELLUM IN LATIN, ISSUED BY JULIUS II. CONCERNING A DISPUTE BETWEEN THE CHURCHES OF SAN STEFANO AND SAN MICHELE OF POGGIO RENATICO. (Rome, November 1509) 370 x 515 mm. (14 1/2 x 20 1/4"). Single column, 42 lines in an elegant papal chancery hand. In a custom-



made cloth box. WITH THE ORIGINAL LEAD SEAL AND RED AND YELLOW SILK TIES ATTACHED; numerous signatures and official notations on both recto and verso. ♦A little light general soiling and wrinkling, a couple of tiny wormholes (not affecting text), the silk ties somewhat mangled and the lead seal with trivial wear, but a very pleasing specimen, the document elegantly penned, and altogether clean and legible. **\$4,000**

This attractive Papal Bull, with its very fine calligraphic hand and original seal featuring the pope's name and the heads of Sts. Peter and Paul, is addressed to Lodovico Jacopo degli Attendoli (alias Mazolis), rector of the parish church and archpriest of San Stefano de Barbiano in the diocese of Imola. The document concerns a dispute of ecclesiastical benefits between San Stefano and that of San Michele of Poggio Renatico in the neighboring diocese of Bologna. The Bull names new head canons for each church, hands down fines, and references earlier doctrine affirming the pope's right to settle internal disputes such as this. Interestingly, there are several sentences that have been scratched out and rewritten in a smaller, condensed hand, or given line fillers. Whether these were mistakes by the original scribe, updates to the document at a later time, or an attempt at forgery is unclear (but would certainly be ripe territory for an enterprising scholar). Pope Julius II (r. 1503-13) was no stranger to conflict. His nearly 10-year reign was predominately devoted to wars and skirmishes with the goal of liberating Italy from foreign influence (namely France), earning him the nickname "The Warrior Pope." Julius was also a patron of the arts; most notably, he commissioned Michaelangelo's frescoes that still adorn the Sistine Chapel. (ST15037)

A Very Rare Bull from the Only Dutch Pope, Who Reigned Just 18 Months

19 A PAPAL BULL ON VELLUM IN LATIN, ISSUED BY ADRIAN VI. ADDRESSED TO THE ARCHBISHOP OF SIENA. (Rome, 17 June 1523) 200 x 350 mm. (7 7/8 x 13 3/4"). Single column, 18 lines in a papal chancery hand. In a custom-made terra cotta morocco-trimmed box with recessed panel for document and seal;



matching slipcase, gilt lettering on spine. WITH THE ORIGINAL LEAD SEAL AND HEMP TIES ATTACHED; several signatures and official notations on both sides; verso with ink armorial stamp with the words "Contra Bollo." ♦Light general wear, short portions of edges with tiny, shallow jagged areas (perhaps gnawed?), but still an excellent specimen, the lead seal in especially nice condition, with only trivial wear. **\$6,500**

This is a handsomely presented and very rare example of a Papal Bull issued by Adrian VI, a pope who served for just a year and a half. Addressing the Archbishop of Siena, Giovanni Piccolomini, the text here discusses a petition presented by Jacobus Petri Pauli, prior of [the monastery of] Sts. Peter and Benedict to the Camaldolese hermitage in the diocese of Pienza, to restore certain movable and immovable property that had been unjustly seized. Like item #16, above, the present bull is a Mandate, distinguishable by the presence of hemp ties. Adrian VI (r. 1522-23) has the distinction of being the only Dutchman ever elected to the papacy. Before becoming pope, he held a number of increasingly important positions: tutor to the future Holy Roman Emperor Charles V; Bishop of Tortosa, Spain; Grand Inquisitor of the Spanish peninsula; a cardinal; and Regent of Spain. Due to Adrian VI's short reign, Papal Bulls in his name are very rare on the market. We were able to find a few documents signed by Adrian as cardinal, but we could not locate any Bulls issued during his papacy on RBH or ABPC. (ST15035)

20 A PAPAL BULL ON VELLUM IN LATIN, ISSUED BY PAUL III. CONFIRMING THE PRIVILEGES OF ARCHDEACON JOHANNES DE VELASCO IN THE DIOCESE OF BURGOS, NORTHERN SPAIN. (Rome, 3 October 1538) 460 x 300 mm. (18 1/8 x 11 3/4"). Single column, 28 lines in a papal chancery hand. In a custom-made cloth box. WITH THE ORIGINAL LEAD SEAL AND RED AND YELLOW SILK TIES ATTACHED; several signatures and official notations on both sides; verso of document with the stamp of the library and archives of Señores de Moctezuma. ♦A little light general wrinkling, some fading to the heavily filled areas of ink of the pope's name, a handful of small wormholes (a few affecting a letter of text), lead seal with minimal wear, but quite a good specimen, the text completely legible, the seal with a nice impression, and the easily damaged silk ties especially well preserved. **\$4,500**



This highly desirable specimen from the papacy of Paul III survives with the original seal and cord intact, and with particularly attractive and dramatic calligraphic flourishes announcing the name of the pope at the top of the document. This Bull was written for Johannes de Valesco, archdeacon of the church of Virbiesca (i.e. Briviesca) in Northern Spain, and discusses the history of his position as well confirming its benefits and privileges. Paul III (r. 1534-49) came to power during a tumultuous period for Catholicism, convening the Council of Trent in 1545 and leading the Counter-Reformation against the spread of Protestantism, but he is also known for his patronage of the arts. It was during his reign that Michelangelo completed several masterpieces, including the Last Judgment in the Sistine Chapel, the Crucifixion of St. Peter and the Conversion of St. Paul in the Pauline Chapel, and plans for St. Peter's Basilica. The present item is a type of Bull known as a Simple Privilege, differentiated by its use of silk ties as opposed to hemp (see item #16, above, for more on the various types of Bulls). (ST15036)

MANUSCRIPT LEAVES WITH ILLUMINATION

21 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH IMMENSELY CHARMING ZOOMORPHIC LINE FILLERS, FROM A PSALTER IN LATIN. TEXT FROM PSALMS 136 AND 137 (Germany, ca. 1250) 195 x 142 mm. (7 3/4 x 5 5/8") Single column, 20 lines in an excellent gothic book hand. Matted in large paper sleeve. Versal initials in blue with red penwork or burnished gold with blue penwork, one two-line initial in burnished gold on pink and blue ground, and NUMEROUS PENWORK LINE FILLERS, MANY OF WHICH ARE IN THE SHAPE OF ELONGATED FISH. Gwara, "Otto Ege's Manuscripts" no. 10. ♦A little general soiling and light staining, but A FINE LEAF WITH AMPLE MARGINS. **\$1,250**



This appealing leaf, full of whimsy and imagination, comes from a Psalter once owned by famed biblioclast Otto Ege and included with his "Fifty Original Leaves from Medieval Manuscripts." Mounted in Ege's distinctive ivory paper sleeve with red ruling, the present leaf matches no. 10 on Scott Gwara's handlist. Ege's original description observed, "The line endings of a fish, elongated or shortened as the space required, and the grinning expression of the fish emblem have given these German Psalters the nickname 'Laughing Carp' Psalters. The fish was one of the earliest and most common symbols for Christ. An early acrostic, IESOUS CHRISTOS THEOU HUOIOS SOTER (Jesus Christ, Son of God, Saviour), is based on the letters in the Greek word for fish, ICTHUS." (ST14737)

22 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 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. 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 St. Catherine, 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)

Written in an Extremely Attractive Humanistic Hand

23 A VELLUM MANUSCRIPT BIFOLIUM FROM CICERO'S "DE OFFICIIS." (Italy, ca. 1450) 355 x 220 mm. (12 3/8 x 8 3/4"). Single column, 31 lines in a humanist hand. Seven two-line initials painted red or blue. ♦Recovered from a binding and thus with some expected soiling and fold lines, one side quite abraded but with about half the text still readable (the other side entirely legible), painted initials somewhat faded, a handful of wormholes affecting a few words of text, but despite the wear and tear, still a very pleasing leaf in a fine hand. **\$4,800**

In a very good state of preservation for a recovered specimen, the present leaf comes from a copy of Cicero's "De Officiis," a treatise on duties which Cicero wrote shortly before his death to instruct his son, who was

dawdling over his studies in Athens. Our leaf contains text from the second book (including parts of sections 47-50 and 65-69), which primarily deals with honorable actions, personal advantages, better living, and usefulness. The humanist hand exhibited here is based on the earlier Caroline minuscule that dominated Western Europe between approximately 800 and 1150. Both styles are highly legible and quite elegant in their simplicity, being characterized by neat lettering and generous spacing between letter forms. Medieval manuscript material containing non-liturgical texts is increasingly hard to come by, and this example is quite desirable as a bifolium, a model of fine humanist script, and an illustration of binding use and re-use. (ST14925)



24 **ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A VERY ATTRACTIVE PORTABLE SPANISH DEVOTIONAL MANUSCRIPT.** (Spain, ca. 1470) 172 x 122 mm. (6 5/8 x 4 7/8"). Single column, 17 lines in a rounded gothic script. Rubrics in red and gold, one-line initials in gold on blue or red ground with gold stippling, most leaves with ONE TO FOUR MULTI-LINE INITIALS painted red, blue, purple, and/or green with white highlighting on painted gold ground, each large initial with highly decorative and colorful extenders of various lengths and shapes, most with acanthus leaves, floral sprays, and other floral elements with gold vinestem, ONE SPECIAL LEAF WITH AN IMAGE OF A BIRD IN ONE OF THE EXTENDERS. ♦Vellum slightly yellowed and with a little offsetting, some leaves with a small dampstain to one edge, various instances of moderate rust-staining along the gutter and occasional marginal soiling, but the specimens mostly quite clean, the colors bright, and the excellent illumination more than making up for any of the minor defects. **\$100-\$200** for leaves with no initials; **\$400-\$750** for leaves with one to four initials; **\$950** for the leaf with the bird

From a Spanish Book of Hours or related devotional work, these leaves are exuberantly decorated with colorful initials and extenders by a top-rate atelier. The scrollwork and color combinations, highlighted by painted gold, are always charming and sometimes dazzling, and each leaf is highly individualized—a testament to the creativity and technical expertise of the artist(s). Both the script and the illumination are Italianate in flavor, though on one leaf we see a rubric in Spanish ("Los versos de Sant Bernar"), pointing to



its origin and the location of its intended use. Similarly ornate decoration can be found in two Spanish manuscripts from Toledo and Castille: BL Henry Davis 656 and BNF Espagnol 12, respectively. (ST14806)

25 **AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH GOLD BORDERS, FROM AN UNUSUAL PSALTER AND PRAYER BOOK IN LATIN.** (Hildesheim, 1524) 165 x 133 mm. (6 1/2 x 5 1/4"). Matted. Rubrics in red, two three-line initials and several one-line capitals in brushed gold on a blue, brown, or red ground, WITH A FULL BRUSHED GOLD BORDER ON EACH SIDE WITH STYLIZED PLANTS AND FLOWERS. ♦Two borders trimmed close (without loss), the most trivial erosion of pigment, otherwise in extremely fine condition, the gilt, paint, and vellum still quite fresh. **\$1,900**



This leaf comes from an unusual German Renaissance manuscript containing a composite text for use at Mass and other services, with the Hours of the Passion, a ferial psalter, Psalms for use at Vespers, the Office of the Conception of Mary, and miscellaneous prayers to the Virgin. Dated 1524 in two places, this highly personalized manuscript bore the arms of Mansfeld, a prominent family from northern Germany, and it may have been executed for Albert, count of Mansfeld (1480-1560). The fact that it contained a miniature of St. Godehard, bishop of Hildesheim (d. 1038), suggests that it may have been produced at that location, an important bishopric and center of artistic activity at the time. Subsequently, the manuscript belonged to the Comte d'Aspremont-Lynden. It was sold at Sotheby's as lot 100 on 23 June 1987 and was afterwards broken up. The borders here are the source of considerable charm, containing a wide range of botanical species on a dramatic painted gold ground. (ST14872)

MANUSCRIPT LEAVES WITH MINIATURES OR HISTORATION



26 **AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A STRIKING HISTORIATED INITIAL, FROM A BIBLE IN LATIN.** TEXT FROM REVELATION. (Northern France, ca. 1250) 203 x 137 mm. (8 x 5 3/8"). Double column, 64 lines of text in an extremely fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck with red, four one-line initials in red or blue, recto with one six-line initial in blue and white with enclosed scrolling flowered stems, the whole on a pink and burnished gold ground; the same side WITH A LARGE HISTORIATED "A" in pink and white on a blue background with burnished gold disks, THE CENTER SHOWING THE VISION DESCRIBED BY ST. JOHN: the Son of Man, white haired and white robed, with "feet like unto fine brass" (here depicted in burnished gold) and with a double-edged sword issuing from

both sides of his mouth, behind him the seven candlesticks representing the seven churches of Asia, and at the bottom of the scene John of Patmos, who "fell at his feet as dead"; the letter with a five-line descender in colors and burnished gold. ♦Trimmed a bit close at inner margin of recto, but no loss, colors of the initial just very slightly muted, verso with remnants of clear mounting tape to upper corners, a little marginal smudging, but still quite an attractive leaf, the vellum smooth and bright, and the unusual historiated initial well preserved, with no erosion of paint. **\$3,500**



This striking leaf has memorable historiation which dramatically illustrates the opening passage of Revelation, depicting the appearance of the Son of Man to John of Patmos. The unusually large image (as described above) is remarkably complex, beautifully realized here, and uncommonly seen. The leaf probably comes from a Bible produced in the far north of France, perhaps Artois or Picardy. (ST12091)

With Five Large Historiated Initials, all Shimmering with Gold

27 A VERY UNUSUAL ILLUMINATED VELLUM MANUSCRIPT LEAF WITH FIVE HISTORIATED INITIALS, FROM A PSALTER-HOURS IN LATIN MADE FOR A NUN. TEXT FROM THE END OF THE LITANY AND THE FIRST FIVE COLLECTS THAT FOLLOW. (Rhineland or England[?], ca. 1260) 176 x 129 mm. (7 x 5"). Double column on recto, single column on verso, 20 lines in a bold gothic book hand. With 11 line fillers in red and blue penwork, five of them heightened with burnished gold, 20 one-line initials in red, blue, or burnished gold with contrasting penwork and WITH FIVE THREE- TO FIVE-LINE HISTORIATED INITIALS DEPICTING A QUEEN, A LAYMAN, A PRIEST, AND TWO MONKS, in shades of blue, pink, red, brown, yellow, and white, ALL ON A GROUND OF THICK BURNISHED GOLD, two of the initials with marginal extensions in colors and gold. ♦Residue of glue (from mounting) along one vertical edge, some slight erosion in the white paint of two of the faces, otherwise a very desirable leaf in fine condition, the vellum bright and smooth, and the glistening gold with a memorable patina. **\$11,000**



From a manuscript with considerable ongoing scholarly interest, this highly desirable and unusual leaf contains a total of five large historiated initials, the burnished gold as bright as one can hope to find. This item was previously sold at Sotheby's in 2015, and the catalogue entry notes that both the present leaf and its parent manuscript are extraordinary in a number of ways: "It is exceptionally rare for a Psalter to have an historiated initial to every psalm and prayer, and in this case

they are exceptionally large: the almost invariable format is to have one-line initials for each verse, two-line initials for each psalm, and larger initials only for the eight major divisions at Pss.1, 26, 38, etc. This was therefore a commission of remarkable lavishness, made for a woman of great wealth, perhaps even royalty." It seems appropriate, then, that "the first initial on the present leaf shows a woman wearing a crown and a vair[*fur*]-lined robe, holding a book." Thanks to previous academic research, we know that "the parent volume was made for a nun, as indicated by a collect mentioning 'our abbess.' The place of origin has never been settled, previous attributions include England, Flanders, Eastern France, Lower Lorraine, and the Rhineland." Although Sotheby's experts believe it more likely to be the last of these locations, other scholars have argued for English provenance based on the historiated initial on the leaf opening Psalm 51, which certainly appears to contain the most English of subject matter: the murder of the Archbishop of Canterbury, Thomas Becket. (ST12987)

A Handsome Large-Format Leaf from the Spectacular Phillipps-Beatty Bible

28 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO FINE INITIALS, FROM AN OUTSTANDING MONUMENTAL BIBLE IN LATIN. TEXT FROM THE END OF 2 TIMOTHY AND BEGINNING OF TITUS. (Southern France, perhaps Bordeaux, ca. 1300) Leaf: 330 x 230 mm. (13 x 9"); frame: 485 x 370 mm. (19 x 14 1/2"). Double column, 40 lines of text in an extraordinarily fine gothic book hand. Framed in gold and attractively matted, with glass on both sides. Rubrics in red, capitals struck with red, headlines



Our leaf was once part of a spectacular Bible in the collection of Sir Thomas Phillipps (his MS 2506) and later owned by Sir Alfred Chester Beatty (his MS W. 173). Phillipps bought the manuscript in the 1820s from Thomas Thorpe, who had purchased it in Spain. The Bordeaux origin is suggested by the presence in the original volume of two 16th century inscriptions by monks from that city. Phillipps' heirs sold the Bible privately to Beatty in 1921, and it was auctioned in his sale at Sotheby's on 24 June 1969 to Alan Thomas, then bought by Duschnes of New York and broken up. The heir to a large estate, Phillipps (1792-1872) made collecting the chief business of his life, eventually becoming simply the greatest collector of manuscripts in history. The American (later British and then Irish) engineer Beatty (1875-1968) started at the bottom and, by the time he was 35, had made a fortune in copper mining. He began a serious career in collecting manuscripts, at first Islamic and then Western, accumulating in the end enough material to fill a catalogue of some 38 volumes. According to George Edwards' article in "Grolier 2000," Beatty "had the highest standards of quality and condition" as a collector, a claim that is validated by the present leaf. (ST14278)

29 AN ILLUMINATED MANUSCRIPT LEAF ON VELLUM FROM THE "GHISTELLES HOURS," WITH AN IMAGE OF A BAGPIPER IN THE MARGINS. INITIAL OPENS TEXT TO FOURTH LESSON FROM THE OFFICE OF THE DEAD. (Flanders, ca. 1300) 118 x 84 mm. (4 5/8 x 3 1/4"). Single column, 11 lines in two different sizes of an appealing gothic book hand. Attractively matted in a gold frame. Rubrics in red, A TWO-LINE GILT INHABITED INITIAL depicting a tonsured grotesque, from which emanates a three-quarter bar border terminating at upper right in the head of a golden lion and at lower right in the head of an eagle, and WITH A LARGE, EXCEPTIONALLY CHARMING MARGINAL ILLUSTRATION OF A MAN PLAYING A BAGPIPE. With signature "kiii" in red at bottom right corner. Manion, Vines, & De Hamel 72. ♦A little chipping to the grotesque in the initial, light general soiling and a little darkening around the edges, BUT IN EXCELLENT CONDITION OVERALL, AND WITH THE MARGINAL FIGURE PERFECTLY PRESERVED. **\$8,500**



This is a leaf from the celebrated Ghistelles Hours, a very early Horae produced within the first half-century of the use of this form of devotional book as a separate volume, apart from the Psalter. The calendar from this codex is in the Walters Art Museum, and there is a census of known leaves in the Manion, Vines, & de Hamel catalogue of Medieval manuscripts in New Zealand collections (our leaf does not appear in the census). That catalogue suggests that “the manuscript [may have] belonged to, or was associated with, John III of Ghistelles (d. 1315), lord of Ghistelles and Ingelmunster, who married first Margaret of Luxembourg and subsequently Elizabeth of Grammene.” This is based on the presence of heraldic banners associated with John III, though Peter Kidd has also argued for an attribution to someone whose business interests were in line with the various French fairs written in the calendar. The Book of Hours can be precisely dated to 1299/1300 because it contains Easter tables dated from 1300 onwards. It apparently belonged later to Sir Sydney Cockerell (1867-1962), one of the most distinguished persons in the world of books during his lifetime. Ghistelles Hours leaves like ours, typically with charming characters in the margin, have appeared on the market from time to time and continue to command substantial sums of money. It is a special bonus here to have three different kinds of illumination, each of considerable charm—the grotesque within the burnished initial, the terminal gargoyle-like golden heads, and the free-standing musician with a bagpipe. (ST14405)



30 AN ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH A MINIATURE OF ST. DOMINIC, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Bruges, ca. 1440) 177 x 124 mm. (7 x 4 7/8”). Single column, verso with 13 lines in a gothic book hand. Matted in a gold and green frame, glass on both sides. Rubrics in red, one two-line initial in gold on pink and blue ground with white tracery and sprays of flowers extending into the margin, a beautiful four-line initial painted blue on a burnished gold ground and embellished with vinestem work, WITH AN ARCH-TOPPED HALF-PAGE MINIATURE DEPICTING ST. DOMINIC STANDING OVER A BEAST, the saint dressed in his traditional white tunic and hooded black cloak, holding a book and a staff in the shape of a cross, set in a wooded landscape with trees and a castle in the background, framed in gold and SURROUNDED BY A FULL BORDER of acanthus leaves and floral elements with gold bezants. ♦VIRTUALLY PRISTINE with just a hint of soiling along the bottom edge, and one or two minor blemishes. **\$6,500**



This charming leaf features a full-length image of St. Dominic in a style attributable to the Gold Scrolls circle. Here the saint is shown in an outdoor setting, with trees and turrets of a distant city nestled in the rolling hills. The sky is painted a distinctive burnt red color with gold scrolling work. Dominic appears in the traditional garments of his Order—a white tunic and black hooded robe. As the founder of a mendicant Order focused on scholastic thought and heavily involved with preaching, Dominic is also, appropriately, depicted holding a book in one hand and a ferula in the other. He stands upon a strange beast with a long torso and tail, something akin to a cross between dragon and dachshund. (This latter image suggests a visual pun: Dominicans sometimes had their name separated into two parts, “Domini Canes,” which translates to “Hounds of the Lord”). The miniature was almost certainly done by one of the Flemish illuminators from a group known collectively as the Masters of the Gold Scrolls, active in Bruges for about 40 years, beginning around 1410. The name derives from the illuminated scrolling decoration in the backgrounds of many of their paintings, including the present leaf. Their style is also identifiable by the rounded, doll-like faces of the figures, and the preference for green, blue, red, and orange in much of their work. (ST14302)

An Exquisite Leaf from a Famously Refined Manuscript

31 AN ILLUMINATED MANUSCRIPT LEAF WITH TWO FINE HISTORIATED INITIALS FROM THE LLANGATTOCK BREVIARY IN LATIN. TEXT FROM THE SANCTORALE. (Italy [Ferrara], 1441-48)



273 x 203 mm. (10 3/4 x 8”). Double column, 30 lines, written in two sizes of a very fine rounded gothic hand. Rubrics in red, one-line initials in red, blue, or burnished gold, FIVE FINE TWO-LINE INITIALS IN BURNISHED GOLD on a blue or pink ground with white tracery, THREE LOVELY ILLUMINATED BARS running the length of the leaf, sprouting clusters of flowers and leaves with frenzied penwork in upper and lower margins, the column without a bar border having an extended garland of flowers, leaves, and bezants in colors and gold running the length of the text, AND TWO FINE HISTORIATED INITIALS IN COLORS AND GOLD, ONE SHOWING A MALE MARTYR HOLDING A PALM LEAF, THE OTHER DEPICTING ST. ANICETUS IN PAPAL REGALIA. ♦Faint soiling to edges, otherwise AN EXTREMELY FINE LEAF, smooth and bright, with paint and glittering gold intact. **\$18,000**

Executed with very great skill and delicacy and in sensitive Italianate colors, it is not surprising that the present leaf comes from a manuscript intended for a powerful aristocrat—a breviary illuminated for the chapel of the Marquises of

Este, rulers of Ferrara and Mantua, commissioned by Leonello d’Este (duke of Ferrara from 1441-50). Fortunately, the d’Este family kept excellent records, and this manuscript is believed to be the Breviary done for Leonello by Giorgio d’Alemagna, Bartolomeo de Benincà, Guglielmo Giraldi and Matteo de’ Pasti (See F. Toniolo ed., “La miniatura a Ferrara dal tempo di Cosmè Tura all’eredità di Ercole de’ Roberti,” 1998, pp. 19, 20, 76-77). Leaves from this book show subtle variations in the style of the illuminations, a result of work done by a team of artists doing variations on a theme. At one time in a Spanish library, the manuscript was brought to Britain during the Peninsular War and came to be owned by the Rolls family, later Lords Llangattock, of Monmouth in Wales, from whom it takes its name. By the time the work reached Britain, most of the miniatures had already been cut out. The Breviary sold at Christie’s on 8 December 1958 (lot #190) to Goodspeed’s of Boston, who broke it up. The intact first quire of 10 leaves was purchased by Philip Hofer and given to Harvard (cf. Wieck, “Late Medieval and Renaissance Illuminated Manuscripts,” p. 130 and fig. 74), and individual leaves appeared in 1967 in the catalogues of Folio Fine Art (“the quality of the leaves is extremely high”), Maggs Brothers (“of a very high quality”), and Alan Thomas (“of exquisite quality”). Regular leaves from the Llangattock Breviary come on the market with some frequency, but ones with historiation do not. (ST12791a)



32 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A COLORFUL MINIATURE OF THE ANNUNCIATION WITHIN A PARTICULARLY RICH FLORAL BORDER, FROM A BOOK OF HOURS IN LATIN. (Limoges, 15th century) 163 x 120 mm. (6 1/2 x 5 3/4”). Single column, verso with 14 lines of text in a fine gothic hand. Five one-line initials in gold on pink and blue ground, one four-line initial in blue on a gold ground and inhabited by flowers, recto WITH A CHARMING HALF-PAGE MINIATURE depicting the Annunciation, framed by a thin garland of pansies on gold ground, and WITHIN AN EXTRAORDINARILY SPIRITED FULL BORDER OF THICK ACANTHUS LEAVES AND FLOWERS, INHABITED BY A FOX, PEACOCK, AND PARROT. ♦Burnished gold slightly rubbed, a few small chips to paint on the garments and border, small stain in the lower margin, fore-edge border just slightly cropped, nevertheless a very well-preserved leaf, the color especially rich and bright. **\$6,500**



This colorful and exuberantly painted miniature captures all the surprise and joy of the momentous scene it depicts, covering the page with memorable detail and decorative elements. The central scene shows the meeting of the Virgin and the angel Gabriel, while God the Father emerges from a window above. From His hand emanate golden rays of light which land on Mary's cheek. A dove, the traditional incarnation of the Holy Spirit, is shown in flight, positioned halfway between the two figures. The interior is richly appointed, with multiple paned windows, columns and arches, an intricately checkered floor, and an altar reminiscent of a small church. The Virgin's robes are particularly well defined and luxurious—the crisp folds almost audibly rustle. The margins are equally alive and vibrant with a riot of color (predominantly gold, blue, green, and red) filling the scene with a sense of lushness and fecundity. (ST14356)

33 AN ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH A MINIATURE OF THE BETRAYAL, FROM A BOOK OF HOURS IN LATIN. TEXT FROM HOURS OF THE CROSS (MATINS). (Northern France, ca. 1450) 175 x 140 mm. (6 7/8 x 5 3/4"). Verso with 12 lines in a gothic book hand. Rubrics in red, two two-line initials in gold on pink and blue ground, A HALF-PAGE MINIATURE OF THE BETRAYAL, framed in gold and with two blue and pink bars on either side, WITH A FULL BORDER of vinestem penwork and floral vegetation, punctuated by gold dots, the verso with a similar border to the right and left of the text. ♦A few small chips to paint within the miniature, the green color a bit faded, border ink just slightly rubbed in places, but still a lovely specimen, the color bright and the image retaining all its original charm. \$4,500

This miniature depicts one of the most dramatic moments in the life of Christ: the Betrayal, in which Judas identifies Christ with a kiss, setting into motion the events of the Passion. The two main players occupy the center of the composition, with a slew of armored guards carrying spears on the left and Simon Peter on the right, drawing his sword before striking the high priest's servant. Although the moulding of the faces suggests that this was done by a provincial workshop, the chaos and emotion of the scene are very competently captured, with bodies seeming to clamor into the image from all sides. This miniature is paired with the opening of the "Hours of the Cross," a prayer cycle sometimes found in Books of Hours in addition to the essential Hours of the Virgin. This supplemental cycle would either be illustrated with a single image (usually the Crucifixion), or, as we can surmise was the case here, a series of images from the Passion of Christ. (ST14352)



34 AN ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH A MINIATURE OF THE VISITATION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM LAUDS. (Northern France, ca. 1450) 175 x 140 mm. (6 7/8 x 5 3/4"). Verso with 12 lines in a gothic book hand. Rubrics in red, five one-line initials and one two-line initial in gold on pink and blue ground, a large, four-line "D" painted pink on a gold ground and with an intricate lattice design within, A HALF-PAGE MINIATURE OF THE VISITATION depicting the pregnant Virgin Mary and her cousin Elizabeth meeting in a hilly, green countryside, the scene surrounded by a gold frame, two gold and blue bars, AND A FULL BORDER of vinestem penwork and floral vegetation, punctuated by gold dots, the verso with a similar border to the right and left of the text. Text appears to have been re-inked in places by a competent hand, probably to darken some faded lettering. ♦A slight crease to the lower margin (seemingly natural to the vellum), border with a few negligible smudges, but a extremely pleasing specimen, the gold glistening and the color and line very well preserved. \$5,500

This miniature depicts a particularly tender moment from the cycle of images associated with the Hours of the Virgin. In this image, Mary meets with her older cousin in an undulating and verdant setting, embellished with a variety of trees and shrubs. The two women hold hands as Elizabeth lightly touches the Virgin's swollen belly. Elizabeth's advanced age is suggested by her shorter stature and the intricately wrapped cloth tied around her head and chin; in contrast, Mary stands tall, with her golden locks flowing down her back and shoulders. Although the Visitation is often among the least interesting miniatures in a typical Book of Hours cycle, the present one is absorbing and unusually pleasant: the faces of our two protagonists show concern but resignation in light of the momentous events that lie ahead, and their meeting takes place amidst a lush and complex setting painted in very attractive greens, blues, and yellows. (ST14351)

35 TWO VELLUM ILLUMINATED MANUSCRIPT LEAVES WITH LARGE HISTORIATED INITIALS, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN LATIN. (Bruges, ca. 1460) 224 x 160 mm. (8 3/4 x 6 1/4"), Single column, 22 lines in a formal gothic book hand. Rubrics in red, a few one-line initials in gold or blue, each leaf with at least one three-line initial in gold on pink and blue ground with white tracery (some with vinestem extenders), EACH LEAF WITH ONE OR TWO LARGE HISTORIATED INITIALS FEATURING SAINTS OR BIBLICAL SCENES, THE TEXT SURROUNDED BY A THREE-QUARTER BORDER of acanthus leaves, vinestem, berries, and flowers, accentuated with gold bezants. ♦Each leaf with a little soiling to the vellum and a light dampstain in one corner (just touching the border), a few negligible blemishes here and there, but the initials and borders very well preserved and the paint remarkably bright. \$3,250 for the leaf with two initials; \$2,500 for the leaf with one initial



In the style of the great illuminator William Vrelant, each of the large historiated initials here is packed with detail and color. The first leaf, containing a single initial, depicts All Saints, with a crowd of haloed figures gathered tightly inside the expansive "O" opening the prayer that begins "Omnes sancti." The second leaf contains two separate initials, of Mary and of St. John, each shown full-length, hands in prayer, heads tilted slightly downward in contemplation. They stand upon the same green tile seen in the initial of the first leaf, with a backdrop consisting of three arch-topped windows and walls embellished with delicate gold penwork. Though perhaps not from a top atelier, these leaves were nonetheless very competently executed and are desirable for their wide margins, large historiated initials, and bold color scheme. (ST14353)

An Exceptionally Fine, Uncommonly Seen Miniature of the Resurrected Christ, Attributable to the Master of Jean Rolin or the Dunois Master

36 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A BEAUTIFUL MINIATURE OF THE RESURRECTED CHRIST, FROM A BOOK OF HOURS IN LATIN. (Paris, ca. 1460) 120 x 85 mm. (4 3/4 x 3 1/2"). Attractively matted. The verso WITH A FULL INHABITED BORDER featuring much acanthus and other vegetation and fruit as well as two small birds, the border FRAMING A RICHLY DETAILED ARCH-TOPPED ILLUMINATED MINIATURE OF CHRIST RISING FROM THE TOMB (measuring approximately 68 x 45 mm.), the scene showing Christ at the right with a sad, sensitive face and an emaciated body garbed in a filmy loincloth and scarlet cloak, one hand raised in blessing, the other holding the tall processional cross usual in this scene with a red banner attached, the empty sarcophagus cleverly angled across the middle of the scene so as to create the illusion of recession in space, two dozing soldiers in armor in the foreground, a third partially visible behind the sarcophagus, on the lid of which an angel has perched, and in the background the steep hills of Judea with a walled city, a forest, and two rock formations. ♦One trivial (wax?) stain in the right border, small losses

of paint here and there (including minor erosion in the faces of Christ and the angel), top edge of the border just grazed, otherwise very fine, the vellum fresh and bright, the paint rich, and the gold exceptionally lustrous. **\$12,000**

This is a unusually fine miniature with an uncommon subject, from the workshop of a masterful painter. The tall figure of Christ, although placed slightly to one side, commands the viewer’s attention because of the delicacy with which he is painted and the bright scarlet of his cloak. The composition of the scene represents a considerable achievement in that the greatest narrative in Christendom is packed into a very small space in the foreground; the artist’s choice of colors (especially the greens and reds) shows a wonderful feeling for consonance of hue; and the rendering of detail in such things as garments, the armor of the soldiers, and even the windows in the distant towers has been done with great skill and verisimilitude. There are elements here that suggest this miniature is the work of the Master of Jean Rolin or of the Dunois Master, but either pedigree is distinguished. Beyond its considerable aesthetic achievement, the present leaf is of interest because it is blank on the recto in the Flemish manner, even though it is definitely from a Parisian Book of Hours. And, finally, the Resurrection is a rare subject in Books of Hours—though it is occasionally found at the beginning of the Hours of the Cross (for example, a leaf by the Harvard Hannibal Master, Philadelphia Free Library, Lewis E M 9.9), or introducing the Office of the Dead (used by Jean Colombe for the Easter Mass in the “Très Riches Heures”), or at the beginning of the hours of the Holy Spirit (as in the Guyot Le Peley Hours at Troyes). (ST13059c)



37 AN ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH ROUNDELS DEPICTING THE LIFE OF ST. ALEXIUS, FROM A BOOK OF HOURS IN LATIN. TEXT FROM MATINS. (Paris, ca. 1460) Leaf: 195 x 144 mm. (7 3/4 x 5 5/8”); frame: 420 x 345 mm. (16 1/2 x 13 1/2”). Single column, 13 lines in a fine gothic book hand. With gold frame and cream matting, both sides with glass. Rubrics in burnished gold, one inhabited initial with the image of a winged beast painted pink and white on a gold ground, a gold and pink bar surrounding the text on three sides, EACH SIDE WITH EXTRAVAGANTLY DECORATIVE FULL BORDERS of acanthus leaves, flowers, vegetation, vinestem work, and gold bezants, INCORPORATING TWO ROUNDEL MINIATURES DEPICTING THE LIFE OF ST. ALEXIUS. ♦Two of the faces in the roundels a little chipped, remains of mounting tape just visible on inner edge, otherwise A FINE LEAF, extremely clean, with sparkling gold. **\$5,500**

The extraordinarily lavish and animated full borders, coupled here with extensive use of brushed and burnished gold, suggest that this leaf comes from a Book of Hours that was commissioned for a person or persons of

high rank, since it would have been very costly. It comes from a manuscript that included numerous roundels depicting the lives of St. Catherine and the more obscure St. Alexius, and it is possible that this Book of Hours belonged to a husband and wife for whom these saints served as patrons. The story depicted in the two roundels—one showing a king and a kneeling man with a spear, the other showing a spear-wielding man (the same?) walking along a path—is a little difficult to follow, especially as we have only one leaf to go on. According to legend, St. Alexius fled a life of privilege in order to live an ascetic existence. After 17 years spent living in extreme poverty in Edessa, he returned to his father’s home in Rome where he lived for a further 17 years in the guise of a beggar; his true identity was only revealed after his death. Although each figure in the roundels here is identified with white lettering, we have struggled to make out what these names might be. Given that the text comes from Matins (the first hour in the Hours of the Virgin), and assuming that it is indeed the story of St. Alexius being depicted, the scene must come early in the saint’s life—probably the moment in which he leaves his home to pursue his true calling. The style of the delicately painted figures suggests that our artist may have been familiar with the early output of the Coëtivy Master, who, according to



Avril and Renaud, was “the most important artist practising in Paris in the third quarter of the century, from about 1450 to 1485.” For more on the Coëtivy Master, see Avril and Reynaud, pp. 58-69. (ST14277)

38 AN ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH A MINIATURE OF THE FEMALE PATRON KNEELING IN PRAYER, FROM A BOOK OF HOURS IN LATIN. (France [probably Rouen], ca. 1475) 152 x 110 mm. (6 x 4 1/4”). Single column, 19 lines in a fine batarde hand. Rubrics in blue, three two-line initials painted white and pink in a script-like manner on gold ground and embellished with flowers, WITH A SMALL MINIATURE DEPICTING THE VIRGIN AND CHILD WITH A FEMALE PATRON, the woman shown in a red gown and black headdress, kneeling before the Virgin and Child, THE SCENE SURROUNDED BY A THREE-QUARTER BORDER of alternating blue and gold acanthus leaves with blue, pink, and red flowers, a small hybrid creature and a bird hidden within, the verso with a similar border along the fore edge. ♦VIRTUALLY PRISTINE with just a hint of thumbing in the border. **\$2,750**



Pictured above: 39 (left), 38 (right)

eponymous artist is known for large historical works and occasionally Books of Hours made for members of the French royal circle. His style is close to that of the Master of Jacques of Besançon, although, as Avril and Reynaud note, the illuminations of the Master of Robert Gaguin tend to be more modern in appearance and less dependent on tradition. He was known to have collaborated with other prominent illuminators of the day and also worked with the publisher Antoine Vérard on illuminating special copies of printed editions for the wealthy elite. (ST14397b)

39 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH A MINIATURE OF THE PRESENTATION IN THE TEMPLE. TEXT FROM BEGINNING OF NONE. (France [probably Rouen], ca. 1475) 152 x 110 mm. (6 x 4 1/2”). Verso with 19 lines of text in a fine batarde hand. Matted. Rubrics in blue, line enders, six one-line initials in gold on blue or red ground, one two-line and one three-line initial in white scroll-work on gold ground and embellished with flowers, A HALF-PAGE MINIATURE framed by two gold columns and rounded arch and SURROUNDED BY A LUSH FULL BORDER INCORPORATING TWO CHARMING CREATURES as well as acanthus leaves and diamond shapes filled with gold and flowers, verso with a single border in a similar style. ♦A few small chips of paint (including one chip to the Virgin’s halo, but IN NEAR PERFECT CONDITION. **\$5,000**

From the same manuscript as the previous item, this beautifully rendered miniature can be attributed to the workshop of the Master of Robert Gaguin, and is full of charm. In our painting, the high priest Simeon holds the Christ Child on a long altar while the Virgin kneels before them in prayer. A handmaiden stands behind her, carrying a basket of turtledoves as a sacrificial offering. Although Christ often appears frightened in these scenes, He is here depicted as quite serene, reaching back toward His mother in a gesture that suggests both reverence and the closeness of their bond. For more about the artist and his workshop, see previous item. (ST14735)

40 AN ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH A MINIATURE OF THE AGONY IN THE GARDEN, FROM A BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE HOURS OF THE CROSS (MATINS). (Bruges, ca. 1490) 104 x 99 mm. (5 3/4 x 3 7/8"). Verso with 14 lines in a gothic book hand. Rubrics in red, two two-line initials painted pink on blue ground with flowers, verso WITH A HALF-PAGE MINIATURE SHOWING CHRIST WITH THREE DISCIPLES SURROUNDED BY A FULL BORDER featuring a plethora of different flowers, berries, greenery, songbirds, two owls, and a snail, all ON A RICHLY PAINTED GOLD GROUND, recto with a border on one side, featuring intertwining flowers and a bird on a pink ground. ♦Border with a few small areas of rubbing or fading, Christ's face as well as one of the disciple's slightly chipped (but the features intact), a few minor blemishes on the verso, but overall a fine leaf, colorful, bright, and very pleasing to the eye. **\$6,000**

This leaf—full of somber content but delightful aesthetic qualities—features a particularly exuberant border with tangles of flowers, fruit, acanthus leaves, several birds, and even a small snail. The central miniature depicts the Agony in the Garden, a scene from the life of Christ said to have occurred just after the Last Supper. In the foreground sit three sleeping apostles—Peter, James, and John—and slightly higher in the picture plane is a kneeling Christ, praying before the image of a chalice. The colors chosen by the artist are quite vibrant and feature an unusually bright yellow for the robes of one of the apostles and lilac for the robes of Christ. This leaf has some additional interest on the verso, with another bright border in the outer margin, painted an intense pink and filled with more flowers and a small bird. These kinds of borders, approaching an illusionistic style, were a specialty of Flemish artists of this period. The present leaf, with its teeming, richly gold border, is a particularly fine example of the excellent work coming out of this region at the end of the 15th century. (ST14355)



Pictured above: 40 (left), 41 (right)

MINIATURE SHOWING NUMEROUS HALOED SAINTS SURROUNDED BY A FULL BORDER featuring a plethora of different flowers, berries, greenery, numerous songbirds and owls, all ON A RICHLY PAINTED GOLD GROUND. ♦One face rather chipped (with features affected), border with a hint of darkening, otherwise a charming, bright, and colorful leaf with only trivial defects. **\$6,500**

This appealing and unusual leaf features a particularly lovely border as well as a miniature opening the Litany, a section of the Book of Hours not typically illustrated. The central figure can be identified as St. Stephen, the proto-martyr of the Christian Church, stoned to death for blasphemy after denouncing Jewish authorities. He wears a pink robe with an unusually bright yellow overlay, the instruments of his martyrdom in one hand and an open tome in the other. The two other easily identifiable saints are Catherine, with her wheel worn around her neck, and Lawrence, who holds the gridiron upon which he was tortured over hot coals. The full border here is particularly delightful and exuberant, featuring a veritable garden of flowers and fruit, with no fewer than 12 birds perched within it. The present painting is almost never seen in anything except a Book of Hours with a very large program of miniatures. (ST14354)

42 TWO VELLUM ILLUMINATED MANUSCRIPT CALENDAR LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN FRENCH, ILLUSTRATED WITH INHABITED BORDERS, ZODIAC SIGN, AND LABOR OF THE MONTH. TEXT FROM JANUARY AND JUNE. (France, late 15th century) 163 x 115 mm. (6 1/2 x 4 1/2"). Versos with 22 lines in gothic book hand. Feast days in red, blue, and burnished gold, a large "KL" in blue on gold ground, each leaf WITH A NEARLY HALF-PAGE MINIATURE ON ONE SIDE illustrating the zodiac sign and labor of the month, AND THREE-QUARTER BORDERS ON EACH SIDE, ANIMATED WITH



Pictured above: Recto (Top), Verso (Bottom)

separated by an architectural frame), with beautifully detailed Medieval structures in the distance. In the borders of this leaf are eight saints, three of whom hold identifiable attributes: John the Baptist, Peter, and Paul. (ST14298)



43 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO MINIATURES OF FEMALE SAINTS, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Southern Netherlands, ca. 1490) Visible leaf: 185 x 120 mm (7 3/8 x 4 3/4"); frame: 335 x 255 mm. (13 1/4 x 10"). Single column, 24 lines in a batarde book hand. Framed in gold and matted in red, both sides visible (recto in glass, verso in mylar). Rubrics in blue and red, several one- and two-line initials painted gold on blue, brown, or red ground, WITH TWO 10-LINE MINIATURES DEPICTING ST. MARGARET on one side AND ST. BARBARA on the other, each side with a single border of acanthus leaves on bare ground and flowers on gold ground. ♦VIRTUALLY PRISTINE, with clean, wide margins and perfectly preserved miniatures. **\$4,500**

This extremely well-preserved leaf features the images of St. Barbara and St. Margaret, two saints whose beautifully painted figures belie their memorably gruesome deaths.

The historical existence of these saints is dubious, yet both were extremely popular in the Middle Ages and often appear together in Books of Hours. Barbara is said to have been shut away in a tower by her pagan father, during which time she became a Christian and was consequently condemned to death. Her father, meanwhile, died suddenly from a lightning bolt. For this reason, Barbara is known as the protector of those in danger of sudden death. Margaret of Antioch has one of the more unusual hagiographical stories. Because



of her Christian beliefs, she was subjected to numerous tortures including, at one point, being swallowed by a dragon. She tore open the beast from within its stomach and survived (only to be beheaded later on by Diocletian). She is the patroness of childbirth, and, according to the “Oxford Dictionary of Saints,” she promises an “unfading crown in heaven” to “those who invoke her on their deathbeds.” In a society obsessed with death—sudden or otherwise—it is no wonder the two saints depicted here enjoyed such popularity and reverence in the Medieval imagination. (ST14301)

44 ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF ST. APOLLONIA, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Paris, ca. 1490) Visible leaf: 185 x 120 mm (7 3/8 x 4 3/4”); frame: 335 x 255 mm. (13 1/4 x 10”). Single column, 24 lines in a batarde book hand. Framed in gold and matted in green, both sides visible (recto in glass, verso in mylar). Rubrics in blue and red, several one- and two-line initials painted gold on blue, brown, or red ground, WITH A 10-LINE MINIATURE DEPICTING ST. APOLLONIA holding a book and the instrument of her martyrdom, each side with a panel border of acanthus leaves on bare ground and flowers on gold ground. ♦VIRTUALLY PRISTINE, with clean, wide margins and a perfectly preserved miniature. **\$2,750**



With a charming miniature of the patron saint of dentists and toothaches, this leaf is in superb condition and exudes a sense of freshness. According to legend, Apollonia was well along in years when she was martyred in the third century. Her persecutors tortured her by breaking or pulling her teeth, and threatened to burn her alive if she did not denounce her God. Before they could make good on their threat, however, Apollonia threw herself onto a blazing pyre. In the art of the Middle Ages, Apollonia was more often depicted as a young woman, holding a tooth or a pair of pincers (as here). Given the state of dentistry in the Middle Ages, early viewers could easily imagine the agony experienced by St. Apollonia, making her one of the more relatable saints venerated in Books of Hours. (ST14300)

A Beautifully Painted, Especially Animated and Complex Opening to the Hours of the Virgin

45 A STRIKING ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH FOUR MINIATURES, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE HOURS OF THE VIRGIN (MATINS). (Southern Netherlands, late 15th century) Visible leaf: 182 x 140 mm. (7 1/8 x 5 1/2”); frame: 340 x 290 mm. (13 1/2 x 11 1/2”). Single column, 13 lines in an elegant gothic book hand. Dark brown and gold frame, matted in cream, glass on both sides. Line fillers in blue, pink, and gold, four one-line initials in gold on pink and blue ground, two two-line initials and a three-line initial painted blue on gold ground with colorful trefoil designs, WITH A VERY PROMINENT ARCH-TOPPED HALF-PAGE MINIATURE AS WELL AS ONE CIRCULAR AND TWO ARCH-TOPPED MINIATURES of smaller size, ALL ON A FULL BORDER OF RICHLY PAINTED GOLD supporting a variety of flower sprays and gray acanthus leaves, the opposite side with a full border of acanthus leaves, flowers, and bezants, as well as a potted flower at the bottom of the border. ♦The white robes and wings and purple walls a little chipped, a few other chips here and there, a slight bit of rubbing to few spots in the border, but still A FINE SPECIMEN that retains all its original appeal. **\$10,000**

This is a memorable leaf, finely painted, intensely packed with activity, and featuring an imaginative sequence of scenes, several of which are not typically encountered with the text of Matins. The Tree of Jesse (depicting the lineage of Christ) dominates the page, while smaller miniatures depicting Mary at the Loom, the Marriage of the Virgin and Joseph, and the Annunciation surround it. Taken together, they show the various stages of the Virgin’s life and her journey from youth, to marriage, to pregnancy, and finally, to her ultimate



role as Mother of God. The message of the miniature couldn’t be made clearer than in the Tree of Jesse, where the Virgin and Child stand at the top of the tree, emblazoned in gold. The focus on the Marian storyline may provide a clue to the identity of the original owner of this book. Based especially on the presence of the Marriage of Mary and Joseph, it would seem possible that this Book of Hours was intended as a wedding present, as many often were. We may also speculate that the recipient was a young woman of childbearing age, who felt a deep connection with the Virgin and all that she symbolized. Whoever commissioned this work, it is clear that they were a patron of both taste and means. The quality of the hand and the variety of figures and subject matter in a single miniature all point to a highly accomplished and creative workshop, while the profuse use of gold indicates that this was a costly undertaking. (ST14303)

Beautifully Painted and Wonderfully Well-Preserved

46 A VERY FINE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH A MINIATURE OF THE PRESENTATION IN THE TEMPLE. TEXT FROM BEGINNING OF NONE. (Paris, ca. 1500) 165 x 113 mm. (6 1/2 x 4 1/2”). Recto with 16 lines of text in a fine gothic script. Matted. Rubrics in blue, line fillers, one one-line initial and two two-line initials in gold on pink and blue ground, one three-line initial in blue with pink and blue trefoils on a burnished gold ground, and WITH A HALF-PAGE MINIATURE IN THE STYLE OF JEAN PICHORE framed by a golden arch and columns, SURROUNDED BY A FULL BORDER featuring a hybrid creature, fruit, acanthus leaves, and brushed gold diamonds; the text side with a similarly styled border on fore-edge only. ♦Text ink slightly faded on hair side, one or two negligible marginal blemishes, otherwise IN PRISTINE CONDITION. **\$6,500**



This beautifully painted and wonderfully well-preserved miniature closely resembles the work of Jean Pichore, a major figure among illuminators of the period. The painting depicts the traditional scene associated with the hour of None, in which Mary and Joseph bring their Child to the temple, to be inducted into the Jewish faith. Both the Virgin and Joseph are present in this scene, as is Simeon the high priest, who cradles the Christ Child in a white sheet. Mary kneels before the altar while Joseph stands slightly back (he is, rather conspicuously, the only member of the scene without a nimbus). The careful rendering of features, the rosiness of the child’s flesh, and the fully realized interior space are done with very considerable skill and point to, at the very least, a talented follower of Pichore or member of his workshop. The Pichore style was often imitated by his contemporaries, but the quality of the painting here deserves special mention. Everything is clean and quiet, and magnification, rather than exposing inadequacy, emphasizes the deftness of the artist—this can be seen especially in the faces and in the shaded contours of the Christ Child’s body. (ST14734)

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ILLUMINATED MANUSCRIPT VOLUMES

A Complete 13th Century Bible, with More than 100 Zoomorphic And Two Significant Historiated Initials

47 A COMPLETE VELLUM MANUSCRIPT BIBLE IN LATIN, WITH NUMEROUS HISTORIATED, INHABITED, AND DECORATIVE INITIALS. BIBLIA VULGATA. (France, ca. 1275) 170 x 112 mm. (6 3/4 x 4 3/8”). [iii], 409, [44] (i.e. 456) leaves, COMPLETE. Double column, 50 lines, in a pearl script. Detailed contents available on our website or upon request. Pleasant late 19th century tan blind-stamped pigskin, covers



framed by cresting floral roll, the central panel outlined by swags and floral tools, raised bands, compartments with numerous botanical tools and blind-stamped lettering, blind-rolled edges and turn-ins. Capitals struck in red, rubrics in red, headlines and chapter numbers in red and blue, numerous two-line initials in red or blue with contrasting decorative penwork extensions, MORE THAN 40 FOUR-LINE INITIALS with swirling vine work INCORPORATING THE HEADS AND BODIES OF BITING BEASTS, MORE THAN 60 SIX- TO EIGHT-LINE INITIALS SIMILARLY DECORATED, many of these including long embellished extenders, a few also incorporating small birds, faces, and grotesques, ONE SEVEN-LINE HISTORIATED INITIAL FEATURING A MONK WRITING

IN A BOOK, AND ONE LARGE HISTORIATED INITIAL EXTENDING THE LENGTH OF THE PAGE AND FEATURING SEVEN SCENES DEPICTING THE CREATION. (See also front and back cover.) Numerous contemporary marginal notations; f. 1 with an excised manuscript ownership signature. Provenance: 1) f. 2r with a 14th- or 15th-century ownership inscription that has been partially cut away from the bottom edge: it ends “. . . iste liber,” and thus presumably read ‘[Person’s name] owns this book’ (2) f. [454r] with a 15th-century ownership inscription “Ista biblia fuit domini Henrici de Monte p(re)positi Rivien(sis) (quon)dam dedit huic mon(aste)rio [last three or four(?) words effaced]” (i.e. “This Bible belonged to Henri Dumont, former prior of Rieux, which he gave to this monastery [. . . name effaced]”). (3) A 15th/16th(?) -century ownership(?) inscription, perhaps of the monastery mentioned above, has been cut from the lower margin of f. 1r, perhaps by the owner who added (4) an 18th/19th(?) -century heraldic ink stamp, depicting a rampant lion with forked tail, surmounted by a cardinal’s(?) hat (f. 2r – perhaps placed here because the lower margin of f. 1 was already excised). (5) Count Achille Kuhnholz-Lordat (1820-93) of Montpellier, with his bookplate. (6) A French bookseller’s(?) annotation in pencil is dated “avril [19]29” (1st flyleaf, verso). ♦Occasional light soiling, thumbing, and minor blemishes, a few short marginal tears (not affecting text), first and last few leaves a bit stained (due to glue used in pastedowns), first initial with minor loss of paint, otherwise A FINE EXAMPLE, the text legible, with good margins, the delicate vellum very clean, the paint fresh, and the later binding entirely satisfactory. \$75,000

This is a complete and handsomely illuminated portable Bible from the third quarter of the 13th century, with a wealth of added leaves and interesting provenance information, ripe for further study. This particular style of Bible, with tissue-thin vellum, tiny “pearl” script, and relatively small dimensions, was intended for personal use in the universities and was also designed for easy transport by the new mendicant orders that arose in the 13th century to aid in the pastoral care of the larger community. This is a volume with practical uses, but with over 100 unique decorative initials; it is also beautifully (and quite copiously) decorated according to the prevailing style of the day. The level of detail and confidence of artistic execution is extremely impressive and consistent throughout. Almost all the initials that open biblical books use one or more beast heads, feet, and/or wings, and several incorporate grotesqueries in a way that allows them to protrude from the initial’s long extenders and enter the realm of marginalia. The most impressive initial is the 150 mm. “I” that opens Genesis: each of the seven scenes depicts a different part of the Creation story using abbreviated but effective imagery from top to bottom. (It is extremely similar to the Creation initial found in a similar 13th century Bible in the Bodleian, MS Canon. Bibl. Lat. 52 (f. 4)). Due to the excellent condition of our Bible and the presence of vellum leaves with manuscript notations added in the 15th century, we know that this book continued to be carefully used and treasured for centuries after its creation. We describe the contents of the added leaves in full in the collation above, with the



majority of the content consisting of indexes and finding aids, readings for major feast days, and notes on various books of the Bible—material that would have been useful for a member of the religious community focused on sermon-making. The present work contains numerous marks of provenance, with perhaps the most intriguing being the named prior, Henri Dumont of Rieux, perhaps the place now called Rieux-Minervois, about 70 miles southwest of Montpellier. It is likely that our Henri was responsible for adding the foliation in roman numerals, the list of contents on f. ir, and the alphabetical index of subjects (ff. 408r etc.). Although this book was probably made in Paris, the center of manuscript production at the time, it seems likely that it soon made its way to the Montpellier area and stayed there until at least the 19th century, when it ended up in the collection of (and was probably rebound by) Count Achille Kuhnholz-Lordat—a well-known bibliophile whose collection was later sold by Christie’s and Sotheby’s. Because Bibles of this sort were produced in large quantities, one sees them appear still today in the marketplace, but they are almost always in dreadful condition, in fragmentary form, or represented by single leaves; well-preserved complete examples like the present one are more and more difficult to procure. (ST14930)

An Uncommon South Austrian Manuscript, An Exceptionally Well-Preserved Large Folio with Dazzling Illumination

48 AN ILLUMINATED MANUSCRIPT ON VELLUM OF ST. AUGUSTINE’S “ENARRATIONES IN PSALMOS.” TEXT COMPRISING AUGUSTINE’S EXPOSITIONS, ALONG WITH PSALMS 62-71. (Southern Austria, ca. 1400) 410 x 265 mm. (16 1/8 x 10 3/8”). [98] leaves. Double column, 37 lines in a fine “Cursiva Libraria” hand. Antique-style 19th century calf, blind-tooled panel borders, upper cover with paper label titled “St Augustine / Enarrationes in Psalmos LXII-LXXI / MS Sec. XIV,” blind-ruled raised bands, catchplates for clasps intact (lacking bands). Rubrics in red, capitals struck in red, running title in red, numerous one-line initials in red or blue with contrasting penwork, WITH 18 SMALL (THREE-LINE) AND 12 LARGE (FIVE- TO 11-LINE) INITIALS painted in pinks, blues, greens, and reds, ALL ON A HIGHLY BURNISHED GOLD GROUND, MOST WITH ACANTHUS-LIKE EXTENDERS REACHING INTO THE MARGINS, ONE INITIAL WITH A DRAGON INCORPORATED INTO THE EXTENDER. For a similar manuscript in the Houghton Library (MS Typ 333), see: Ricci, Census, II, 1697, no. 21; Wieck, Houghton, p. 132, fig. 132. See also: Röhrig, “Miniaturen zum Evangelium von Heinrich Aurhaym,” figs. 1-22. ♦Rear hinge separated, front hinge partly so (but boards still firmly attached), leather with significant rubbing and scarring, but the binding quite sound and not at all unpleasing. The occasional negligible marginal blemish or wrinkling, but INTERNALLY CLOSE TO PRISTINE, the vellum extremely clean with ample margins, and the capitals with vivid colors and exceptionally bright gold. \$65,000

This luxurious manuscript containing Augustine’s commentary on the Psalms features a high quality book hand and sumptuously illuminated initials that seem as fresh and dazzling as the day they were painted; the work apparently comes from a time





contents are, quite simply, breathtaking to behold. The level of preservation seen here is nearly astonishing: the burnished gold is without any erosion and has a marvelous mirror finish, the paint looks as if it were still drying, the vellum is almost all snowy white, and the margins are well beyond merely comfortable. (ST15041)

A Complete Book of Hours with Six Large Miniatures From an Eminent Workshop

49 A CHARMING ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, FROM THE WORKSHOP OF THE MAÎTRE DE L'ECHEVINAGE DE ROUEN. USE OF ROUEN. (Rouen, ca. 1470) 185 x 125 mm. (7 1/4 x 5"). [129] leaves. COMPLETE. Single column, 15 lines in a fine gothic book hand. Detailed contents available on our website or upon request. Pleasing 20th century calf in the style of the period, covers with triple blind rules enclosing a decorative floral frame, central panel diapered in blind, raised bands, compartments blind-ruled with a saltire. Ruled in red, rubrics in red, calendar with months, major feast days, and golden numbers in gold (other feast days in red or blue), line enders in pink, blue, and gold, numerous one- and two-line initials in gold on blue or pink ground with white penwork, major openings with three- or four-line initials painted blue or pink on gold ground and filled with ivy motifs, about half the leaves (those with a two-line initial) with vine-like panel border in the outer margin, SIX FULL-PAGE MINIATURES WITH FULL BORDERS: The Annunciation, the border with two roundels depicting The Temptation of Adam and Eve, and a Mermaid combing her hair while looking in a mirror (f. 26r); The Nativity (f. 50r); King David in Penitence (f. 68r); The Crucifixion (f. 86r); Funeral Service, with mourners (f. 93r); The Virgin and Child adored by a kneeling lady (f. 121r). Some leaves with catchwords in lower margins. ♦ Joints, extremities, and bands a

and place not known for producing large numbers of manuscripts that have been subjected to careful study, but we do seem to have clues about who might have been responsible for the present codex. This work is extremely similar to Houghton Library MS Typ 333, described by Roger Wieck as likely originating in Austria in the late 14th century and also containing text from St. Augustine's "Enarrationes" (Psalms 119-49). In terms of script, these two manuscripts exhibit identical letter forms and delicate textual flourishes, making it clear that the same scribe was responsible for both. In Albert Derolez's nomenclature, the script here most closely resembles "Cursiva Libraria," a kind of elevated cursive used in the production of luxury books. Unlike documentary cursive, the Cursiva Libraria book hand is quite easy to read, contains few abbreviations or scribal ligatures, and is more carefully composed than its cousin. In terms of decoration, the illuminated initials in the present manuscript and in the Houghton exemplar are similar in every way, using the same color palette, the same gold and patterning, and the same distinctive extenders jutting into the margins. (However, there is no equivalent in the Houghton manuscript to the charming dragon occupying one of our initials.) The decoration of the initials in both manuscripts resembles the work of Austrian artist Heinrich Aurhaym or a close imitator. Aurhaym's output includes at least eight other known and datable manuscripts executed between 1399-1415 (all of which currently reside in various Austrian libraries). As with the Houghton manuscript, ours begins in the middle of a chapter of the Enarrationes, suggesting that it was once part of a larger work that probably contained the whole of the Commentary. Beyond the obvious interest in the text and historical origins of this manuscript, the



skin, their hair often cascading over their shoulders; shadows are conveyed with a gray wash, especially in men's faces; landscapes often have trees shaped like clumps of cotton-candy and dark blue skies dotted with a regular pattern of stars. The Crucifixion miniature here shows off this style to best effect, and is perhaps the most accomplished image in the entire manuscript. The composition and detail work is excellent, while the careful molding of Christ and the two thieves beautifully emphasizes the gauntness and delicacy of their bodies. The style of illumination seen here leaves no doubt that this book was produced at Rouen, while the final miniature reveals the image of a woman who was its first owner. The calendar confirms that she lived in Rouen and had identified spiritually with the mendicant orders. Among the saints associated with the city of Rouen here are: the translation of the relics of St. Anne (January 30), the translation of St. Ouen (May 5), the feast of St. Ursin and his translation (December 30, June 12), and the feast of St. Mellor (October 18). The mendicant saints here include: Thomas Aquinas (March 7), Dominic (August 5), and Francis (October 4). Other than the patron portrait, the Annunciation miniature provides another glimpse into the tastes of the original owner. In addition to the central image are two roundels in the border, one depicting Adam and Eve with a human-snake hybrid crawling up a tree, the other depicting a mermaid holding a mirror and comb—traditional symbols of pride and luxury. These roundel depictions of Original Sin and Vanity, themes historically associated with women, operate here as a kind of reminder or warning that would have been especially poignant to a female reader in the Middle Ages. This page happens to have a bit more soiling than the other miniatures, possibly indicating that it was referred to more often than the others. The presence of miniatures for Matins and Prime, but not for the other hours (Lauds, Terce, Sext, None, Vespers and Compline) in the Hours of the Virgin is unusual, but it is clear that no leaves are missing at these points, because the text is uninterrupted, and the openings of these hours occur mid-page. Nor are the miniatures singletons that were added in later—each contains text on the verso, indicating that they were included in the manuscript from the beginning. The overall production was clearly held to a rigorous standard: the decorative program shows a high degree of artistry and cohesion throughout, with a generous amount of detail lovingly applied, particularly to the large miniatures. And the state of preservation here is just as notable as the level of aesthetic achievement. (ST14639)



bit rubbed, boards a little splayed, one quire slightly loose where a hinge is separating near the middle, but nevertheless a sturdy, inoffensive modern binding. Vellum a little wavy, thick borders at major openings just slightly cut into by binder and with occasional minor smudging, Annunciation and Nativity miniatures with a few instances of flaking to white paint (mostly skin and robes), f. 36 with possible water damage to lower margin, including some smudging to border and one line of text, other occasional minor defects, but in general a very clean and well-preserved manuscript, the colors and gold very bright and the margins mostly generous. \$55,000

Complete, well preserved, and skillfully executed, this is a very pleasing example of the work of the highly esteemed workshop of the Maître de l'Echevinage, illuminated for a woman sympathetic to the mendicant orders and with a carefully selected program of miniatures displaying excellent craftsmanship. The so-called "Master of the Echevinage de Rouen" (also known as the "Master of the Geneva Latini") was an immensely popular and successful artist who took his name from several commissions he illuminated for the Echevinage (council of city aldermen) of Rouen. His compositions have recognizable features: his colors are bright; his draperies are highlighted with delicate strokes of liquid gold; his female figures (and angels) have oval faces on long necks and very pale

*A Book of Hours with Very Substantial Decoration,
Including Borders on Every Page And 24 Large and Small Miniatures,
All Done with Notable Skill*

50 A HANDSOME ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, FROM THE WORKSHOP OF THE MAÎTRE DE L'ECHEVINAGE DE ROUEN. USE OF ROUEN. (Rouen, ca. 1470) 190 x 132 mm. (7 1/2 x 5 1/8"). [108] leaves (**lacking a few leaves of text between ff. 40-41**), but all miniatures apparently present. Single column, 16 lines, in an elegant gothic book hand. Detailed contents available on our website or upon request. Pleasing late 17th-century olive green morocco (uniformly faded to brown), covers gilt in panels with alternating decorative gilt rules, central oval device surrounded by daisy motifs and floral sprays, smooth spine with several decorative gilt rules (ties lacking). Ruled in red, rubrics in red (often in French), calendar with months, major feast days, and golden numbers in gold (other feast days in red or blue), numerous line enders in pink and blue with a single gold dot, many one-line initials in gold on blue or pink ground with white penwork, and two-line initials in pink or blue on gold ground, WITH 14 FULL PAGE MINIATURES AND 24 CALENDAR MINIATURES BY THE MAÎTRE DE L'ECHEVINAGE DE ROUEN AND HIS WORKSHOP, THE MINIATURES WITH FULL BORDERS composed of geometric shapes on a combination of painted gold and colored grounds, MANY WITH DROLLERIES HIDDEN IN THE BORDERS, ALL OTHER PAGES FEATURING A PANEL BORDER OF ACANTHUS LEAVES AND BOTANICAL ELEMENTS ON ONE

OR BOTH SIDES; the miniatures including: The Four Evangelists in four quadrants of a single miniature (f. 13r); The Annunciation, the border with scenes in roundels: The Meeting of Joachim and Anna at the Golden Gate; The Virgin at the Loom; and the Marriage of Mary and Joseph (f. 25r); The Visitation (f. 33r); The Nativity (f. 42r); The Annunciation to the Shepherds, with the unusual detail that one figure sits on a very low stool to play the bagpipes, and the border has a wolf(?) stealing a sheep (f. 46r); The Adoration of the Magi (f. 48v); Presentation (f. 51r); Flight into Egypt, with the Miracle of the Wheatfield in the background (f. 53v); Coronation of the Virgin (f. 55v); King David in Penitence (f. 59r); Crucifixion (f. 72v); Pentecost (f. 75r); Last Judgment (f. 79r); The Virgin and Child Enthroned, adored by a kneeling patroness (f. 100v). Front pastedown lifted at hinge revealing part of a 16th(?) century manuscript leaf on vellum; f. 1r with "La Jonchere" added by stencil (thus hard to date, but probably 17th- or 18th- century) perhaps referring to a family from this region of far-western France. ♦Leather with general wear, but a very solid binding and not at all unpleasing. Occasional minor marginal stains or mild rumpling to vellum, small area of insignificant marginal brown staining to f. 33 (miniature of Visitation), silver gilding in illuminations a bit tarnished, occasional minor rubbing to paint and trivial imperfections elsewhere, but THE MANUSCRIPT IN EXCELLENT CONDITION, with the rich paint well preserved, and the whole within extremely comfortable margins. **\$150,000**

This is an exceptionally lively and beautiful Book of Hours illuminated by a leading French atelier for a woman of obvious means, heavily illustrated with miniatures and extremely pleasing borders incorporating drolleries and related scenes. Rouen rivalled Paris as the center of illuminated manuscript production in the later 15th century, with particularly prolific output in the middle of the second half, when the present manuscript was produced. The dominant style was that of the so-called "Master

of the Echevinage de Rouen" (about whom, see previous item). All the hallmarks of his style are here: pale-skinned women with oval heads on long necks framed by cascades of gilt-enhanced tresses, men with rugged faces shaded in tones of gray, draperies delicately hatched and cross-hatched with fine lines of liquid gold, backgrounds frequently including gilt brocade textiles, and landscapes depicted with an almost childlike simplicity and charm. By contrast, the panel borders are highly refined, and each displays a colorful arrangement of fruits, flowers, and acanthus leaves, while the borders around the miniatures show even greater variety. In fact, no two are the same: some seem to experiment playfully with color combinations (e.g., the attractive lozenges of acanthus around the Visitation), others utilize whimsical patterning (e.g., the quilted appearance of the Presentation and the visually appealing and extremely unusual S-shaped band of green scrolling leaves in the Flight); the majority incorporate amusing drolleries, grotesques, and animals. The most inventive and creative of these borders incorporate subsidiary scenes that are directly, or less overtly, connected to the main scene. For example, the Annunciation includes three roundel scenes from the Life of the Virgin, while the miniature of David in Penitence includes a large fountain suggesting the infamous story involving Bathsheba bathing. The central miniatures complement the overall look of the page beautifully; in addition to the obvious artistic skill involved in the composition, they display a pleasing color palette and the deft use of gold ink to pattern backgrounds and garments. The text was probably written with no particular client in mind (the contents are standard, and the "Obsecro te" and "O Intemerata" use masculine forms), but the volume was apparently illuminated for the lady who kneels in the final miniature, which opens the "Fifteen Joys of the Virgin," followed by the "Seven Requests to the Virgin," which may have had special significance for the owner in question. This is an enchanting Book of Hours, a joy for the eye, with a very substantial selection of visual delights, providing multiple sources of interest and pleasure. (ST14898)



The Brightest, Cleanest, and Most Elegantly Written Carta Executoria We've Ever Owned

51 A BEAUTIFULLY CALLIGRAPHED CARTA EXECUTORIA ON VELLUM. (Spain, 1793) 306 x 205 mm. (12 x 8"). 37 leaves of text, single column, 18 lines, in a fine, italic hand. Original red morocco, covers with intricate gilt frame of crenellations, garlands, and floral tools, smooth spine divided into panels with decorative rolls, panels with urn centerpieces, marbled endpapers all edges gilt. In a contemporary marbled calf pull-off case. WITH CHARMING ILLUMINATED INITIALS AND HEADPIECES, TWO FULL-PAGE ILLUSTRATIONS, AND A FOLDING FAMILY TREE. With signatures and three official seals. ♦A little light soiling to binding, a breath of rubbing to extremities, otherwise A VERY FINE COPY, VIRTUALLY PRISTINE INTERNALLY. **\$7,500**



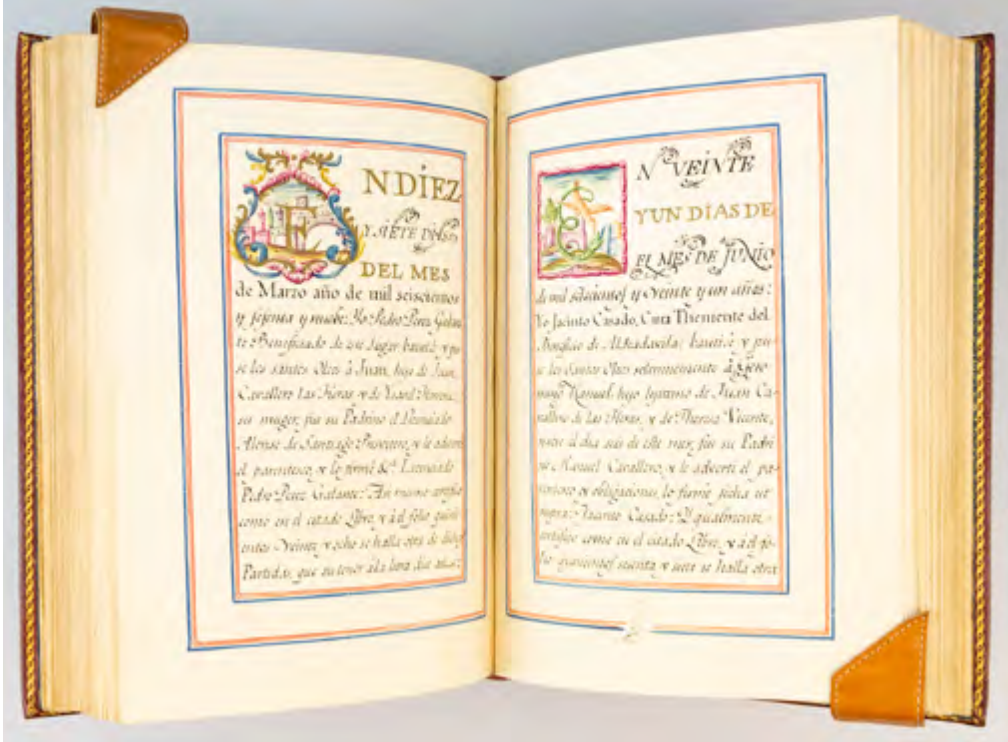
This is a beautifully executed example of a Spanish carta executoria with all the luxurious detailing one would expect from a document meant to verify one's nobility. Such a document, obtained only by those with the considerable means to do so (and, consequently, something purchased as much as bestowed), provided evidence of aristocratic lineage with no trace of peasant, Jewish, or Moorish blood. More than simply asserting one's high standing, a carta executoria 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 very substantial sums on commissioning these manuscripts and having them confirmed by the king or other person of authority. And carta executoria were often ostentatiously decorated (as here), to suggest the wealth and taste of the grantee. The two full-page miniatures preceding the manuscript show a coat of arms (f. 1r) and obelisk (f. 2v) with the seal stamp of Charles IV, dated 1793. On the marble pedestal is the

name of the “Rey de Armas,” the public official who was entrusted with the registration of the armorial bearings, the formation of new ones that were granted, and the observance of the heraldic laws. The recipient was Don Rafael Mangino y Fernández de Lima, and this document follows the genealogy of four of his family lines: Mangino, Fernandez de Lima, Urcesi, and Freytas. The manuscript culminates in a splendid family tree, illustrating the subject’s ancestry with bold red, yellow, and blue medallions sprouting on leafy branches, a seascape in the distance. Don Rafael Mangino y Fernández de Lima (1738-1806) was a Knight of the royal and distinguished Order of the Cross of Charles III, Commissioner of the Royal Exercises, and Administrator of the Royal Customs of Puebla. He was the father of Rafael Mangino y Mendióvil (1788-1837), deputy and president of the first Constituent Congress of Mexico, and Secretary of the Treasury during the government of Anastasio Bustamante. These kinds of documents appear on the market with some regularity, but very often the quality of the vellum is such that the leaves have yellowed and wrinkled over time, and just as often, the quality of the scribal hand lacks elegance. The present example is the cleanest and brightest—and the hand is the most beautiful—we have ever owned. This is also the first carta executoria we’ve seen with its original calf-covered pull-off case. (ST14260)

*Combining a Powerfully Intricate Gilt Binding,
A Manuscript Painted with Special Delicacy,
And an Historical Personage of Considerable Importance*

52 AN IMMENSE, HANDSOME CARTA EXECUTORIA ON PAPER. (BINDINGS - MORENO). (Valladolid, 16 December 1801) 325 x 220 mm. (12 3/4 x 8 3/4"). [185] leaves. Single column, 17 lines in a fine italic book hand. IMPRESSIVE CONTEMPORARY RED MOROCCO, EXTRAVAGANTLY GILT, BY MORENO (stamp-signed at foot of spine), covers framed with multiple decorative and floral rolls, square cornerpieces with cornucopias at corners, wreathed monogram at center, central panel with oblique vase tools at corners, raised bands, spine compartments with either multiple decorative rolls, floral spray centerpiece with cornucopias at corners, or bead-and-patera swag, turn-ins with guilloche roll, sky blue watered silk endleaves with floral gilt roll border, leather hinges, all edges gilt. Each text page with two triple-ruled frames in red and blue, some lettering heightened with gold, 14 major family names given decorative acanthus and floral borders, 14 LARGE DECORATIVE INITIALS FILLED WITH LANDSCAPES AND CASTLES and many incorporating snakes and bird motifs, title page with intricately decorated border, followed by A FULL-PAGE FAMILY CREST and then A STRIKING FULL-PAGE PORTRAIT OF CHARLES IV SURROUNDED BY PUTTI, ANIMALS, GODDESSES, AND SYMBOLIC MOTIFS; later in the text A VERY LARGE AND FINE HIGHLY DECORATIVE FOLD-OUT FAMILY TREE with a full border, sprigs of blossoms, acanthus leaves, and small scenes incorporating flora and fauna, protective silk guards; a decorative signatory page at the end. ♦Front cover with a couple of finger smudges, rear cover with neat rows of tiny indentations affecting about half the surface (as a decorative feature?), but A SUPERB COPY, remarkably clean, fresh, and bright internally with virtually no signs of use, and the gorgeous binding virtually unworn and glistening with gold. See also front and back cover. \$12,500



This outstanding example of early 19th century Spanish calligraphy, illustration, and bookbinding contains the genealogy of Don Josef Antonio Cavallero, Marquis de Cavallero, the powerful Minister of Justice under Charles IV. Cavallero (1754-1821) exerted considerable influence over the king, and was the nemesis of the Spanish prime minister Manuel Godoy, whose policies he opposed at every turn. But Godoy had the literal last word: most of what we know of Cavallero comes to us from Godoy’s vicious description in his memoirs of a physically and morally repulsive drunk who conspired to oppose all science

and reform, and to drag Spain back to the days of the Inquisition. The one thing Godoy could not fault was his rival’s bloodline, shown by the present elaborate document to be unsullied. Historians have been kinder than Godoy, noting that Cavallero enjoyed a 25-year political career and the confidence of three kings, an unusual accomplishment for someone with all the failings attributed to him by Godoy. It seems likely, given the presence of signatures and seals, that this



manuscript was produced and bound for Cavallero by artisans who were among the best in Spain. The palette used in the paintings here is celebratory and cheerful, using primarily bright pinks, blues, yellows, and oranges; the large decorative initials are particularly charming with their candy-colored turrets and whimsical flora and fauna. Of particular interest is the portrait of Charles IV, which is almost pointillist in its technique and gives us the best view of the artist's tastes and style. The roundel portrait itself is rather small, but it is surrounded and buoyed by an abundance of symbolism that includes references to war and to Spanish America. The portrait of Charles IV may have been based on one by Francisco Goya, who painted the King and his family numerous times. We have been unable to trace the binder Moreno in the online database of Historic and Artistic Bookbindings of the Biblioteca Real, nor is he mentioned in Matilde López Serrano's "La Encuadernación Española: Breve historia" (1972), in the "Enciclopedia de la Encuadernación" (1998), or in López-Vidriero's "Great Bindings from the Spanish Royal Collections 15th-21st Centuries" (Ediciones El Viso, Patrimonio Nacional, 2012). His style is somewhat similar to that of his contemporary, Antonio Suárez Jiménez (1770-1836), but Moreno's tools, design, and execution are more delicate than the rather bombastic creations of Jiménez. Whoever Moreno was, he has created an arresting piece of work, and its considerable dynamic power, along with the much more delicate decorations featured in the manuscript (and the importance of the historical personage involved), combine to produce an item of very great beauty and interest. (ST15042)

*A Very Rare—and Exquisite—Combination of Folio-Size
Modern Illuminated Manuscript and Embroidered Binding*

53 (BINDINGS - EMBROIDERED [MORRIS & COMPANY]). (MODERN ILLUMINATED MANUSCRIPT ON VELLUM). SMITH, PERCY, Calligrapher. RUBAIYAT OF OMAR KHAYYAM. ([England], 1904) 305 x 230 mm. (12 x 9"). [12] leaves. Translated by Edward Fitzgerald. BREATHTAKING CONTEMPORARY EMBROIDERED WHITE SILK, covers with leafy blue frame, central panel of upper cover with crewelwork depicting a Pre-Raphaelite-style maiden playing a lute, with swirling, thorny roses in the background and tulips blooming at her feet, lower cover with blue banner bearing the name "Omar Khayyam" on a background of rose branches, smooth spine with 12 lozenges outlined in green thread, each enclosing an ivory or gold lily, all edges gilt. Initials in red, green, or burnished gold, title page with small chalice and grape cluster in burnished gold, first word of text, "AWAKE," in large burnished gold majuscules. ♦A breath of shelfwear to lower edge of boards, otherwise A MAGNIFICENT SPECIMEN IN OUTSTANDING CONDITION, SPARKLING INSIDE AND OUT. **\$45,000**



A visual feast in both its text and its covers, this elegant manuscript interpretation of the perennially popular Persian poem in an exquisite embroidered binding is the apotheosis of Arts & Crafts handwork. Relying entirely on lettering rather than on illustration for its beauty, the manuscript is lovely in its purity and simplicity, like the austere Doves Press books of Cobden-Sanderson, rather than the gloriously illustrated Kelmscott Press books of William Morris. By contrast, the embroidery on our binding is full of swirling (pastel) intricacy—though the musician on the front cover plays with a placidity that brings a serenity to the cover as a whole. Calligrapher Percy J. Smith (1882-1948) studied at



Camberwell and at the Central schools of art, and became an instructor at Camberwell shortly after this manuscript was produced. After serving in World War I, he pursued a career as an artist, printmaker, book designer, and typographer, most notably designing the letterforms used to engrave the names of the fallen on Great War memorials, and producing a haunting series of engravings, "Dance of Death, 1914-18," based on his battlefield sketches. Our embroidered binding is unsigned, but the detail, the perfect stitching, and the outstanding use of color mark it as the product of an artisan at the highest level of skill, and its overriding feminine stylistic features suggest the work of a woman. Embroidered bindings rose to popularity

as part of the Arts & Crafts movement of the late 19th century. William Morris' wife Jane and daughter May were primary players in this needlework renaissance, as was Jane's sister, Elizabeth (Bessie) Burden, who was the chief technical instructor at the Royal School of Art Needlework. In addition to May Morris and Bessie Burden, Tidcombe notes bindings embroidered by Mrs. Harry Brownlow, Edith Bloxham, Miss Rigby, Mrs. Tweedie, and Mrs. Walter Crane at various Arts & Crafts exhibitions in the 1890s. The Pre-Raphaelite design of our binding is reminiscent of the illustrations of Edward Burne-Jones, and of tapestries designed by William Morris and embroidered by Bessie Burden for the Morris home. We know that this manuscript was once owned by the Australian philanthropists and collectors Robert and Joanna Barr Smith, who were important clients of William Morris' London shop. This patronage of the Morris firm may have grown out of the friendship between the Barr Smiths' daughter Mabel and May Morris, formed when the girls were at school together in England. That association increases the chances that our embroidered binding was done by someone in the Morris circle, perhaps even by May herself. This item was passed down through the Barr Smiths' descendants in the UK. It is rare to find either a modern illuminated manuscript or an embroidered binding of folio size, and to find them combined is an extraordinary occurrence and opportunity. This wonderful creation has clearly always been treasured as the special work of art that it is, its prior owners carefully preserving it from any traces of use or age. (ST15043)



*A 15th Century Sporting Book Presented
In a Lovely Early 20th Century
Illuminated Sangorski Manuscript*

54 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). [SANGORSKI, ALBERTO, Scribe and Illuminator]. BERNERS, DAME JULIANA. A TREATYSE OF FYSSHYNGE WITH AN ANGLE. (London, ca. 1910) 280 x 195 mm. (11 x 7 3/4"). [21] leaves. PLEASING HAZEL BROWN CRUSHED MOROCCO, blind-stamped in 15th century style, BY SANGORSKI & SUTCLIFFE (stamp-signed in gilt on rear turn-in), upper cover with frame of gilt and blind rules, central panel diapered in compartments stamped with large floral tool, gilt lettering above and below panel, raised bands, gilt-ruled compartments, turn-ins ruled in gilt and blind, marbled endpapers, all edges gilt. In a brown buckram slipcase. Paragraph marks in red, two- or three-line initials in burnished gold with delicate penwork extensions in green, red, or blue, ink line drawings of angling implements in the text, 20 large initials in colors and gold, 16 quarter panel borders of swirling hairline stems bearing colored blooms and burnished gold leaves and

berries, some of these accented by very realistic pen-and-ink fishes, opening page of text enclosed in full border incorporating a large initial, and THREE FULL-PAGE MINIATURES OF TRANQUIL FISHING SCENES IN FULL BORDERS. Front pastedown with woodcut bookplate of Hans Dedi. Not in Ratcliffe. ♦Spine lightly sunned, joints and extremities a little rubbed, front free endpaper a bit loose, occasional naturally occurring variations in the color of the vellum, minor flaking of gold leaf from frame of one miniature and from a couple of initials, otherwise A FINE SPECIMEN, the vellum creamy and bright, the color vivid, and the binding lustrous. **See also back cover. \$42,500**

With beautiful script and illuminations, text from Wynkyn de Worde's 1496 edition of the Boke of St. Albans, and a handsome retrospective binding, this is a lovely example of the work produced by the Sangorski brothers and George Sutcliffe at the beginning of the 20th century. Although the manuscript is described in the colophon as "written out and illuminated by Messrs. Sangorski and Sutcliffe," there can be no doubt that both the scribe and illuminator who created it was Alberto Sangorski (1862-1932). The text is done in what Stephen Ratcliffe describes as Alberto's "very distinctive semi-gothic handwriting style which appears remarkably consistent . . . throughout his long career." A Polish émigré, Alberto started his professional life as secretary to a goldsmith's firm, became attracted to the book arts at the age of 43, and began doing illuminated manuscripts that were then bound by his brother Francis' firm, Sangorski & Sutcliffe. Sometime around 1910, Alberto and Francis had a falling out, and the artist went to work for the rival Riviere bindery. Ratcliffe suggests that the disagreement may have stemmed from Alberto's desire to receive credit for his work, and the fact that his manuscripts for Riviere have a signed colophon and the present one bears only the firm name would seem to support this claim. The colors used here are brighter and livelier than the dark blues and purples that dominate so many Sangorski manuscripts; perhaps a text on the pleasures of sport inspired the artist to a more cheerful palette and to more whimsical work, like the very realistic fish that leap through the borders and initials. The earliest



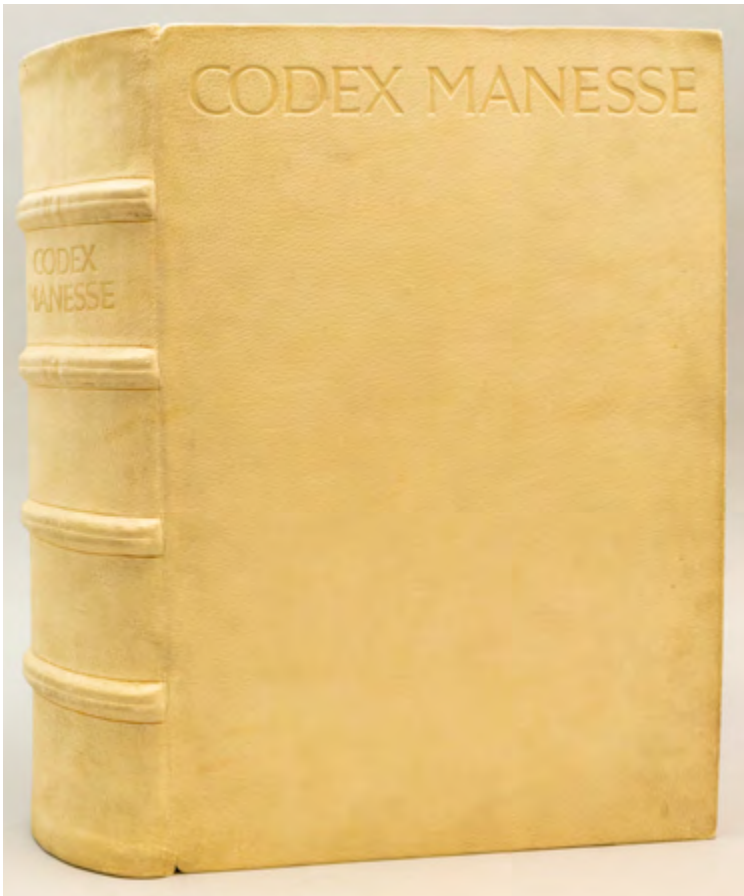
known work on sport fishing, "Treatyse" was an important source for Izaak Walton's "Compleat Angler." Its reputed author, Benedictine prioress Dame Juliana Berners (fl. 1460), is said to have retained her love of field sports after entering the cloister. To this day, a number of women's fly-fishing clubs bear her name. Former owner Johannes (Hans) Dedi (1918-2016) was a prominent German businessman who put together an extensive collection of hunting books. The present Sangorski illuminated manuscript is substantially larger than is typically seen, both in terms of its dimensions and in terms of the length of its text. (ST14395)



55 (ILLUMINATION - MODERN). NORMAN, DA LORIA, Artist. AN ILLUMINATED WATERCOLOR ON PAPER, WITH GOLD HIGHLIGHTING. (ca. 1920) Image: 150 x 225 mm. (5 7/8 x 8 7/8"); frame: 255 x 330 mm. (10 x 13"). Attractively matted and framed. A BEAUTIFUL FULL-PAGE ILLUMINATION DEPICTING THE FOUR SEASONS, personified and surrounding a central figure with halo and wings, decorative surroundings incorporating elemental motifs reminiscent of stained glass techniques, embellished with gilt, the whole enclosed by a decorative gilt border. Signed by the artist in the lower right corner. See: Cynthia Norman, "Biography of da Loria (Belle Elkin) Mitchell Norman," reproduced on askART. ♦IN PRISTINE CONDITION. **\$6,500**

This is a memorable illuminated scene from a versatile artist of the Arts & Crafts movement, a woman lauded by her contemporaries, and with a style highly reminiscent of that of William Blake. Although Norman worked in numerous media, including oils, watercolor, needlework, and murals, she was best known for her exquisite illuminations. The present work is an outstanding example of her fine work in that medium, possibly executed with a book in mind, or perhaps created as a stand-alone painting. It illustrates the four seasons as nymph-like beings, swirling around a central angelic figure. The four elements are also represented in a beautiful array of patterns framing the central image; the whole seems to have been inspired by Medieval enamelwork. Like much of Norman's output, this image is decidedly poetic in appearance: precisely executed, everywhere in motion, and an abundant source of pleasure for the eye. Our artist's major commissions were illuminations of a similar type, including a copy of the Chiswick Press "Confessions of St. Augustine" for William H. Clark, as well as vellum copies of "Ecclesiastes" and "Song of Solomon" for the New York Public Library. Her work was also sought after by binders like Riviere & Son, for whom she decorated bindings and illuminated a copy of the "Rubaiyat" of Omar Khayyam. Norman's artistic proclivities are often compared to William Blake's; in addition to obvious stylistic similarities and love of expressive imagery, both found inspiration in the internal experience of their religion and even claimed to have had visions. Entirely self-taught, Norman was praised by several prominent contemporary figures in the art world for her precocious talent. Walter Crane called her "an artist of remarkable imaginative feeling . . . doing distinguished work in both painting and decorative design." Sir William Blake Richmond, responsible for the mosaic decoration in St. Paul's Cathedral, said, "So highly do I esteem her decorative designs that I put them side by side with the best work of that nature." Despite being one of the only successful female book illuminators in the early 20th century, sought after by top-tier private and institutional clients alike, Norman's work is surprisingly unknown today and well deserving of rediscovery. (STCJW1801)





“Great Heidelberg Book of Songs,” the material in the original manuscript was compiled between 1300 and 1340 by Rüdiger Manesse of Zurich and his son. It contains almost 6,000 verses from 140 poets, arranged in order of rank, beginning with Holy Roman Emperor Henry VI (1165-97) and ending with a bard known only as Der Kanzler (“The Chancellor”). The miniatures show the poets at tournaments in full armor, sitting on their thrones, playing musical instruments, or receiving tokens from fair maidens. The original manuscript is held at the library of the University of Heidelberg; its delicate condition mandates that it be kept in a climate-controlled state and rarely exhibited. In its stead, a copy of the present facsimile is kept on permanent display in the library’s foyer. Produced by the graphic arts press founded by German photographer Albert Frisch, this remarkable likeness was one of the highest achievements of the reproduction technique of the first half of the 20th century. There are later facsimiles of this work, but the Insel-Verlag production is far and away the preferred version. (CJW1804)

56 (ILLUMINATED MANUSCRIPT FACSIMILE). CODEX MANESSE. (Leipzig: Insel-Verlag, 1925-27) 372 x 250 mm. (14 5/8 x 9 3/4”). 428, [1] (colophon) leaf. No. 270 OF 320 COPIES. Publisher’s fine full cream-colored pigskin over bevelled boards, large raised double cords, spine panel with blind titling, double endbands in tan and olive green. With penwork initials in red and blue, including some large puzzle initials, and 137 FULL-PAGE COLOR MINIATURES. ♦Mild soiling to pigskin, otherwise a very fine copy, pristine internally. **\$7,500**

An imposing and beautiful object, this is a very fine early facsimile of the most comprehensive collection of Middle High German poetry and ballads, with 137 miniatures depicting either the poets or scenes from their works. Also known as the



The above items are representative of the selection of complete manuscripts we have available. For additional items, including several complete Books of Hours and a humanist manuscript, please visit our website, <https://www.pirages.com>.

II. INCUNABULA

How to Eat Well and Converse at Table with Members of Various Social Strata in the 13th Century—and Now

57 (DIET, NUTRITION, AND DINNER CONVERSATION). MENSA PHILOSOPHICA. (Louvain: Johannes de Westfalia, [between 1484/85 and 1487]) 202 x 136 mm. (8 x 5 3/8”). [81] (of 82) leaves (without first blank). Single column, 30 lines of text in gothic type. Second Louvain Edition. Later (19th century?) ivory buckram, vellum spine, tan morocco label. Rubricated by hand in red, a number of three-line initials in red, and two four- or five-line hand-painted initials in blue with red penwork. Front endpapers with ink bibliographical notes of Robert Crewe-Milnes, 1st Marquess of Crewe, and front free endpaper with his engraved armorial bookplate; first page of text with the sacred monogram “I H S” in red above the text; frequent neat ink marginalia in an early hand; partial ink titling on fore edge of text block, indicating this was once part of a larger Sammelband. BMC IX, 155; Bod-Inc M-191; ISTC im00492700. Not in Goff. ♦Binding a little soiled, final leaf mounted on a tab, and with narrow one-inch hole in head margin (from paper flaw), about a dozen leaves a bit browned, occasional mild foxing or minor stains, but an excellent copy, generally clean and fresh, in a sturdy binding. **\$16,000**

One of seven known incunabular editions—all of them rare—this is an unusual, much sought-after secular work combining instruction on the art of conversation at the dinner table with advice on diet and health. Offering a “wellness program” based on the moral teachings of clerics of the era, it recommends the appropriate type and quantities of food and drink for the various ages, genders, occupations, and social classes, giving us both an overview of Medieval medical knowledge and insight into the hierarchies and relations of the social strata. Although the title translates as “The Philosophical Table,” it has been suggested that it might be more appropriately rendered as “The Philosophy of the Dinner Table,” as the sections with dietary advice are supplemented with those focused on conversation, etiquette, anecdotes, and jests—a guide for gracious living as well as for healthful eating. The author also proposes a series of questions about health and diet for discussion in the Scholastic manner—for example, “Whether air is more necessary to life than food?”—that would provoke a lively mealtime debate; this section might be particularly useful to modern readers seeking safer topics than current events for family gatherings. Two undated editions issued in Cologne around 1479 perhaps preceded our edition, as did an earlier printing by our Louvain press, ca. 1482/3. Authorship is variously attributed to Irish physician Theobaldus Anguilbertus (ca.1175-1235) or to his contemporary, mathematician and scholar Michael Scotus (1175 - ca. 1232). The latter served as court astrologer to Frederick II and was considered one of the great intellectuals of his day (the Marquess of Crewe’s bibliographical annotations mentioned above relate to the author controversy). ISTC finds no copies of the present edition in North America, and, save for the present copy, it is not recorded at auction by ABPC and RBH during the past 40 years. Our former owner, Robert Offley Ashburton Crewe-Milnes, 1st Marquess of Crewe (1858-1945) was a British statesman who served the government in a number of capacities, most notably as Secretary of State for India. He had inherited a library of 24,000 books from his father, in whose bibliophilic steps he followed. (ST15023)



58 GRUYTRODE, JACOBUS DE. LAVACRUM CONSCIENTIAE. ([Augsburg: Johann Froschauer, not after 1498]) 204 x 140 mm. (8 x 5 1/2”). 3 p.l., CV [105] leaves (two index leaves bound after title page, rather than at the end). Single column, 31 lines plus headline in gothic type. Once lovely and still appealing late 18th or early 19th century green morocco, gilt (a remboitage), covers with delicate dentelle frame of vines,



flowers, and palmettes, raised bands, spine compartments with central floral sprig, curling cornerpieces, gilt titling, turn-ins gilt-rolled, marbled endpapers, all edges gilt. Title page with woodcut of Christ holding an orb, opening of text with 11-line woodcut maiblumen initial “L.” Title page with contemporary three-line ink inscription in Latin; occasional early marginalia. BMC II, 396; Goff L-103; ISTC il00103000. ♦Spine uniformly darkened, one-inch crack to head of front joint, tiny chip to tail of same, joints and extremities somewhat rubbed, boards a bit stained and chafed, but the binding sound and still pleasing; occasional mild foxing, smudges, or light stains, but a clean, crisp copy with comfortable margins. \$5,500

This “Bath of the Conscience” is filled with morally instructive stories intended to keep priests faithful to their vows and safe from worldly temptations, lest they suffer the “harshest punishments” of hell. Born in Gruitrode ca. 1400-10, Jacobus van Eertwach was a Carthusian monk who served as an abbot from 1440 until his death in 1475, during which time he produced numerous works of spiritual guidance for both clergy and laypersons. “Lavacrum” was first printed by Anton Sorg in 1489, and the present copy was issued by his fellow Augsburg printer, Johann Froschauer, best known for producing the first woodcut illustration of the natives of the New World in his 1505 edition of Vespucci’s “Mundus Novus.” This is a well-preserved 15th century imprint from an esteemed press, and offered at what is intended to be an attractive price. (ST15034)

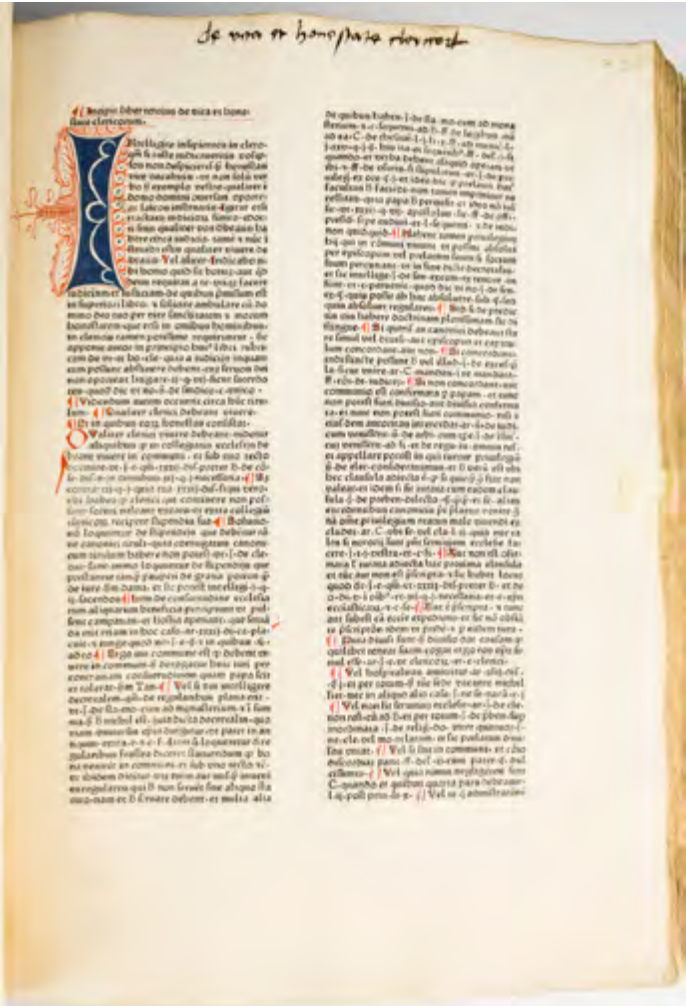
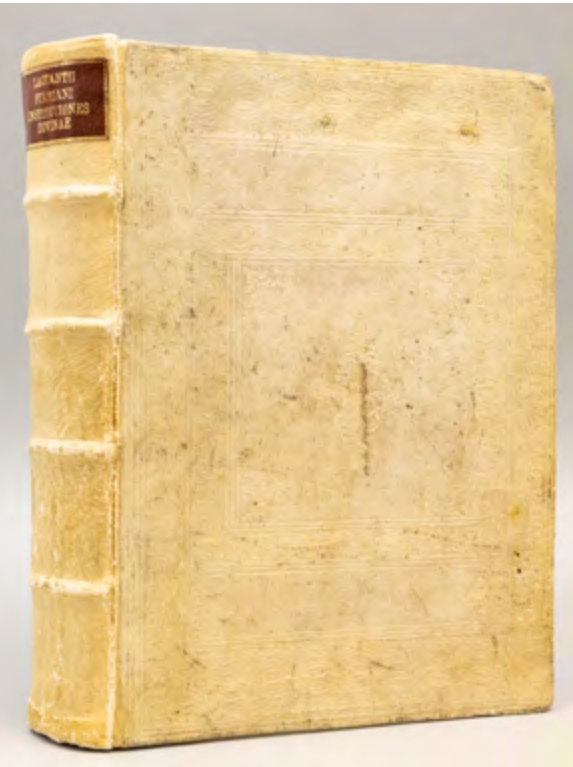
*An Attractively Rubricated and Otherwise Intriguing Copy of
One of the Most Influential Works on Canon Law*



59 HENRICUS DE SEGUSIO. SUMMA SUPER TITULIS DECRETALIUM. ([Speier?: Georgius de Spira (Georg Reyser)?], 1478, [1479]) 406 x 292 mm. (16 x 11 1/2”). 371 leaves, including the final blank (before what would be Part IV) and the medial blank before Part III, lacking the blank at front. Double column, gothic type, 64 lines. **Parts I, II, and III (of V), bound in one volume.** Third Edition. Original wooden lower board (with medial crack skillfully restored), upper board a modern replacement of beech by James Brockman with a vellum label bearing a calligraphic title, boards and spine left uncovered, impressions of the stamps used to decorate the original binding still clearly visible on exterior of the lower board, the cords and part of the sewing left exposed, the binding thus put into a state so that it could be used as a teaching tool. Rubricated throughout, with paragraph marks, capitals, and two- and four-line initials painted in red, THREE SPLENDID LARGE INITIALS IN BLUE AND RED WITH ELABORATE PENWORK INFILLING AND MARGINAL EMBELLISHMENT, 10 to 15 lines high, one at the beginning of each part. Original vellum tabs at the beginning of Parts II and III; head of most leaves with running titles written in cursive. Verso of the first leaf with 1647 ownership inscription of the Augustinian monastery of Indersdorf in Bavaria. BMC II, 484-85; Goff H-44; ISTC ih00044000. ♦The (original) back cover peppered with wormholes, otherwise the expertly-restored binding entirely sound. Title quite dusty, a little ragged, and with small portion remargined at bottom, first 30 leaves with slight soiling, a few wormholes, and minor

signs of damp (one of these leaves with noticeably ragged fore and tail edges, though the damage well away from text), last two dozen leaves with scattered small round wormholes (the final leaves more crowded, but little text loss in any case), minor soiling and damp marks here and there; not without imperfections, but the bulk of the text generally quite fresh and clean and the stately and handsomely printed book very appealing as a whole, despite its defects. \$8,500

This is a ground-breaking synthesis of canon and Roman law by one of the greatest legal minds of the Middle Ages. Using the framework of the “Decretals” of Pope Gregory IX, Henricus de Segusio sought to set forth in the present work a comprehensive account of all laws concerning ecclesiastical interests; its influence was widespread and persistent, being known and used by virtually all writers on Roman and canon law into the early modern period. Composed ca. 1253 and first printed in Rome in 1473, the book has five parts dealing with a very wide-ranging number of topics including, (in Liber I) administrative law; (in Liber II) judges, courts, appeals, etc.; (in Liber III) the clerical life; (in Liber IV) marital issues, including divorce; and (in Liber V) darker issues like homicide, heresy, and other crimes. Assuming original ownership in an ecclesiastical library, it is likely not an accident that our volume contains the first three but not the last two parts, as Liber I-III concerns mainly clerical matters, while IV and V deal largely with issues concerning the laity. After studying in Bologna and briefly lecturing on canon law in Paris, Henricus (1200-71) became archdeacon of Paris, spent some years in England in the

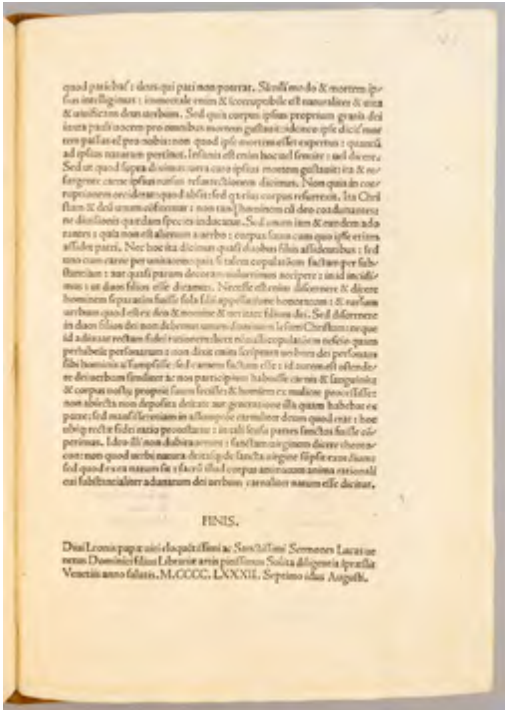


service of Henry III, then served as bishop of Sisteron and archbishop of Embrun before his appointment as cardinal in 1262. Institutional copies of incunabular editions of the “Summa” almost never comprise the full five parts, and no matter the number of parts present, the vast majority of these copies are lacking leaves. Copies rarely appear in the marketplace: we were able to trace just one auction record for our edition, showing a (complete) copy sold in 2008 for €25,000. (CEH1601)

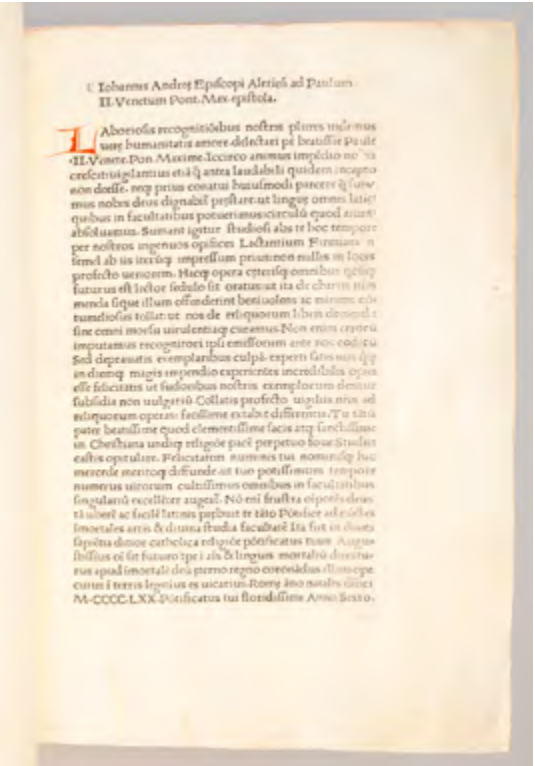
60 LACTANTIUS, LUCIUS CAECILIUS FIRMIANUS. OPERA. (Rome: Ulrich Han and Simon Chardella, 12 February 1474) 332 x 232 mm. (13 x 9 1/8”). [258] unnumbered leaves; first and last blanks lacking; blank b3 replaced with later paper. Single column, 37 lines, roman type. Edited by Angelus Sabinus. Contemporary blind-stamped pigskin, covers with multiple decorative roll frames, central panel with blind-tooled lozenge, rebacked to style with later pigskin, raised bands, red morocco label, renewed endpapers. With paragraph marks and attractive initials hand-painted in red and blue. With occasional ink annotations in a contemporary hand. BMC IV, 24; Goff L-6; ISTC il00006000. ♦Boards a bit soiled, joints and extremities a little rubbed, corners lightly bumped, but the restored binding solid and not without appeal. Text washed, expert repairs to

gutter margin of first two leaves and to fore margin of another leaf, occasional mild foxing or light marginal stains, otherwise an excellent copy, the leaves clean and rather bright, the hand-painted initials unaffected by washing, and the text with comfortable margins. \$7,000

From one of the first printers in Rome comes this collection of works by a teacher of rhetoric with an elegant flow of words (whence perhaps his name, which translates as “Milky,” derives) who converted late in life to Christianity and became one of the ablest defenders of the faith in its early centuries. Lactantius (ca. 260-340) was much admired in the Renaissance for his style, and he was one of the earliest authors to be printed, first appearing in a 1465 edition issued by Sweynheym and Pannartz. The text here includes his influential “Divine Institutions,” which draws on the arguments of Stoic philosophy to present Christianity to educated pagans as the most logical, rational faith. A native of Ingolstadt, Ulrich Han was invited to Rome by Cardinal G. Torquemada (ca. 1420-98), and his first dated work appeared there at the end of 1467. Hawkins thinks it probable he was already working in Rome before Sweynham and Pannartz arrived from Subiaco. His roman typeface has a simplicity and grace that reflect the humanist sensibilities of his time and place. (ST14899)



papacy. Today, Leo I is best remembered for going unarmed to meet Attila the Hun in 452 and persuading him to turn back from his invasion of Italy. As a writer, Leo has been recognized as one of the last great stylists of antiquity. This volume contains all of the 96 surviving sermons, plus letters to Bishops Maximus of Antioch and Anatoly of Constantinople, Emperor Leo I of the Eastern Roman Empire, and the famous letter to Flavian, Bishop of Constantinople—a work known as “Leo’s Tome”—explaining the fully human and fully divine nature of Christ. ISTC finds 21 works printed by Lucas Dominici between 1480 and 1485, the bulk of these issued in 1481 and 1482. Our volume bears evidence of careful study by a contemporary scholar, who has marked key passages—including those on the Manichean and Arian heresies—with neat shoulder notes and elegantly drawn manicles, giving us a glimpse of Leo’s impact in his own time. (ST14791)



61 LEO I, POPE. [ST. LEO THE GREAT]. SERMONES. (Venetiis [Venice]: Lucas Dominici filius, 7 August 1482) 300 x 210 mm. (11 3/4 x 8 1/4”). [126] leaves (of 128; missing first and last blanks). Single column, 38 lines of text in roman type. Edited by Joannes Andreae, Bishop of Aleria. Modern quarter sheepskin over speckled paper boards, raised bands. Neat ink marginalia in a contemporary hand. BMC V, 281; Goff L-134; ISTC il00134000. ♦Extremities a little rubbed, repair to head margin of first leaf (no loss to text), occasional thumbing, small stains, or other trivial imperfections, otherwise A FINE COPY, clean, fresh, and rather bright with ample margins, in a sound, sympathetic binding. \$5,000

This is an excellent incunabular edition of the writings of Pope Leo the Great, saint and Doctor of the Church, in which he expounds upon the Church’s position on the dual nature of Christ and the papal succession from the Apostle Peter, among other subjects. Ever vigilant in his efforts to prevent schism and promote unity, Leo I (390?-461) was the greatest administrator of the ancient church, and second only to Gregory the Great in the impact of his papacy. During his term as pope (440-61), he acted decisively to suppress heresy, to come to terms on doctrine with the Eastern wing of Christianity, and to consolidate the institution of the

A Dutch Incunable on a Secular Topic Printed in the Author’s Lifetime, The Text Quite Rare in Any Edition

62 NIGER, FRANCISCUS. ARS EPISTOLANDI FRANCISCI NIGRI VENETI DOCTORIS CLARISSIMI. (Deventer: Jacobus de Breda, 31 July 1494) 212 x 140 mm. (8 1/4 x 5 1/2”). xlii leaves. Single column, 37 lines, gothic type. Modern half vellum over yellow paper boards, brown morocco label, one vertical and two horizontal red-inked lines on the vellum. Printer’s device with monogram of Christ and emblems of the four Evangelists on title page. BMC IX, 68; not in Goff; ISTC in00243200. ♦Minor soiling to binding, occasional minor marginal stains, other trivial imperfections, but A FINE COPY, the text quite clean and crisp, and the inoffensive binding in perfectly acceptable condition. \$16,000



This is a rare Deventer edition of the guide to letter writing by Venetian humanist and grammarian Francesco Negri, a text that remained one of the most popular manuals on epistolography for a century after its first appearance in 1487. Fine epistolary style was considered an essential mark of education and good breeding in the Renaissance, and this practical handbook offers instruction on composing letters for all situations, from personal to professional, including love letters and notes of sympathy as well as formal letters of introduction, congratulation, and persuasion. The first section sets out the necessary parts of such letters, and offers examples of ideal letters (many from Cicero). This is followed by a list of rules for writing various sorts of letters. For example, a letter of recommendation should begin by praising the person to whom it is addressed, then the person being recommended, before a request is made (for employment, lodging, training, etc.), ending with an offer of some sort of recompense to the addressee. One of Niger’s recommended closing phrases—the rather extreme promise of “perpetuam servitutem” [“perpetual servitude”]—lingers on in the “I remain your obedient servant” closing often used in 18th and 19th century epistles. Negri (1452-1523) was a teacher of grammar and rhetoric who served as tutor to the children of the Duke of Ferrara, Alfonso I d’Este, and his wife, Lucrezia Borgia; he is noteworthy as an author from the incunabular period who got to see his works printed in his own lifetime. Our edition was issued by the second printer in Deventer, Jacobus de Breda [Jacob van Breda] (fl. 1485-1518), who became a citizen there in 1483. In “Post-Incunabula and Their Publishers in the Low Countries,” Hendrik Vervoliet suggests that de Breda trained with the first printer in that city, Richard Pafraet, as the latter’s types were used for de Breda’s earliest efforts. The two printers both catered almost exclusively to the educational market (de Breda’s press was just steps from one of the leading schools in town, run by humanist Alexander Hegius), producing classical texts and numerous works by Italian humanists like Negri. While there were quite a few printings of “Ars Epistolandi,” copies from all of these editions are very rare, since this is the kind of book that would have been quickly and thoroughly worn out through repeated hard use. ISTC and OCLC do not locate a copy of the present edition in North America, and virtually nothing shows up in RBH or ABPC since 1938: only an Augsburg edition of 1499 appears, being sold in 1977 and 2003 (and this may well have been the same copy). (ST14931)

A Very Rare Fable Collection Predating the First Appearance of Aesop

63 PSEUDO-CYRILLUS. [BONIOHANNES DE MESSANA]. SPECULUM SAPIENTIAE. ([Basel: Michael Wenssler, ca. 1475]) 282 x 198 mm. (11 x 7 3/4”). [61] leaves (complete). Single column, 34 lines, gothic type. Modern retrospective stiff vellum, flat spine with ink titling, two vellum tab closures. In a brown cloth drop-front box. With attractive eight-line puzzlework initial in green and red. Front pastedown with engraved bookplate of Victor de Guinzbourg; signed postcard from Frederick Goff to de Guinzbourg dated March 14, 1958, thanking him for reporting this copy to the Census of “Incunabula in American Libraries,” laid in at front. BMC III, 721; Goff C-1017 (including this copy); ISTC ic01017000. ♦Boards tending to splay slightly, a touch of soil to edges, last quire with dampstain to upper fore-edge corner (darker on final two leaves), occasional mild marginal foxing or small stains, otherwise clean, crisp, and rather bright, with ample margins and an unworn binding. \$18,000



born printer who was active in Basel for nearly 20 years. Former owner Victor de Guinzbourg (ca. 1906-76) was an Allied intelligence agent during World War II, and later worked on the Military Staff Committee at the United Nations. As the laid-in postcard attests, he reported his ownership of this volume to Frederick Goff, Curator of Rare Books at the Library of Congress, and it is recorded in Goff's entry C-1017 as "VdG." We were able to trace just two other copies of this imprint in the marketplace since 1931. (ST13036)

A Substantial Incunable on a Cabalistic Topic, Printed on Vellum, Vigorously Illuminated, and in its Original Remarkable Binding

64 (VELLUM PRINTING - INCUNABULAR). GARSIAS, PETRUS. DETERMINATIONES MAGISTRALES CONTRA CONCLUSIONES JOHANNIS PICI MIRANDULAE. (Rome: Eucharius Silber, 15 October 1489) 292 x 212 mm. (11 3/8 x 8 3/8"). [118] leaves (Lacking first and last blanks; a2 [dedication] **supplied in fine modern facsimile on vellum**). Single column, 42 lines, gothic type. FIRST EDITION. SUPERB CONTEMPORARY ITALIAN ELABORATELY BLIND-TOOLED CALF, covers panelled with frames of plain rules, daisies, stars, and a floral roll with a distinctive bell-shaped flower, central panel semé with rows of alternating X's and crosshatched O's, leafy brass boss at center encircled by palmette tools, matching brass cornerpieces, raised bands, spine panels diapered, with tiny daisy tool at center of each compartment, four brass catchplates and stubs of straps, (perhaps later?) vellum endleaves (leather on lower right quadrant of rear board expertly renewed). Red or blue paragraph marks at the beginning of major arguments, 73 red or blue three-line initials with decorative penwork in blue or violet, and 12 LOVELY INITIALS AND BAR BORDERS IN COLORS AND BURNISHED GOLD, WITH FLORAL EXTENSIONS in pink, blue, red, green, and burnished gold at either end of the bars, these continuing into head and tail margins, running half the width of the text. Verso of r4 with contemporary ink marginalia identifying Garsias as bishop of Barcelona. Thorndike IV, 497 ff.; BMC IV, 110; Goff G-95; ISTC ig00095000. ♦Extremities a little worn, front board with a dozen or so tiny wormholes, k1 with older repair to short marginal tear (not touching text), occasional trivial marginal stains or wrinkles, negligible rubbing to paint on a couple of borders, naturally occurring variations in the color and grain of the vellum, otherwise A SPLENDID COPY, the vellum generally clean, smooth, and bright with generous margins, the illuminations well



This is a rare copy of one of the earliest printings of a fable collection, a book that predates the first appearance of Aesop by some three years. The work is divided into four books: an overview with fables promoting virtues, followed by three sections with tales warning, in turn, against arrogance, greed, and love of luxury. As in Aesop, various animals—lions, monkeys, roosters, crows, foxes—are used to embody human traits. Long attributed to the fourth century bishop Cyril of Jerusalem, it was determined by Thomas Kaeppeli to be the work of 13th century writer Boniohannes de Messana. “The Mirror of Wisdom” was apparently first printed in Strassburg no later than 1474, and our edition appeared “about 1475” from the

workshop of Michael Wenssler, a Strassburg-



Talmud, which had been banned by the Catholic Church; and he concludes by observing that any absolute proof of the divinity of Christ would obviate the need for faith. As faith is the cornerstone of Christian theology, it would thus be heresy to claim that it is not essential. Thorndike, in a 10-page discussion of the present work, observes that our text continued to be influential into the 16th century. Garcia (d. 1505) was appointed bishop of Barcelona on 14 June 1490; the annotation on r4v referring to him by that title would seem to indicate that our volume had been illuminated and bound by that date. Our printer was a man of distinction: Eucharius Silber was a clerk from Würzburg who set up his press in the sunnier clime of Italy in 1480, and continued printing there until his death in 1509, when he was succeeded by his son Marcellus. He surpassed his most immediate rival and fellow émigré Stephan Planck in both quality and quantity of work, producing around 200 incunabula, some of them running to editions as large as 1,500 copies. This book was clearly owned by someone of high station and considerable means, given the elaborate binding, the printing on vellum, and the lavish illumination (particularly when considering the intently sober subject matter). Its survival in such exceptional condition offers a rare glimpse of the very highest end of book production and the book trade as the incunabular era approached its final decade. The only other vellum copies located by ISTC are at the British Library (lacking the title/dedication leaf, like ours) and at Louviers. It would seem an unlikely coincidence that two of the three known vellum copies lack the same leaf, but beyond very tentative speculation, we cannot propose anything. As one of the vellum copies would almost certainly have gone to the dedicatee Innocent VIII himself, perhaps for some unapparent reason the pope may have somehow prevailed upon the printer to remove the title/dedication leaf from the other vellum copies. (ST15044)

III. BOOKS PRINTED IN THE 16TH TO THE 18TH CENTURIES

A 1561 Aldine Caesar with Rare Hand Coloring

65 (ALDINE IMPRINT). CAESAR, C. JULIUS and others. COMMENTARIORUM DE BELLO GALLICO, CIVILI POMPEIANO, ALEXANDRINO, AFRICANO, HISPANIENSI. (Venetiis [Venice]: Aldus [Paolo

preserved and shining with gold, and the expertly restored binding solid and extremely attractive. **\$60,000**

In beautiful condition, in a very intricately decorated contemporary binding, and with vivid illumination, this is one of three known copies on vellum of the first printing of an important work in the history of the occult. The text is Spanish bishop Pedro Garcia's response, on behalf of Pope Innocent VIII, to Giovanni Pico della Mirandola's arguments regarding the role of magic and the Kabbalah in Christianity. In 1486, the brilliant young philosopher Pico (1463-94) had set forth 900 theological theses, offering to defend them against all comers. Respondents included the pope, who appointed a commission to examine the orthodoxy of these arguments. The commissioners, our author among them, identified 13 heresies; Pico responded with an unapologetic “Apologia,” to which the present work is addressed. One of the greatest offenses was Pico's assertion that magic and the Kabbalah were “the best proofs of Christ's divinity” (Stanford Ency. of Philosophy), and much of Garcia's “Authoritative Determinations” is focused on refuting this. Garcia counters first by claiming that Pico's sources on the Kabbalah are not authentic; then he notes that the Kabbalah was created by heretical Jews and based on the



Manuzio], 1561) 148 x 98 mm. (5 3/4 x 3 7/8"). 16 p.l., 318, [2] leaves. With corrections by Paul Manutius. Second Printing of this Edition. Old (contemporary?) stiff vellum, flat spine with brown morocco label. Woodcut printer's device on title and final page, two double-page maps and five full-page wood engravings ALL WITH CONTEMPORARY HAND COLORING. With occasional neat ink marginalia in a contemporary hand. Renouard



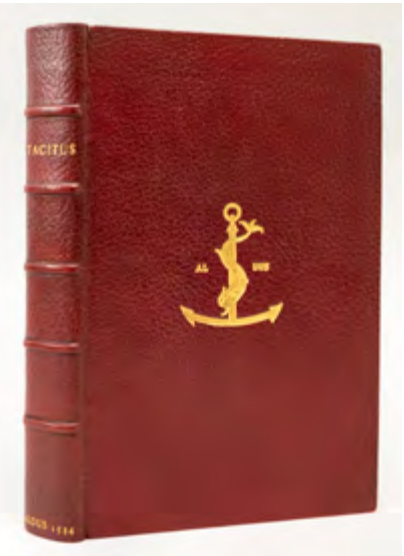
p. 184, #20; Ahmanson-Murphy IIIb, 499; Adams C-47; Schweiger II, 42. ♦Vellum a little soiled, one corner bumped, isolated small marginal stains, other trivial imperfections, otherwise A VERY FINE COPY—clean, fresh, and bright inside and out, with vibrant coloring, in a sturdy, unsophisticated binding. **See also back cover.** **\$2,500**

First printed in 1513, this account of the wars of Julius Caesar, with annotations by Manuzio, is offered here in a hand-colored copy remarkably unchanged in the 450 years since it was issued. The work begins with Caesar's firsthand account of Rome's war for Gaul, which is followed by his comments on the 49-48 B.C. civil war he fought against Pompey and the Senate. The remaining works on his military campaigns in Alexandria and Asia, Africa, and the Iberian peninsula were not written by Caesar; the Alexandrine account is attributed to Aulus Hirtius (ca. 90-43 B.C.), Caesar's legate, and the two final works were composed by, in Macaulay's words, "a sturdy old centurion who fought better than he wrote." There is a Latin-French glossary of place names at the beginning of the

work, and an index describing the populations of the various regions discussed at the end. It would be difficult to overstate the internal condition here; there are relatively few signs of age or use, the paper remains quite crisp and smooth, and the vellum binding, although a bit soiled by the centuries, is unusually free of the splaying that often affects this material. ABPC and RBH find just one other copy of this edition at auction in the past 40 years. (ST14524)

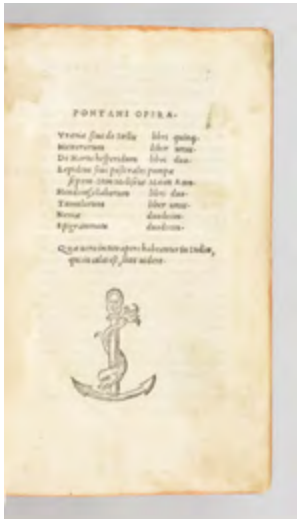
66 (ALDINE IMPRINT). TACITUS, CORNELIUS. [OPERA]. (Venetiis [Venice]: Aldi Manutii Romani et Andreae Asula, 1534) 213 x 133 mm. (8 1/2 x 5 1/4"). [12], 260 leaves. Only Aldine Edition. Excellent modern burgundy crushed morocco, covers with gilt Aldine anchor at center, raised bands, gilt titling, gilt-rolled turn-ins, all edges gilt. In a marbled paper slipcase with a reproduction of the title page on the cover. Printer's anchor and dolphin device on title and last page. Title page with (18th century?) owner signature of Albert Penn; occasional neat ink underlining or marginalia. Renouard, pp. 112-13, #8; Ahmanson-Murphy 239; Dibdin II, 450. ♦Occasional light browning or minor foxing, one leaf with small (wax?) stain in margin, affecting adjacent leaves, isolated light dampstain to head edge or corner, otherwise A FINE COPY—clean, mostly bright, with crisp leaves that crackle when turned, in an unworn binding. **\$3,500**

This is a remarkably well-preserved copy of the sole Aldine printing of a great classical Roman history, describing the deeds and misdeeds of the Julio-Claudian dynasty from 14 to 68 A.D. It was the outstanding work of Tacitus (ca. 55 - ca. 117), a star of the Silver Age of Latin literature known for his concise prose and penetrating psychological insights into politics. Our Aldine issue includes three other works: (1) an ethnologically important short piece on the Germanic peoples; (2) a biography of Agricola, considered one of the outstanding biographies of ancient literature; and (3) a concluding dialogue on oratory. (ST14787)



67 (ALDINE IMPRINT). PONTANUS, JOANNES JOVIANUS. OPERA. [THE COLLECTED POETICAL WORKS]. (Venice: Aldus Manutius, 1505) 170 x 105 mm. (6 3/4 x 4 1/4"). [242] leaves. FIRST EDITION. Old vellum over paste boards, ink titling on flat spine. With Aldine anchor device on title and last page. Renouard, p. 46; Ahmanson-Murphy 75. ♦First three and final two gatherings with dampstain along inner margin (not affecting text), trivial soiling to vellum, a few insignificant smudges and rust spots, otherwise a very fresh, clean copy with ample margins, and in a bright and solid binding. **\$5,000**

This is an especially crisp copy of the first printing of Pontano's poetic works, handsomely set in Aldine italic type. Rivalled only by Poliziano as a Latinist, Pontano (1426-1503) is often called the most elegant and fertile writer of the 15th century. A greatly trusted and respected figure in his time, he had a distinguished career in the service of the Aragonese rulers of Naples as a soldier, historian, mediator, royal secretary, and head of the academy formed by Alfonso. But it is his philosophical works and his poetry for which Pontano is justly famous. His collected philosophical works were first published in 1501 by Vercellensis, and are notable for their elegant and natural style and for their freedom from bias. Our volume contains the first collection of his poetry, which has a wide range, from hexameters on astrology to personal lyrics and elegies. Pontano writes as if Latin were his native language and graceful, harmonious verse his natural means of expression. His most attractive poems are often those expressing the intimate joys and sorrows of family life, perhaps because of his own devotion to his wife and children. Pontano had first sent some of his poems to Aldus in 1502, but delays in getting his manuscripts to Venice prevented their publication in his lifetime. Aldus reprinted the work in 1513 and 1533; both of these editions are more common in the marketplace than the present one. (CEH1306)



68 (AMERICANA). HORN, GEORG. DE ORIGINIBUS AMERICANIS. (Hagae Comititis [The Hague]: Adrian Vlacq, 1652) 150 x 95 mm. (5 7/8 x 3 3/4"). 10 p.l., 282 pp., [1] blank (final quire bound out of order, but complete). FIRST EDITION. Contemporary sprinkled calf, rebacked to style, smooth spine with green morocco label. Flyleaves with older bibliographical notations. Sabin 33014; Field 717. ♦Extremities a little rubbed, leaves a shade less than bright with slightly browned edges, otherwise A FINE COPY, clean and crisp internally, the restored binding solid and not without appeal. **\$1,200**



An important contribution to the European debate over the origins of Native Americans, this treatise by Leyden historian Georg Horn endorses the theory of Johann de Laet in essays Sabin describes as "supported by an infinite wealth of learning" and "display[ing] a high degree of erudition." The question of the ancestry of the inhabitants of the New World was of great concern to European Christians who wanted to validate the biblical version of the descent of man. Johann de Laet put forth a theory designating the Scythians of Northern Asia as the progenitors of the indigenous Americans via a migration that must have taken place in the distant past. Georg Horn (1620-70) comes in here on the side of de Laet, with the additional suggestion that there had been subsequent immigration to the Atlantic side of the Americas by the Phoenicians and Carthaginians, and to the Pacific side from China. Horn's treatise cites accounts of early travellers to the Americas, and includes a discussion of the Huron and Iroquois peoples. (ST14204)

An Early Astrological Work in English, A Likely Source for Shakespeare and Spenser

69 (ASTROLOGY). PALINGENIUS STELLATIS, MARCELLUS, Pseudonym. [MANZOLLI, PIETRO?]. THE ZODIAKE OF LIFE. (London: Robert Robinson, 1588) 202 x 143 mm. (8 x 5 5/8"). 4 p.l., 242 pp., [10] leaves (lacking final blank). Translated from the Latin by Barnabe Googe. Third Complete Edition in English. 19th century sprinkled calf, covers with gilt rule border and oblique floral cornerpieces, rebacked to style, raised bands flanked by gilt rules, spine panels with gilt centerpiece, brown morocco label, new endpapers. Title page with xylographic border. Printed in black letter. Front pastedown with bookplate of the Fox Pointe Collection; blank verso of final leaf with signatures of John Dyer and James Dyer, the latter dated 1717. STC 19152; Langland to Wither 114; Gardner II, 895 (1560 ed.); Brunet IV, 317. ♦Leather on boards a little dry and crackled, joints slightly worn, extremities



a bit rubbed, last two leaves with neat marginal repairs, text a shade less than bright, occasional minor smudges or soiling, but an excellent copy nevertheless, generally clean and fresh, in a solid, pleasant binding. **\$9,500**

This is the famous work of the 16th century Italian poet who has been identified acrostically (from the initial letters of the first 20 lines of this book) as Pietro Angelo Manzolli. Because “Zodiake” sarcastically attacks monks and church abuses, its author was labelled “impious,” the work was put on the “Index Librorum Prohibitorum,” and the author was later disinterred and burned as a heretic. The book includes many judicious maxims, and it has been called a truly philosophical satire against immorality and prejudice. In scientific terms, it is a study of the plurality of worlds and explores the cause of motion and the purpose of pain. For modern collectors, the book is especially appealing as a rare and early astrological work in English; all three 16th century editions are scarce in the marketplace, the last copy recorded in ABPC and RBH sold in 1997, and only three others are listed since 1926. (ST14950)

A Charming Diminutive French Cartographic Item, Beautifully Preserved



70 (ATLAS - MINIATURE). DU CAILLE, LOUIS-ALEXANDRE. [RIZZI-ZANNONI, GIOVANNI ANTONIO]. ÉTRENNES GEOGRAPHIQUES 1760. (Paris: Chez Ballard, Imprimeur du Roi, 1760) 118 x 82 mm. (4 5/8 x 3 1/4”). [4] text leaves. Compiled by Giovanni Antonio Rizzi-Zannoni and L. A. du Caille. FIRST EDITION. Publisher’s red morocco, gilt, covers with cresting roll frame, oblique floral spray at corners, flat spine in compartments with floral sprig centerpiece, green morocco label, Dutch gilt endpapers, all edges gilt. IN THE MATCHING (somewhat scuffed) ORIGINAL LEATHER PULL-OFF CASE. ENGRAVED THROUGHOUT and mounted on tabs. Allegorical frontispiece, pictorial title page, and 26 maps with borders outlined in colors. Verso of first map with Turin bookseller’s ticket; verso of first two maps with late 19th century pencilled annotations. Moreland & Bannister, p. 73. ♦A touch of rubbing to extremities, otherwise AN EXTREMELY FINE COPY, quite clean, fresh, and bright internally, and in a lustrous binding with few signs of use. **\$3,250**

Offered here in a remarkably well-preserved period binding, this is the first in a series of charming miniature atlases brought out by Louis-Alexandre du Caille for the New Year’s gift (“étrennes”) market. Du Caille engaged the services of the skilled cartographer Giovanni-Antonio Rizzi-Zannoni to create the miniature versions of the maps making up the contents here, which include maps of the hemispheres and the known continents, followed by maps of individual European countries. In the words of Moreland & Bannister, Rizzi-Zannoni (1736-1814) “was a noted astronomer, surveyor and mathematician of great versatility. . . . The maps in his various atlases were beautifully engraved, showing minute detail and embellished with elaborate cartouches.” The present atlas appears from time to time, but rarely with the original case or in the state of preservation seen here—and it is obvious that the former has had much to do with the latter. (ST14360)



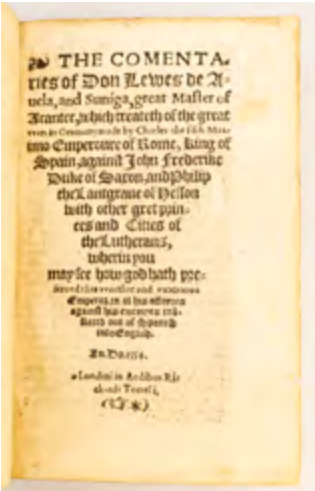
An Excessively Rare Copy of a Book Suggesting The Struggle of Mary Stuart and the Anglo-Spanish Court

71 ÁVILA Y ZUNIGA, LUIS DE. THE COMENTARIES [sic] OF DON LEWES DE AUCLA, AND SUNIGA, GREAT MASTER OF ACANTER, WHICH TREATETH OF THE GREAT WARS IN GERMANY. (London: In aedibus Richardi Totteli, 1554) 142 x 92 mm. (5 1/2 x 3 5/8”). [160] leaves (final two blank). Translated from the Spanish by John Wilkinson. FIRST EDITION IN ENGLISH, First Issue. 19th century olive brown straight-grain morocco, covers with gilt rule border, raised bands, spine compartments with gilt turnip tool, gilt titling



(inexpert repairs to front joint and head of spine). With woodcut initials. Front pastedown with engraved bookplate of the Fox Pointe Collection Library of Dr. and Mrs. H. R. Knohl. STC 987; ESTC S100247 (citing 1555 imprint). ♦Covers a little scratched, joints and extremities a bit rubbed, short tear to head of spine, text with occasional minor stains or smudges, mostly marginal, otherwise an excellent copy, generally clean and very fresh internally, in a sound and pleasing binding. **\$12,500**

Apparently unrecorded by STC, this is the exceedingly rare 1554 original state of the first printing of the first English translation of a history of the Schmalkaldic War. First issued in Spanish in 1550, this history was written by a man who had fought for Charles V in the 1546-47 war between the Holy Roman Emperor and an alliance of Lutheran princes known as the Schmalkaldic League. Ávila’s account was admired for the elegance of its language and style, but has been criticized by later historians for its bias in favor of the emperor. It was translated into French, Italian, German, and Latin soon after its initial appearance, but the English translation did not appear until the Catholic Mary I came to power and married the king of Spain. Historian Alexander Samson observes that this was one of the few vernacular translations to come out of the Anglo-Spanish court, noting that “it is a telling choice, . . . commemorating the emperor’s struggle against his rebellious Lutheran subjects. . . . The analogy between the religiously diverse German lands and England was all too apparent.” The collation of our copy exactly matches that recorded by ESTC and OCLC, but where those copies have “An. Do. 1555” printed on the title page, ours has “An. Do. 1554.” This is an excessively rare book: except for our copy, neither RBH nor ABPC lists any copy of any English edition except the George D. Smith copy (dated as ours) sold at Anderson Galleries in 1921. The present volume comes from the Fox Pointe Collection, about which see item #71, above. (ST14938)



A Fine Contemporary Copy of a Book by the Archbishop of Canterbury, Once Owned by the Brother of the Previous Archbishop of Canterbury



72 [BANCROFT, RICHARD]. A SURVAY [sic] OF THE PRETENDED HOLY DISCIPLINE. CONTAYNING THE BEGINNINGES, SUCSESSE, PARTS, PROCEEDINGS, AUTHORITY, AND DOCTRINE OF IT: WITH SOME OF THE MANIFOLD, AND MATERIALL REPUGNANCES, VARIETIES AND VNCERTAINETIES, IN THAT BEHALFE. (London: John Wolfe, 1593) 193 x 145 mm. (7 5/8 x 5 3/4”). 4 p.l., 464 pp., [1] leaf (lacking final blank). FIRST EDITION. Contemporary limp vellum, flat spine with faded ink titling, yapp edges, pastedowns lifting to reveal remnants of green silk ties. In a modern blue linen clamshell box. Printer’s device on title page, woodcut initials. Front flyleaf with early ink signature of George Whitgift (see below), with

a slightly later “ex dono” added before his name in a different hand, which has also inscribed the motto “Sum columbini et amicorum” twice. STC 1352. ♦Vellum somewhat soiled, with a few creases to edges, persistent but small and pale stains to tail edge of leaves (never offensive), occasional rust spots or insignificant small stains, otherwise quite a fine copy—clean, fresh, and rather bright, with generous margins, in a sound, unsophisticated contemporary binding. **\$9,500**

This is an important anti-Puritan work defending the Church of England’s ecclesiastical hierarchy, written by the man who would oversee the production of the King James Bible. Richard Bancroft (1544-1610) shows himself here to be a staunch defender of the Anglican Church against the Puritans’ attacks on the position of bishops and their arguments for scriptural supremacy. “Survay” is an extended version of his famous 1589 sermon at Paul’s Cross, which Britannica considers “the first statement of the ‘divine right’ of episcopacy in Anglican apologetics.” Bancroft became bishop of London in 1597, and fulfilled many of the duties of the ailing Archbishop of Canterbury; upon that primate’s death, Bancroft succeeded him. As Archbishop of Canterbury, he was responsible for setting the doctrinal and liturgical guidelines for translators of the King James Bible. The present copy once belonged to George Whitgift, brother of Bancroft’s mentor and predecessor, Archbishop of Canterbury John Whitgift (1530-1604). In addition to this desirable early provenance, our volume’s unsophisticated original binding and crisp internal condition make it particularly covetable. (ST14970)

73 (BASKERVILLE IMPRINT). CATULLUS. TIBULLUS. [and] PROPERTIUS. OPERA. (Birminghamiae: Typis Johannis Baskerville, 1772) 180 x 114 mm. (7 1/8 x 4 1/2”). 1 p.l., 276 pp. First Baskerville Edition. Handsome contemporary hunter green morocco, covers with border of decorative gilt rolls, flat spines gilt in compartments with medallion centerpiece inside a dotted-rule lozenge, volute cornerpieces, gilt titling, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt. Gaskell 45. ♦Spine evenly sunned to olive green, faint foxing to title page, otherwise an immaculate copy, clean and fresh in an unworn binding. **\$950**

This and the next item are especially appealing contemporary copies of small-format Baskerville editions of classical works, here the poetry of three Roman writers. Although the typeface used here is necessarily small, the pages of this volume reflect Baskerville’s clear understanding of what makes a beautiful book and the printer’s ability to perform press work of the highest quality. The classical works issued by the Baskerville Press frequently found their way into handsome morocco bindings executed by some of the best English and French binders working at the end of the 18th century, but such attractive copies now are increasingly difficult to find. (ST12973b)

74 (BASKERVILLE IMPRINT). SALLUST. FLORUS. [HISTORIES]. (Birminghamiae: Typis Johannis Baskerville, 1774) 180 x 114 mm. (7 1/8 x 4 1/2”). 1 p.l., 275 [i.e., 274] pp. Handsome contemporary hunter green morocco, covers with border of decorative gilt rolls, flat spines gilt in compartments with medallion centerpiece inside a dotted-rule lozenge, volute cornerpieces, gilt titling, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt (small spot of green paint to front joint). Gaskell 55. ♦Head of front joint a little rubbed, spine slightly darkened, title page lightly browned, other trivial imperfections, otherwise an excellent copy in a lustrous binding, with clean, fresh text that shows no signs of having been read. **\$950**

This is the duodecimo version of the Baskerville Classics edition of these Roman histories, offered here in an especially attractive binding. The only extant historical works of Sallust (86-34 B.C.), both included here, are his history of the conspiracy of Catiline against the senate in the year Cicero was consul, and his history of the Roman war against the Numidian (Algerian) chieftain Jugurtha, brought to its conclusion by the great soldier and populist politician Marius. As a stylist, Sallust has enjoyed great fame for his artistic and epigrammatic speeches with their vividly delineated characters. Florus, who lived at the beginning of the second century A.D., wrote a summary history of Rome from earliest times to the reign of Augustus. It still merits consultation, since it rests on a tradition independent of Livy, and was a popular school text in the Middle Ages. (ST12973c)

An Insubstantially Made Mid-18th Century American Volume in Remarkable Condition

75 BELLAMY, JOSEPH. (EARLY AMERICAN IMPRINT). SERMONS UPON THE FOLLOWING SUBJECTS, VIZ. THE DIVINITY OF JESUS CHRIST. THE MILLENIUM. THE WISDOM OF GOD, IN THE PERMISSION OF SIN. (Boston: Edes and Gill, 1758) 159 x 89 mm. (6 1/4 x 3 1/2”). vi, 209, [3] pp. FIRST EDITION. Austere but



pleasing contemporary sprinkled sheepskin, raised bands flanked by double gilt fillets. Front free endpaper with ink ownership inscription of S. Williams dated 1759; title page with ink inscription of E. Church dated 1847. Evans 8081. ♦Mild dampstaining to lower outer corner of a half dozen gatherings, faint overall browning (typical of American imprints like this one), F2 with two small paper flaws affecting three words on either side of the leaf, K5 with two-inch light brown stain, but still quite an excellent copy, the text fresh, and the original unsophisticated sheepskin binding in unusually fine condition, with only trivial wear. **\$2,500**

This unprepossessing volume of sermons by a Congregational minister is a superb example of an early American binding in outstanding condition. The theological meditations making up the text examine the divinity (versus the human nature) of Christ, the promises of the book of Revelations, and the question of whether permitting sin is evidence of God’s wisdom. Joseph Bellamy (1719-90) studied at Yale with the great theologian Jonathan Edwards, and his eloquent sermons made him a leading light in the evangelical revival known as the Great Awakening. The simple sheepskin binding—done very near the time of printing as evidenced by the inscription on the endpaper—has a dozen double fillets of gilt on the spine, which in Puritan Boston qualified as ornate for a book of this nature. It is rare to find an early American binding in such fine condition. (ST12269b)

76 BERNARD OF CLAIRVAUX. (BINDINGS - EARLY PIGSKIN). OPUS PRECLARU[M] SUOS. (Paris: Jehan Petit, 31 March 1508) 385 x 260 mm. (15 x 10 1/8”). [22], CCCxxxvii, [27], [24], [46] leaves. Edited by André Bocard. IMPOSING CONTEMPORARY BLIND-STAMPED PIGSKIN over bevelled wooden boards, covers with multiple frames of plain rules, floral rolls, and floral tools, each cover with brass corner guards and five brass bosses, ink lettering at head of front board and in head compartment of spine, raised bands, two brass fore-edge clasps, rear cover with evidence of chain attachment, remnants of leather tabs on fore edges. Woodcut



Pictured above: 73 (left), 74 (right)



initials, Petit’s elaborate device on title page, large woodcut of the Virgin and Child flanked by St. Bernard and St. Malachy on aa1v, and a lovely 11-line illuminated initial on aa2r. With occasional scholarly marginalia in a contemporary hand. Adams B-704. ♦ Binding a bit soiled and rubbed, scattering of small wormholes to boards, hinges open (but boards still firmly attached), one opening rather dust-soiled (as if left open for a long period), one small ink spot obscuring a few letters on facing pages, occasional trivial smudges or dust-soiling to head edge, otherwise A FINE COPY, clean and crisp internally, in a sound binding. \$7,500

In a stately binding made for a Medieval library, this is a rare edition of the works of St. Bernard, from the bookseller and publisher who controlled the Parisian book market in the early 16th century. Giving up the wealth he was born into, Bernard of Clairvaux (1090-1153) entered a monastic community that was to become the Cistercian Order, and within the confines of this ecclesiastical body, he exerted remarkable influence on world affairs. Bernard founded the monastery at Clairvaux, where his spiritual writings brought him such attention that he became the confidant of five popes. Our volume includes Bernard’s life of St. Malachy (d. 1148), the Irish archbishop who founded the Cistercian Abbey of Mellifont; a selection of Bernard’s letters; his apologia for the Cistercian order; various tracts; and his sermons, including the famous and influential preachings on the Song of Songs. Jehan Petit (ca. 1470-1530) was one of the official booksellers to the University of Paris, and a major figure in the French book trade from 1492 to 1530. According to the Oxford Companion to the Book, he was primarily a wholesaler who financed the work of various printers, and who specialized in scholarly tomes printed in Latin. This remarkably well-preserved, oversized, once-chained volume, with its clean, crisp leaves and contemporary manuscript annotations, stirs a powerful feeling of connection to the intellectual world of the post-incunabular period. (ST14263)

*The Olschki Copy of a 16th Century Bible
Profusely Illustrated by Salomon, Holbein, and Others*

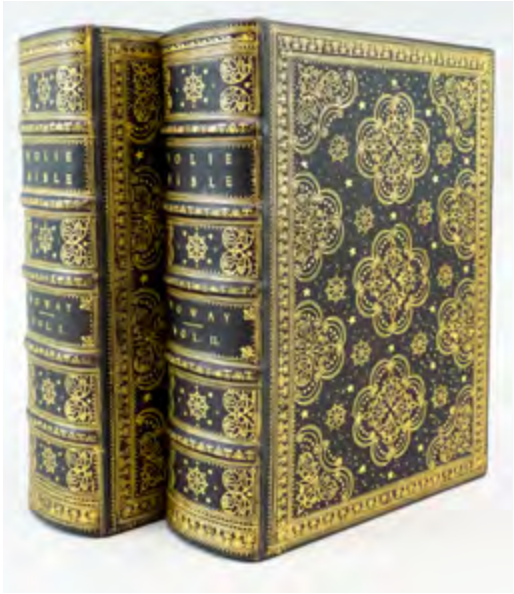


77 (BIBLE IN LATIN). BIBLIA, AD VETUSTISSIMA EXEMPLARIA NUNC RECENS CASTIGATA. (Venetiis [Venice]: Hieronymus Polus, 1587) 213 x 146 mm. (8 3/8 x 5 5/8”). 12 p.l., 1126 pp. ESPECIALLY PLEASING CONTEMPORARY CALF, covers with gilt French fillet frame and oval wreath of olive branches, the center of the wreath in the shape of a cross, flat spine ruled in gilt, red morocco label. Title page with elaborate wood-engraved frame, text profusely illustrated WITH 600 WOOD ENGRAVINGS depicting scenes from scripture, after Holbein, Bernard Salomon (le Petit Bernard), and others (a handful of these a bit indistinct). Front pastedown with ex-libris of Leonis S. Olschki. Adams B-1093; STC Italian 93. Not in Darlow & Moule. ♦ A little wear to joints and extremities, spine a bit crackled, separation at hinges (but no looseness), occasional minor browning or foxing, otherwise in remarkably fine condition, the text clean and crisp, and in a still-lustrous, entirely solid, unsophisticated original binding. \$6,800

This is a very well-preserved, handsomely bound, and lavishly illustrated edition, with distinguished provenance, of the Louvain Bible, first printed in Venice in 1578. Our edition contains 600 wood engravings illustrating the text, ranging from portraits of prophets, saints, and evangelists to dramatic scenes from the histories of the Old Testament and the life of Christ, and ending with an imaginative Apocalypse cycle. Many of these are the work of Lyonnaise artist Bernard Salomon (1506-61), known by the sobriquet “Le Petit Bernard” for his small engravings rich with detail. Others are based on the biblical woodcuts of Hans Holbein. The binding here is likely French; the flat spine with just one large gilt-framed panel and the olive branch decoration on the covers is characteristic of late 16th century and early 17th century French work. The exceptional condition here is typical of books from the collection of Leo Samuel Olschki (1861-1940), scion of a family of



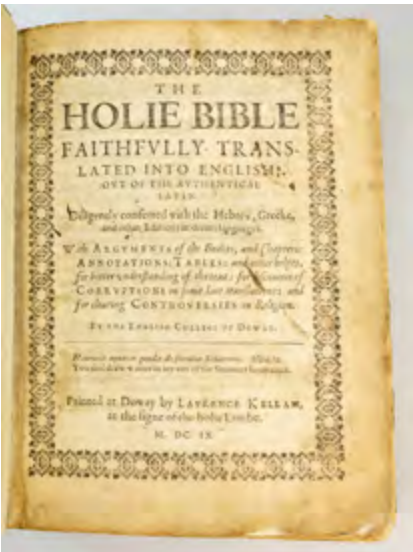
Prussian Jewish printers, whose interest in printing history led to his becoming a celebrated antiquarian bookseller, author, founder of the journal “The Bibliophile,” and publisher of works in the humanities. (ST14247)



78 BIBLE IN ENGLISH. (DOUAI OLD TESTAMENT). THE HOLIE BIBLE FAITHFULLY TRANSLATED INTO ENGLISH, OUT OF THE AUTHENTICALL LATIN. (Doway [Douai]: Printed by Laurence Kellam, 1609-10) 225 x 180 mm. (8 7/8 x 6 3/8”). Text complete, but **final 13 leaves of tables and errata in facsimile. Two volumes.** FIRST EDITION IN ENGLISH OF THE ROMAN CATHOLIC OLD TESTAMENT. Fine replica black morocco, attractively gilt in 17th century style, cover with design of quatrefoils formed of floral sprig and drawer-handle tools, the background studded with small floral and star tools, all enclosed by a frame of gilt rules and decorative rolls, raised bands, spines gilt in compartments with flower centerpiece and scrolling cornerpieces, gilt titling. In sturdy black cloth slipcases. Woodcut title page borders, headpieces, tailpieces, and initials. Title page of volume II with ink ownership inscription of Thos. Gibbon [or Gibson] Esqr. Darlow & Moule 231; Herbert 300; STC 2207. ♦ Title pages and first few leaves of each volume somewhat soiled, first and last quires in volume II with repairs to edges (no loss to text), first

volume with intermittent staining, touching text but obscuring just one word one on page, a touch of browning to page edges, but a very good copy, generally clean and fresh with nothing approaching a fatal defect, in an unworn binding. \$7,500

This is the first English version of the Catholic Old Testament, appearing more than two decades after the 1582 New Testament was published. The translation of the Old Testament had apparently been finished by the same persons who had produced the Rheims New Testament but sat unpublished for lack of funds in the exiled Catholic community. The annotations in the 1609-10 version of the Old Testament are decidedly less controversial than in the 1582 New Testament. According to the DNB biography of translator Gregory Martin (ca. 1542-82), “The appearance of a Catholic Bible in English undermined traditional protestant criticism that the Roman church kept scripture out of the hands of the laity. Instead protestant theologians . . . attacked the credentials of the translators and denounced their work as filled with error. Despite such criticism, revised versions of Martin’s translation remained extremely popular throughout the English-speaking world for nearly four hundred years.” (CLP1801)



The Hoe Copy of one of the Most Historically Significant Bindings of the 16th Century

79 (BINDINGS - APOLLO AND PEGASUS). (ANTONINUS, MARCUS AUERELIUS). GUEVARA, ANTONIO DE. VITA DI M. AVRELIO IMPERADORE. (Venice: Bartolomeo Imperador and Francesco Veneziano, 1543) 159 x 102 mm. (6 1/4 x 4”). 8 p.l., 132, [2] leaves. Translated by Mambrino Roseo da Fabriano. IN A FINE CONTEMPORARY ROMAN RED MOROCCO APOLLO AND PEGASUS MEDALLION BINDING DONE FOR GIOVANNI BATTISTA GRIMALDI BY MARC ANTONIO GUILLERY, covers with gilt frame formed by two widely-spaced fillets with lobes interlaced at ends and sides, the space between the fillets decorated with broad foliate curls and small floral tools, inner panel of each board with gilt titling above a horizontal oval Apollo and Pegasus plaquette centerpiece showing Pegasus atop the black-painted heights of Parnassus, and Apollo racing his chariot (drawn by two straining steeds) across steep terrain with reins and whip held aloft and cape fluttering behind, the plaquette with gilt motto in Greek in the collar above and below the vignette, the (very expertly rebacked) spine with four thin and three thick raised bands decorated with gilt rope pattern or plain rules (this being the original backstrip?), newer (perhaps 19th century) endpapers, all



edges gilt (apparently some remarkably skillful restoration at one or more corners and edges, perhaps some gold added as well to the chariot part of the plaquettes). Woodcut printer's device on title page. Front pastedown with the morocco bookplate and separate gilt monogram of Robert Hoe as well as the inscription and vellum bookplate of Swedish collector Thore Virgin; front flyleaf with ink ownership inscription of J. T. Payne dated 1850. Adams G-1502. For the binding: Hobson "Maioli" LVI (p. 155); "Burlington Fine Arts Club Exhibition of Bookbindings" G-6 (Pl. 47); Hobson "Apollo and Pegasus" 64. ♦Covers with half a dozen insignificant tiny dark spots, title page faintly soiled, thin light brown stain just at top edge of leaves, small wormhole at upper inner margin (text not affected), occasional minor stains, other trivial imperfections, but no defects that are even remotely serious, and, in general, A REALLY EXCELLENT SPECIMEN OF A VERY SPECIAL BINDING, the text fresh, and the leather quite lustrous. \$45,000

Made for a library of the greatest significance, this little volume can be counted among the most beautiful and historically important Italian bindings of the

16th century. After years of mystery and warring attributions, the owner of the Italian Renaissance library bound with the Apollo and Pegasus emblem was identified by Anthony Hobson in 1975 as Giovanni Battista Grimaldi (ca. 1524 - ca. 1612), heir to a large Genoese fortune. While visiting Rome as a teenager in 1543, Grimaldi met the humanist scholar Claudio Tolomei, founder of the Accademia della Virtù. At Grimaldi's request, Tolomei undertook to help the young man assemble a "complete" library to advance his education. According to Hobson, Tolomei "invented a device or 'impresa' for him" that depicted "Apollo driving the chariot of the sun, 'straight and not crooked,'" as the Greek motto informs us, towards Mount Parnassus, on whose summit Pegasus is standing. Apollo represented Grimaldi, who should aspire, like the god, to be a patron of arts and literature, while the straightforward course of the chariot symbolized the course of study Tolomei would devise for the young man, designed to lead him to the virtue and fame embodied in the winged Pegasus. Tolomei was an ardent advocate for treating modern languages as the equal of Greek and Latin in works of scholarship, and he included works in the vernacular in the Grimaldi library. These, like our volume, were bound in red morocco, while those in classical languages were bound in green or brown. Our binding was executed by Roman bookseller and binder Marcantonio Guillery (fl. 1544-65), described by Hobson as the best of the three craftsmen employed by Grimaldi to bind his volumes. It is almost identical to a Guillery volume pictured in plate IV of Hobson's book "Apollo and Pegasus Bindings," with only the tool used above and below the plaquette differing. Guillery executed 71 known Apollo and Pegasus bindings, out of an original library comprising approximately 200 volumes, about 150 of which survive. The text contained in this lovely binding is a fictionalized biography of Roman emperor and philosopher Marcus Aurelius Antoninus, written by the Spanish Franciscan and bishop, Antonio de Guevara (1480?-1545), a learned writer perhaps best known as the author of the famous "Dial of Princes." Guevara presents the life as sober history, based on a Greek manuscript, when it would be more accurately described as an historical novel; regardless, as the mirror of the perfect prince, it was no doubt chosen for the young Grimaldi's library as an obvious source of edification. Our copy of the text has two unnumbered leaves at the end, which contain a table of contents and, on the verso of the final leaf, the colophon, giving the name of the publisher. These two leaves seem to be missing in most other copies, as indicated by Adams, STC Italian, and OCLC. Apollo and Pegasus bindings are uncommonly seen, are persistently sought after, and continue to command extravagant prices in the marketplace. According to Beverly Chew, the library of Robert Hoe (1839-1911), founding member and first president of the Grolier Club, was "the finest [America] has ever contained." Hoe 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 \$2,000,000, a record that held until the Streeter sale more than 50 years later. The volume has also graced the library shelves of Greek diplomat and bibliophile Joannes Gennadius (1844-1932), English collector John Thomas Payne, Liverpool oculist T. Shadford Walker (1830-85), and the Swedish collectors Thore Virgin and Rolf Wistrand. (ST15087)



*From the Collection of a Distinguished 17th Century Bibliophile
Who Bought de Thou's Library en Bloc*

80 (BINDINGS - ARMORIAL). BERNARD DE CLAIRVAUX. LES SERMONS DE SAINT BERNARD, SUR LE CANTIQUE DES CANTIQUES. (Paris: Jean Du Puis, 1663) 265 x 185 mm. (10 1/2 x 7 1/4"). 14 p.l., 652 pp. Translated from the Latin by Pierre Lombert. EXCELLENT CONTEMPORARY RED MOROCCO,



GILT, in the style of Augustin Duseuil, covers WITH THE ARMS OF MARQUIS JEAN-JACQUES CHARRON DE MENARS, carefully rebacked preserving most of original backstrip, raised bands, spine compartments with ornate central fleuron, curling cornerpieces, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Printer's device on title page. For the binding: Olivier I, pl. 185. ♦A scattering of tiny dark marks to covers, rear cover with small indentation, one corner a bit bumped, leaves a little yellowed with age, occasional minor foxing or small rust spots, otherwise a fine copy, clean and crisp internally with ample margins, in a solid, lustrous binding. \$1,750

This is a rare edition of St. Bernard's 86 sermons on the "Song of Solomon," a masterpiece of Medieval monastic literature, handsomely bound for an important French collector. According to Britannica, this work "revealed his teaching, often described as 'sweet as honey,' as in his later title 'doctor mellifluus.' It was a love song supreme." Love is the foundation of Bernard's theology, and he examines the "Song of Songs" as an allegory for the loving relationship—the spiritual marriage—between a believer and God. (For more on St. Bernard, see item #76.) Former owner

Marquis Jean-Jacques Charron de Menars (1643-1714) is described by Olivier as a "grand bibliophile," who purchased the library amassed by Jacques-Auguste de Thou (1553-1617) en bloc in 1680 when that great collector's heirs sold the family estate. De Thou served French kings Henri III and Henri IV, and is remembered for negotiating the Edict of Nantes. A devoted bibliophile and scholar, he amassed a library of more than 9,000 volumes by the time of his death. In addition to content, binding, and provenance here, it is worth noting that our edition is quite scarce, with OCLC locating just six copies, all in France. (ST14973)

In a Very Charming Binding of Pink Pigskin



81 (BINDINGS - EARLY). WANN, PAUL QUADRAGESIMALE . . . DE PRAESERVATIONE HOMINIS A PECCATO. (Monaci [Munich]: Johannes Schopiser [Hans Schobser], ca. 1501) 205 x 140 mm. (8 x 5 1/2"). [106] leaves (the last blank). CONTEMPORARY PINK BLIND-STAMPED SHEEPSKIN over wooden boards, covers tooled in ruled compartments with fleurons and pelican lozenge stamps, raised bands, paper title label, five brass bosses on each cover, brass clasp. VD16 W 1178. ♦Binding rather faded and soiled, one corner and tail edge of front cover rubbed to boards, a little worming to spine, small snag to tail of spine, (later) pastedowns somewhat wormed, intermittent thin brown stain to edges of leaves, final quire a bit loose (this, along with the quarter-inch of space between the end of the text block and rear cover, indicating another work was bound in but later removed); despite its flaws, A PLEASING SPECIMEN, clean and crisp internally, and the attractive original binding much more mellowed than injured. \$4,800

This is a collection of Lenten sermons "on preserving mankind from sin," written by one of the most influential German preachers of the period, here in

an uncommon colored blind-stamped binding. Wann (ca. 1420-89) received a doctorate in theology at the University of Vienna, and served as the cathedral preacher at St. Stephen's in Passau. His sermons were admired both for their erudition and for their inspiring rhetoric, and printed editions were popular throughout the 16th century. Printer Hans Schobser began his career in Augsburg, but moved his press to Munich in 1500. He was one of the most prolific printers of German-language material in the first half of the 16th century, and in the 1520s, he became one of the chief printers of Reformation material in Bavaria. We seldom see pigskin bindings of this period that are colored; generally, any dyes have faded or been rubbed away over the centuries. Our binding is no doubt less richly red than it once was, but it is still remarkably appealing. We have not been able to identify the stamps, but the work is likely of Austrian origin. (ST14265)



82 (BINDINGS - MOSAIC). (ESTIENNE IMPRINTS). GENEVA BIBLE IN FRENCH. LA BIBLE, QUI EST TOUTE LA SAINCTE ESCRITURE. [bound with] LES CL. PSEAUMES DE DAVID MIS EN RIME FRANÇOISE. ([Geneva]: François Estienne, 1567; Geneva: Jérémie des Planches, 1587) 172 x 110 mm. (6 3/4 x 4 3/8"). First work: 4 p.l., 370, 90, 122, [12] leaves (Z5 and Z6 from the Old Testament misbound in the Index between R3 and R4); second work: [56] leaves (**of 80**); Hh7 adhering to rear free endpaper, **lacking Hh8-Kk8**, containing the form of prayers for marriage and an historical calendar). SUPERB CONTEMPORARY CALF, LAVISHLY GILT AND ONLAID "À LA RÉPÉTITION," covers with central panel of repeating ornate filigree gilt lozenges, with onlaid central oval of black morocco surrounded by small circles of tan morocco, the panel enclosed by a frame with smaller versions of the lozenges and with onlaid ovals at corners, flat spine with large gilt filigree lozenge surrounded by a frame containing 32 onlaid tan circles connected by gilt filigree, boards with four tiny holes from long-gone metal clasps, edges gilt and elaborately gauffered (very expertly rebacked and recorned, preserving original backstrip). In a velvet-lined maroon morocco-covered wooden box designed to look like a book. Printers' devices on title pages, wood-engraved headpieces and initials, Old Testament with 22 delicate wood engravings in the text. Without the inserted genealogical table, two plates, and three maps mentioned by Brunet, but not present in the Fairfax Murray copy or in the USTC record. Front pastedown with pasted-on slip of paper with a handwritten quote from Psalm 91 (in French) and the (crossed-out) name of 19th century owner "John Monnard"; front free endpaper with engraved bookplate of Maurice Burrus; verso of title to New Testament inscribed by "C. Monnard." Not in Renouard or Schreiber. Adams B-1145 (Bible) and B-1491 (Psalms); Fairfax Murray 39 (Bible); Brunet I, 801; USTC 1473 (Bible) and 60179 (Psalms). ♦One small patch on lower cover with lost gilt and patina from insect activity,

a tiny wormhole to the front and the rear joint, but the beautifully restored binding quite sound and glistening with gilt; title page a little soiled and mounted on heavy stock, occasional mild browning, small stains, or short marginal tears, three leaves with two- to three-inch closed tear into text (no loss), Pp4 in Bible with five-inch tear, repaired on verso with two strips of paper in margins (one grazing text), Ff2 in Psalms missing lower fore-edge corner, with loss of portions of eleven lines; not without issues, but any internal shortcomings more than made up for by the remarkable beauty of the binding. **\$3,750**

This pleasing edition of the Protestant Bible and the Psalms in French rhyme comes in a dazzlingly decorated binding that almost seems at odds with the volume's Calvinist origins. After leaving the Catholic Church, the great French printer Robert Estienne emigrated to Geneva, the city of John Calvin, taking his youngest son with him. François (b. ca. 1503, active 1562-82) became a printer like his father and brothers, producing almost exclusively Bibles and Calvinist theological works. The fine wood engravings in the text are mostly of the Temple in Jerusalem and its accoutrements, and the Ark of the Covenant. We have been unable to identify the binder here, but he was an extremely gifted gilder who left scarcely any surface unadorned, and the impression his work leaves here is one of memorable beauty. It is possible that

the John Monnard who pasted a beloved verse in the front of the book was the young Geneva Reformed Church minister sent to serve a church in Amiens in 1838. It is definite that our volume was in the renowned collection of Maurice Burrus (1882-1959), an Alsatian tobacco magnate and distinguished philatelist who also amassed an impressive library. (ST14788)

83 (BINDINGS - STENCILLED). (HOAXES - LITERARY). [TRIGUEROS, CÁNDIDO MARÍA.] EL POETA FILÓSOFO, O POESÍAS FILOSÓFICAS EN VERSO PENTÁMETRO. [bound with] POESÍAS DE MELCHOR DÍAZ DE TOLEDO, POETA DEL SIGLO XVI. (Seville: Manuel Nicolás Vásquez, 1774-77 [but 1778]; 1776) 202 x 140 mm. (7 7/8 x 5 1/2"). [16], [18], [42], [48], [22], [29], [20] leaves; 4 p.l., 91 pp. **Two separately printed works, bound together.** First Collected Edition of the First Work (our copy one of the few retaining the cover of each fascicle); FIRST EDITION of the Second Work. STRIKING CONTEMPORARY STENCILLED SHEEP, covers with large acid-stained sunburst design, its rays emanating from a central stylized face, this framed with gilt floral-and-bead roll, smooth spine gilt in compartments with repeating scalloped rows, tail compartment with inlaid green morocco oval bearing the monogram "Y A," newer(?) green morocco label, marbled endpapers (neat older repairs to head and tail of front joint). A couple of pages with neat ink marginalia in a contemporary hand. Piñal VIII, 1382, 1385. ♦Small chip to head of front joint, one corner of front cover with tiny patch of lost patina from insect activity, a little spotting to rear board, extremities slightly rubbed, first eight leaves with light brown stain to tail fore-edge corner, otherwise a fine copy, the text fresh, crisp, and bright, with generous margins, and the binding with only minor defects. **\$1,250**



This is a collection of philosophical poems in the style of Pope, followed by our poet's literary hoax—passing off his own verse as a 16th century discovery—the whole bound together in an appealing example of the stencilled bindings in vogue at the end of the 18th century. Edwards of Halifax is credited with developing the process of acid staining calf by using stencils, a method known most notably to produce their so-called Etruscan calf bindings (after the Etruscan vase decoration they resembled). The process was adopted by a few binders on the Continent, in France and, apparently, Spain. The "Y A" monogram on the spine is more likely to belong to the owner than the binder, but, in any case, it suggests that this was an expensive binding done for someone of importance. The works here are by Spanish playwright, poet, translator, and Hebrew scholar Cándido Melchor María Trigueros Díaz de Lara y Luján (1736-98), who used one of his (several) names and his hometown for the fictitious 16th century author of the "Poesías." The first (and genuine) work sets forth various principles of the Enlightenment in Alexandrine stanzas, the 12 poems discussing Man, Despair, Hope, Moderation, Tenderness, Hate, "False Liberty" (Libertinism), Desire, Remorse, Joy, and Sadness. The verses were originally issued in seven fascicles over the period from 1774 to 1777, then collected in our volume. As a translator, Trigueros produced versions of Homer, Virgil, Anacreon, and Theocritus, among others, and may have found inspiration there for his "16th century" poems, which are anacreonic in style. Our copy has been read very little, if at all, and its leaves open only reluctantly. (ST15033)

84 BLACKSTONE, WILLIAM. TRACTS CHIEFLY RELATING TO THE ANTIQUITIES AND LAWS OF ENGLAND. (Oxford: Printed at the Clarendon Press, 1771) 275 x 215 mm. (10 3/4 x 8 1/4"). 2 p.l., 353, [1] pp., [1] leaf, lxxx pp., [10] leaves. Third Edition (stated on title page, but with "Preface to Sixth Edition" beginning on A2). Excellent retrospective sprinkled calf by Courtland Benson, raised bands, spine gilt in compartments with large central fleuron, red morocco label. With engraved full-page table of consanguinity, nine engraved seals, and two tailpieces. Four tables in the text. A couple of neat marginal annotations. ♦Leaves a bit yellowed with age, occasional minor smudges and stains to margins, a couple of quires toward the end with freckled foxing, last quire with light brown stains to tail edge, otherwise an excellent copy, clean and fresh internally, and the beautifully executed sympathetic binding as new. **\$1,000**



This is a handsomely bound series of essays on legal subjects by the man who established English law as an academic subject. William Blackstone (1723-80) was a barrister, professor, and jurist whose “Commentaries” on English Common Law formed the basis for legal education in Britain and North America for more than a century. Included here is “The Great Charter and Charter of the Forest,” an influential essay on the Magna Carta first published in 1759, and “An Essay on Collateral Consanguinity,” written to deal with the many applicants to All Souls College at Oxford who were relying on their kinship to the school’s Medieval founder to facilitate their admission. Other essays cover a concise analysis of English law, voting rights of tenants, and observations on the press at Oxford University. The collection appeared originally in 1762, under the title “Law Tracts in Two Volumes.” The pleasing modern binding in convincing 18th century style is a fine piece of work. (ST14096)

85 BOCCACCIO, GIOVANNI. (ROMEYN DE HOOGE, Illustrator). CONTES ET NOUVELLES DE BOCACE FLORENTIN. TRADUCTION LIBRE, ACCOMMODÉE AU GOÛT DE CE TEMPS. (Cologne [Low Countries?]: Jacques Gaillard, 1732) 156 x 98 mm. (6 1/8 x 3 7/8”). **Two volumes.** Third Edition. Quite pretty early 19th century red straight-grain morocco in the Romantic style, covers with gilt fillet border and blind-tooled frame of multiple decorative rolls, floral ornaments in center panel, oblique cornucopia cornerpieces, raised bands, spine decorated in gilt and blind, gilt titling, turn-ins with gilt tulip roll, marbled endpapers, all edges gilt. With frontispiece in volume I, engraved vignette headpiece at preface, and 100 FINE HALF-PAGE ENGRAVINGS (one for each tale), all newly engraved after Romeyn de Hooghe. Landwehr, “Romeyn de Hooghe” 88. ♦A hint of rubbing to the corners and very slight variation in the color of the leather, but a fine copy, clean and fresh internally, with only trivial imperfections, the plates richly impressed, and the bindings solid and lustrous. **\$1,600**



The always animated and frequently risqué engravings designed by Romeyn de Hooghe are the chief attraction of this French edition of “The Decameron,” the most famous and enduring work of Boccaccio (1313-75), who deserves as much credit as anyone for laying the foundations of Renaissance Humanism and raising vernacular literature to the status of the classics of antiquity. The illustrations here first appeared in a 1697 Amsterdam edition, and were re-engraved for the present issue. Romeyn de Hooghe (c. 1646-1708) was a Dutch designer and engraver whose skill and readiness of invention earned him an eminent place among artists and illustrators of his time. Bryan says that “few artists have handled the point with more spirit and facility than Romeyn de Hooghe, and his small figures and distances are executed with great delicacy and neatness.” Harthan calls de Hooghe “the outstanding Netherlandish graphic artist of the later seventeenth century, perhaps the greatest illustrator of the whole century. . . . His emphatic, emotional, exciting illustrations, filled with movement [and] accumulated detail and lit with strong contrasts of black and white, haunt the imagination. His realism can still shock us.” The binding here, likely French in origin, is a pleasing example of the Romantic style popular in the first half of the 19th century, attractively combining tooling in gilt and in blind. (ST14935)

All the Viewing Pleasure, All at Once

86 (BOOK OF HOURS, PRINTED). A FRAMED ARRAY OF 15 MINIATURES FROM A PRINTED BOOK OF HOURS ON VELLUM, WITH CONTEMPORARY HAND COLORING. ([Paris]: ca. 1510) Frame: 585 x 642 mm. (23 x 25 1/4”); Each miniature: 120 x 77 mm. (4 3/4 x 3”). BEAUTIFULLY FRAMED in gold, the miniatures’ individual compartments surrounded by a sage-green outer mat. 15 metalcut engravings, ALL HAND-COLORED AND HEIGHTENED IN GOLD, BY A CONTEMPORARY HAND, the subjects of the miniatures being: Trinity; Tree of Jesse; David and Uriah; Annunciation; Annunciation to the Shepherds;

Adoration of the Magi; Flight into Egypt; Presentation in the Temple; Pentecost; Coronation of the Virgin; Raising of Lazarus; Betrayal; Martyrdom of St. John; Octavian and the Sibyl of Tibur; Madonna and Child with the printer and his device. See: Davies, “Devices of the Early Printers,” p. 164. ♦The occasional bit of smudging or flaking to the paint, a few instances of touching up by a later hand (only a few places that are noticeable), the Trinity miniature perhaps with a little damage and repair (though difficult to determine), but overall a very good set of well-preserved miniatures, very attractively presented. **\$7,500**

When one turns the pages of an illustrated printed Book of Hours, the pleasure of the book’s various full-page miniatures is felt in a separated way, one moment at a time, but in this unusual item, we are treated to an array of 15 beautiful miniatures from the same work, providing access to the accumulated aesthetic power of the book all in one place. The metalcut miniatures presented here, of good quality and with pleasing compositions, were probably designed after the artist Jean Pichore—a major figure among Parisian illuminators of the period. One of our miniatures, located in the lower right compartment, contains a distinctive device and portrait associated with the Parisian printer Guillaume Anabat. It depicts an enthroned Virgin Mary nursing her Child, who in turn holds a large cross, the pair flanked by two angels. Kneeling to the right of the Virgin is the figure of the printer uttering a prayer, “O mater dei memento mei,” and to the left is a unicorn (Anabat’s printer’s sign) cradling a blank shield. According to Davies, it is one of the earliest such printer portraits in France and was used in a few different variations by Anabat and his contemporary Jean de la Roche. Our cycle of images almost certainly comes from one of their Horae, given added luxury by a contemporary hand with large swaths of blue paint and a liberal use of gold. At just over 23 x 25” in size, this colorful display is quite impressive to behold, and it allows one to appreciate the artistic program of a top-notch printed Book of Hours in a comprehensive and immediate way. (ST14041)



87 BOSWELL, JAMES. (FOULIS IMPRINT). AN ACCOUNT OF CORSICA, THE JOURNAL OF A TOUR TO THAT ISLAND; AND MEMOIRS OF PASCAL PAOLI. (Glasgow: Robert and Andrew Foulis, 1768) 210 x 125 mm. (8 1/8 x 5”). xxi, [iii], 382 pp., [1] leaf. With half title and final blank. FIRST EDITION, First State of the Map. Contemporary polished calf, flat spine divided into panels by gilt rules, red morocco label. In a modern black morocco-backed folding box. Engraved title page vignette, folding map of Corsica. Pottle 24; Gaskell 473; Rothschild 442-45; Tinker 318. ♦A little rubbing to extremities, half a dozen small abrasions to fore edge of front board, map with clean two-inch tear along one fold (no loss), one opening with faint stains across text from a (tea?) spill, otherwise A FINE COPY, quite clean, fresh, and bright internally, with a sharp impression of the map, in a solid, still-lustrous binding. **\$1,600**

This is an attractive copy of the first work to bring Boswell fame; it also brought the cause of Corsican independence, fought for under the handsome and impressive General Paoli, to international attention. Boswell’s urgent calls

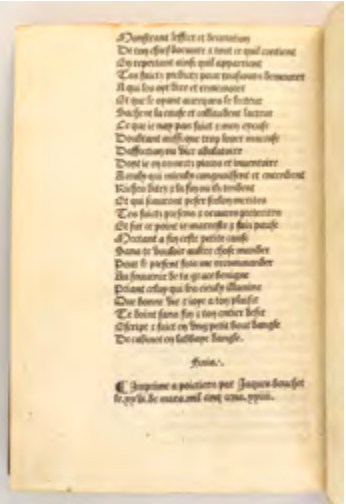
for support and the romanticized account of Paoli nearly brought England into war with France over Corsica. As is always the case, our copy has some textual variants that are corrected and some that are uncorrected; it has the second state of the half-title, final blank, D2, E2, and Z3. “Corsica” is not a terribly rare book, but it is seldom seen as well preserved as here. (ST14375)

*Robert Hoe’s Beautifully Bound Copy of a Rare 16th Century Poem
Inveighing against Fortune-Telling as well as Relying on Good Luck*



armorial bookplate of C. L. F. Robinson; title page with illegible red ink library stamp; frontispiece with ink cipher of “AER.” Brunet I, 1156; Graesse I, 507; USTC 21032. ♦A touch of light wear to exterior, top edges very slightly bumped, title and a few other leaves with expert repairs to lower margins, pages lightly washed and pressed, in keeping with bibliophilic fashion at the time of re-binding, but the ink still very dark and rich, an occasional negligible blemish, but still A BEAUTIFUL COPY, the contents extremely pleasing, and the doublures especially lustrous and glistening with gold. \$12,500

This is the lovely Hoe copy of a Medieval French morality poem reflecting the increasing public interest in astrology and fortune-telling, including what the author viewed as a mistaken attitude toward luck and divine providence. In these verses, first published in 1522, the poet guides the reader through a labyrinth, where, following twists and turns, those who thought themselves safely rich or powerful find instead they are beset by woes. He ends with an exhortation to trust only in the “three noble ladies”: Faith, Hope, and Charity. A friend and correspondent of Rabelais, Poitiers poet and lawyer Jean Bouchet (1476-1555) wrote on a variety of subjects, penning histories, guides to moral conduct, and panegyrics to the powerful. His work is valuable today for the insight it gives us into society, politics, religion, and literature in 16th century France. A rough contemporary of, and certainly the equal in technique to, binders like Trautz, Marius Michel père, Lortic, and Cuzin, Chambolle the elder served his apprenticeship under Hippolyte Duru, and later formed a partnership with him. Chambolle’s son, who was likely responsible for the present volume, continued the business when his father retired in 1898. In “Modern Bookbindings,” Sarah Prideaux says of her contemporary, “Chambolle most worthily continues the traditions associated with the name of his father. As an interpreter of the past, he has a place apart.” His ornamentation, says Prideaux, “reveals great taste and feeling for composition.” The decoration here is appropriate to the contents, and both are worthy of their presence in the collection of Robert Hoe (for whom, see item #79). Our volume has also graced the shelves of Parisian librarian, bibliophile, and bookseller Maurice Escoffier (1879-1959), and Colt Firearms president C. L. F. Robinson (d. 1916). This work is rare at auction, ABPC and RBH listing just one other copy sold in the past 40 years, and in libraries, with OCLC and USTC recording 10 copies, just one of these in North America. (ST14932)



The Britwell-Harmsworth-Goyder Copy of an Exceptionally Rare Bunyan Work



89 BUNYAN, JOHN. DIFFERENCES IN JUDGMENT ABOUT WATER-BAPTISM, NO BAR TO COMMUNION: OR, TO COMMUNICATE WITH SAINTS, AS SAINTS, PROVED LAWFUL. (London: John Wilkins, 1673) 160 x 100 mm. (6 3/8 x 3 7/8”). 122 pp., [2] leaves (ads). FIRST EDITION. FINE NAVY BLUE CRUSHED MOROCCO, GILT, BY FRANCIS BEDFORD (stamp-signed on front turn-in), covers with French fillet border, raised bands, spine gilt in compartments with central fleuron within a lozenge of small tools, curling cornerpieces, gilt titling, richly gilt turn-ins, marbled endpapers, all edges gilt. With woodcut frontispiece of “Pilgrim’s Progress Part 2d” inserted at front. Front free endpaper with armorial bookplate of George Goyder; flyleaves with Goyder’s pencilled signature (dated 1947) and his neat bibliographical notes. Wing B-5509: Sotheby’s, Valuable Early English Works on Theology, Divinity &c. from the Renowned Library formerly at Britwell Court (January 31, 1921), Lot 109

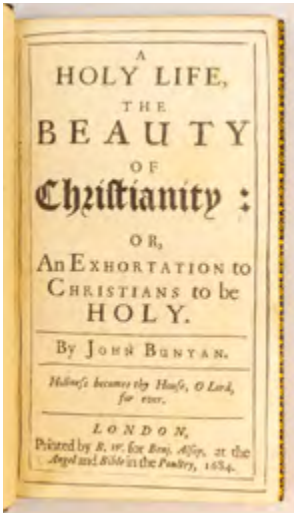
(this copy). ♦Text lightly washed and pressed, in keeping with bibliophilic fashion at the time of binding, tiny expert repair to corner of title page, head edge trimmed a bit close (but no loss), isolated minor stains, otherwise A FINE COPY, clean and generally fresh internally, in an unworn binding. **See also back cover. \$12,500**

This is the excellent Britwell-Harmsworth-Goyder copy of Bunyan’s remarkably rare statement of his belief that baptism by water was not necessary before a worshipper was allowed to take communion. This put him at odds with many of his fellow Baptists, but for Bunyan, only faith in Jesus Christ and adherence to the Ten Commandments were necessary to admit a person to membership in the church. Our volume has a distinguished provenance, gracing, in turn, the Christie-Miller collection at Britwell Court, the impressive collection of early English books assembled by Sir Robert Leicester Harmsworth (1870-1937), and the library of George Goyder, a scholar and collector of English Reformation works (for more on whom, see item #96, below). This first edition is almost never seen in the marketplace: ABPC and RBH list no sales except that of the Bute copy (1995) and our own (which sold at Sotheby’s in 1993 for the hammer price of £3,500, or about \$5,237). (ST14941)

*An Equally Rare Bunyan Work with Equally Distinguished Provenance,
And Content of Great Interest*

90 BUNYAN, JOHN. A HOLY LIFE, THE BEAUTY OF CHRISTIANITY; OR, AN EXHORTATION TO CHRISTIANS TO BE HOLY. (London: Printed by B.W. for Benj. Alsop, 1684) 145 x 82 mm. (5 3/4 x 3 1/4”). 16 p.l., 195, [1] pp. FIRST EDITION. Quite attractive dark blue crushed morocco, gilt, by Francis Bedford (stamp-signed on front turn-in), covers with French fillet border, raised bands, spine heavily gilt in compartments with central fleuron, floral sprig cornerpieces, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. Front pastedown with armorial Cardiff Castle bookplate of the Marquess of Bute. Wing B-5537. ♦Minor wear to joints, leaves lightly pressed and trimmed a bit close to text (minimal loss), G11 with expertly repaired tear touching one letter, K6 with neatly repaired short marginal tear, isolated rust spots, otherwise a fine copy, clean and fresh internally, and in a lustrous binding. **See also back cover. \$19,500**

This is an extraordinarily rare copy of the first printing of a guide to a Christian life by a writer Day describes as “a voice of a proletarian . . . in an era when literature was deemed the prerogative of the aristocracy.” Though largely self-educated, John Bunyan (1628-88) was a giant in the history of English literature; his “Pilgrim’s Progress” is one of



the most influential works of 17th century prose. In the present book, he warns Christians against the hypocrisy of living iniquitously while professing their religion. Our previous owner, John Patrick Crichton-Stuart, 3rd Marquess of Bute (1847-1900), was a tremendously wealthy philanthropist, bibliophile, and patron of architecture. It was no doubt he who had our volume bound by Francis Bedford (1799-1883), the leading binder in the fashionable West End of London. “A Holy Life” is an excessively rare book: according to RBH and ABPC, it has been 72 years since any copy but the present one appeared at auction (our copy sold in 1995 for a hammer price of £2,800, or about \$4,480). (ST14940)



836; Sander 1709. ♦Only slight wear to joints and corners, spine faded (as always) to brown, a few superficial scratches and two small abrasions to lower cover, otherwise the bright and appealing binding in excellent condition. Six-inch tear artfully repaired in one leaf (readability just slightly affected), trivial losses due to a couple of holes in other leaves, occasional light stains, faint browning, smudges, and marginalia, but a very fresh and generally pleasing copy internally nevertheless. \$2,900

The final product of the Quarengis press, this is a beautifully produced edition of Caraccioli’s “Mirror of the Faith,” a collection of 45 vernacular sermons intended for the unlearned as well as the learned. Bishop of Aquino and later of Lecce, Caraccioli (1425-95) was the most celebrated preacher in Italy during the last half of the 15th century. Called a “second Paul” and the “prince of preachers,” he was able to arouse his listeners to sometimes unseemly levels of emotion, and partly for that reason, he was a controversial figure among the Franciscans of his time. This is one of his most important works, with sermons on such topics as the mysteries of Christ, the glories of the Virgin, the heroism of the saints, the role of guardian angels, the truth of the Christian faith in the face of accusations from the infidels, and so on. Essling indicates that the solemn and delicate title woodcut is taken from the Bible of 21 April 1502, and the historically interesting preaching scene is from an earlier edition of Caracciolus printed in that same year. Sander, citing Rappaport, notes that some copies of the work instead have a vignette of St. George slaying the dragon on the title page and also a Florentine version of the preaching scene, which he considers inferior to the woodcut here, ours being in the pure Venetian style within a “magnificent” historiated border. The present collection first appeared in 1495 and was printed again in 1505; all editions of the work are very rare. (CEH1304)



A Milestone in the Field of Botany

92 COLONNA, FABIO. [Title in Greek:] PHYTOBASANOS. (Mediolani [Milan]: I. P. Aere & Petri Caietani Viviani, 1744) 265 x 197 mm. (10 1/2 x 8”). 1 p.l., LII, 134 pp., [1] leaf. Second Edition. Contemporary mottled calf, front joint repaired, covers with triple gilt fillets, raised bands, spine gilt in compartments featuring central floral ornament and foliate corner decoration, burgundy morocco label, marbled end papers. Engraved lynx of the Accademia dei Lincei on title, decorative woodcut headpiece and tailpieces, two engraved headpieces of medallions, two engraved historiated initials, and 38 DELICATE FULL-LEAF ENGRAVED PLATES of plants and sea creatures. Front pastedown with 19th century bookseller’s ticket and with bookplate of the Horticultural Society of New York, noting that this volume was bequeathed by Kenneth K. Mackenzie, 1934; one text page with embossed stamp of the society. Hunt 165; Nissen 386; Pritzel 1822. ♦Joints and extremities a bit worn, small loss of leather from spine ends, covers a bit pitted (as usual with treated calf), but the binding quite sound and not without appeal. Occasional traces of foxing, primarily in the margins, a few other trivial defects, but generally A VERY FRESH AND BRIGHT COPY INTERNALLY, the plates with good, strong impressions. \$1,500



This work is a milestone in the field of botany: in addition to being one of the earliest books to have engraved (as opposed to woodcut) pictures of the plants discussed, it was the first to use not just leaves, but also flowers to identify plants. Fabio Colonna (1567-1650) was a thorough and precise scientist who recognized the importance of accuracy in describing plants that would be used medicinally. His research, using both dried specimens purchased from apothecaries and live plants collected in the fields, revealed to him the hazards of relying upon leaves alone to identify an herb: too many plants with widely different pharmacological effects had leaves that looked very much alike. However, if one examined the flowers, including their pistils, stamens, and petals, one could see meaningful distinguishing characteristics. The 1592 and 1744 printings seem to be of equal scarcity, and while the earlier edition has obvious appeal because of its priority, our volume contains engravings that are faithful reproductions of the originals and can be obtained for about a tenth of the price. (CDT1704)



93 (COLOR PRINTING). LA FONTAINE, [JEAN DE]. LES AMOURS DE PSYCHÉ ET DE CUPIDON. (Paris: [Printed by] P. Fr. Didot jeune [for] Chez Defer de Maisonneuve, 1791) 342 x 252 mm. (13 3/8 x 10”). 163 pp., [1] leaf (ad). First Edition with these Illustrations. FINE CONTEMPORARY RED MOROCCO, GILT, in the style of Bozerian, covers framed with decorative rolls, smooth spine divided into panels by gilt rules and floral rolls, compartments with central gilt urn surrounded by small tools, lily cornerpieces, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt (older repairs to ends of joints). WITH FOUR STIPPLE-ENGRAVED COLOR PLATES after M. Schall. Cohen-De Ricci 582; Fürstenberg 124. ♦Joints and extremities a bit rubbed, a light sprinkling of small dark spots to covers, spine lightly sunned, endpapers and flyleaves with mild offsetting from binder’s glue on turn-ins, occasional minor marginal smudges or spots, otherwise a fine copy, clean and fresh internally with ample margins and brightly colored plates, in a sound binding. See also back cover. \$6,800

This is a handsomely color-illustrated version of the myth of Cupid and Psyche, in fine contemporary morocco. La Fontaine's retelling of Apuleius' classic story of the obstacles faced by the god of love and his mortal wife is lauded by Britannica for "the lucid elegance of its prose, its skillful blend of delicate feeling and witty banter, and some sly studies of feminine psychology." These same descriptors could apply to the illustrations here by painter Jean Frédéric Schall (1752-1825), which are very much in the tradition of Watteau and Fragonard. Pretty and sentimental but with erotic undercurrents, these depictions of key moments in the tale are much enhanced by the fine color printing, duplicating with exactness the soft, romantic shades of the Rococo masters. As noted in Maggs' "French XVIIIth Century Illustrated Books," copies of this work are infrequently found in contemporary fine bindings because of the turbulent times of its publication, making this copy in Parisian red morocco all the more desirable. (ST14359)

The First, Finest, and Most Influential Early European Study of Turkish Costumes



94 (COSTUMES). NICOLAY, NICOLAS DE. (BINDINGS - 19TH CENTURY). LE NAVIGATIONI ET VIAGGI NELLA TURCHIA. (Antwerp: Willem Silvius, 1576) 201 x 144 mm. (8 x 5 3/4"). [8] p.l., 328 (i.e. 408), [30] pp. (lacking final blank). Translated by François Flory. First Edition in Italian. QUITE APPEALING LATER 19TH CENTURY HONEY BROWN CRUSHED MOROCCO, HANDSOMELY GILT, covers with gilt fillet border and delicately tooled cornerpieces, spine richly gilt in compartments tooled in the style of Bozerian, with floral tools emanating from a central circlet on a densely stippled ground, gilt titling, turn-ins ruled in gilt with floral corner tooling, marbled endpapers, all edges gilt. Engraved printer's device on title and 60 FULL-PAGE COSTUME WOODCUTS by Assuerus van Londerseel after Nicolay. Front pastedown with bookplate of James Cowan; front free endpaper with bookplate of Allan Heywood Bright (see below). Colas II, 2203; Hiler, pp. 656-57; Blackmer 1196 (1580 ed.); Adams N-251. ♦Pressed and perhaps lightly washed (but with plenty of strength to the paper and the illustrations), approximately forty percent of the gatherings with small, inoffensive stain at lower outer corner, one leaf with candle wax spot, final leaf slightly soiled, otherwise a fine copy with only the most trivial imperfections, the text consistently fresh and clean, and the attractive retrospective binding very bright and entirely unworn. **\$9,500**

This is a really excellent copy of a work that Colas says represents the finest and most influential introduction to Turkish costume, not to mention the first study of its kind to appear in Western Europe. This first edition in Italian reprises (in slightly reduced form) the copperplate engravings of Louis Danet, which appeared in the first edition, published in Lyon in 1567. The Royal Geographer to Henri II, Nicolas de Nicolay (1517-83), depicts the clothing of numerous occupations (soldiers, merchants, lawyers) and social strata (slaves, ladies, paupers) along with descriptions of cuisine, manners, city life, and bathing customs. Previous owner Allan Heywood Bright (1862-1941) was a businessman and Liberal MP for Oswestry. Building on his family's long history of collecting, Bright specialized in esoteric and particularly rare books. His library sold for nearly £5 million at Christie's in 2014. While this book is not extraordinarily rare, it seldom appears in the kind of desirable condition seen here. (ST13029)



95 (COUNTER-REFORMATION LITERATURE). (BINDINGS - CENTRE-PIECE). DU PRÉAU, GABRIEL. L'ENCHIRIDION, OU ABRÉGÉ ET SOMMAIRE DE L'INSTRUCTION EN LA SCIENCE DE DIEU, DU FIDÈLE CHRESTIEN, EN FORME DE DIALOGUE. ([Paris]: Michel de Roigny, 1567) 170 x 107 mm. (6 3/4 x 4 1/4"). 16 p.l. (last blank), 456 [i.e., 453], [1] pp. FIRST EDITION. Original dark brown calf "centre-piece" covers with central gilt oval of Islamic design, the motto "Tout se passe" and the name "Ferry" above the oval and the date 1573 below, laid onto newer period-style spine and edges, raised bands, spine compartments with gilt leaf sprig. Front pastedown with earlier auction description pasted on. USTC 61029. ♦Leather somewhat dry and cracked,

joints and extremities a bit rubbed, one corner bumped, but the binding sound and not without appeal. Flyleaves a little loose, leaves slightly browned at edges, occasional marginal stains, final quire with light brown stains to fore-edge margin (not affecting text), otherwise an excellent copy, generally clean and fresh. **\$1,750**

This attractively bound and rare work by French scholar and zealous opponent of the Reformation Gabriel Du Préau sets forth the essential doctrines of the Catholic Church in the form of a vernacular dialogue that would be easily accessible to the layperson. Du Préau (1511-88), also known by the Latin name Prateolus, was the author of a number of theological works supporting Catholic teachings, most notably a widely-read classification of heretics, "De Vitis Lectis et Dogmatibus Omnium Hereticorum." The binding here is a style popular in the late 16th century, distinguished by the presence of a medallion with a design inspired by Islamic art. We have not been able to identify the "Ferry" whose motto and name appear on the covers, but a late 19th century dictionary of French heraldry mentions the motto appearing on a book that bore the date 1572. The 1901 Book Prices Current records the auction of such a book, a French guide to civil law for non-lawyers. Perhaps the person for whom they were bound was a prosperous bourgeois, educated enough to have a personal library, but not scholarly enough to read Latin. This is one of the rarer works by Du Préau, with USTC and OCLC finding just four copies (two in France, two in the Netherlands), and none at auction since at least 1975. The book seems to be absent from the market: we could find no record of any auction sale on either RBH or ABPC. (ST15015)

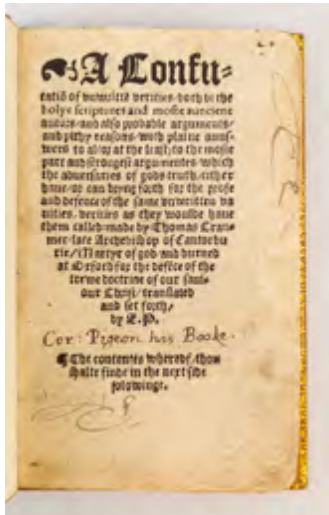


Archbishop Cranmer's Defense of His Anglican Beliefs, Published in the Year he Was Executed by the Catholic Queen Mary



96 CRANMER, THOMAS. A CONFUTATION OF UNWRITTEN VERITIES. ([Wesel?: Printed by J. Lambrecht?, 1556]) 138 x 68 mm. (5 1/2 x 3 1/2"). [111] leaves (lacking final blank). Translated from the Latin by E. P. FIRST EDITION. Fine modern mottled calf, gilt, for H. Sotheran & Co. (stamp-signed on verso of front free endpaper), covers with French fillet border, raised bands, spine heavily gilt, two red morocco labels, gilt-rolled turn-ins. Front pastedown with armorial bookplate of George Goyder (see below); title page with early ink owner inscription of Cor. Pigeon; occasional marginalia (more frequent in part I) in Pigeon's hand; verso of G8 with signature of Thomas Bond in margin. STC 5996. ♦A hint of wear to joints, a bit of soiling to title page, occasional minor smudges, other tiny imperfections, but A FINE COPY, fresh and clean internally, with comfortable margins, and in a shining binding. **\$16,000**

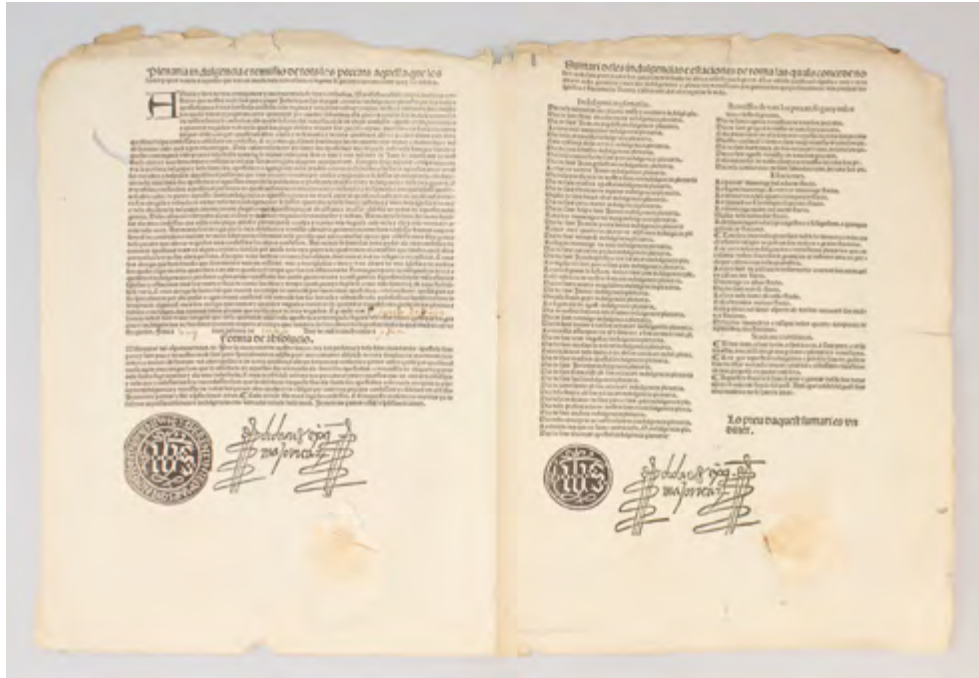
Printed in the year of Archbishop Cranmer's execution by Bloody Mary, this is a collection of arguments Cranmer found in Scripture to support the doctrines of the Church of England. The book is described by DNB as "a brave if not altogether successful attempt to turn part of Cranmer's theological notebooks into a readable work of propaganda." Modern owner George Goyder (1908-97) was an expert on the literature of the English Reformation, and he has noted in pencil on the free endpaper his opinion that this is "A Doctrinal Jewel." The man who kept English newspapers supplied with paper during WWII, Goyder was a brilliant businessman who promoted a culture of justice and efficiency in the workplace. His library included the only known copy of the 1572 Book of Common Prayer and an early copy of Tyndale's New Testament. This is an exceptionally rare work: RBH and ABPC together find just one other copy at auction, and ESTC records just six copies in North America. (ST14942)



*An Early 16th Century Indulgence Offering Remission of Sins,
Not for Cash, but for Fighting the Turks*

97 (CRUSADES - INDULGENCES). JULIUS II, POPE. PLENARIA INDULGENCIA E REMISSIO DE TOTS LOS PECCATS AQUELLA QUE LOS SANTS PAPES DONAN A AQUELLS QUI VAN EN AIUDA DELA TERRA SANTA E SEGONS SE GUANYA EN ROMA LANY QUEY HA IUBILEU. (Toledo, Spain: Juan Varela for Monastery of San Pedro Mártir, 9 March 1510) 300 x 215 mm. (11 3/4 x 8 1/2"). Single bifolium. With two stamps and wax seals of the bishop of Majorca. ♦Head edge a bit frayed and dust soiled, a couple of small worm trails, one touching a couple of letters, two creases from folding with small tear at center (no loss), otherwise A FINE SPECIMEN, quite clean and fresh. **\$15,000**

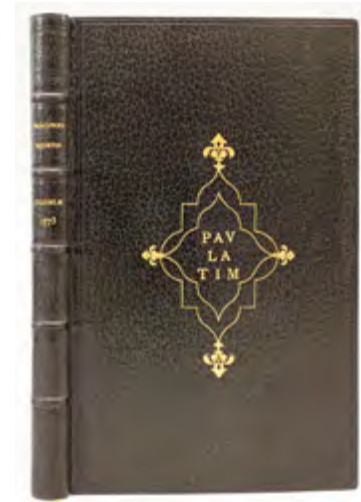
This is a plenary indulgence (remitting the entire temporal punishment for sin) for those taking part in a proposed war against the Turks. Plenary indulgences were often granted for service in Crusades; the Crusaders would confess their sins in the Sacrament of Penance, and their participation in the Crusade would count as the entire penance due for those sins. Future sins were not covered, however, and the plenary indulgence was not a "free ticket" out of Purgatory. This indulgence is atypical in that it was obtained by the promise of service, rather than by the payment of money. According to a letter to the former owner by



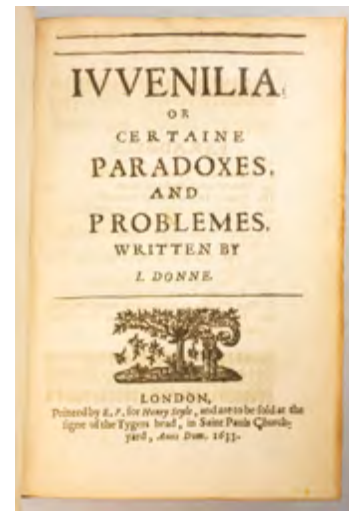
F. J. Norton, author of "Descriptive Catalogue of Printing in Spain and Portugal, 1501-1520," it is "a standard type of Cruzada (Crusades) indulgence, printed at Toledo (monastery of St. Peter Martyr) in the types of Juan Varela . . . All these indulgences had to be printed either at To[ledo] or at Valladolid . . . the bishop of Majorca signed the indulgence in his capacity as a royally appointed commissary for the Bull of the Cruzade—a national, not merely a local, function. The late Albert Ehrman had an interesting variant with exactly the setting of types [as the present copy] except for the last line of the main text" where date and place had been added. Cruzada indulgences are uncommon in the marketplace; ABPC and RBH find just eight at auction since 1977, and none since 2012. (ST14250)

The Hoe Copy of a 16th Century Edition of Holbein's "Dance of Death"

98 (DANCE OF DEATH). HOLBEIN, HANS, Illustrator. IMAGINES MORTIS. (Coloniae [Cologne]: Heirs of Arnold Birckmann, 1573) 158 x 95 mm. (6 1/8 x 3 3/4"). [96] leaves (last blank). First Cologne Edition. Somber 19th century dark green morocco by Capé (stamp-signed on front turn-in), covers with lobed gilt lozenge framing the word "Paulatim" ["Little by little"], raised bands, gilt lettering, intricately gilt turn-ins, marbled endpapers, all edges gilt. Printer's hen device on title page and 53 WOODCUTS AFTER HANS HOLBEIN, a few heightened with bistre. Front pastedown with the morocco ex-libris of Robert Hoe; front flyleaf with his pencilled signature. Fairfax Murray German 203; Adams D-78; STC German 250. ♦Leaves lightly washed and pressed (in keeping with the bibliophilic fashion of the day), but A FINE COPY, clean and smooth internally, with consistently good impressions of the woodcuts, and in a lustrous binding. **\$7,500**



This is an attractive copy, with fine provenance, of an early edition of the famous Dance of Death images rendered by the great Hans Holbein, whose imagery took the genre to new levels by sharpening the humor and satire, and heightening the drama. The result is a fully realized set of scenes—not simply members of the traditional processional dance. Originally produced as a series of 40 or 41 unbound plates, the charming cuts first appeared in book form (along with appropriate excerpts of text from various sources) in 1538; an expanded version with 53 engravings was issued in 1547. According to Fairfax Murray, "the 53 fine woodcuts are close copies of the 1547 edition of Holbein's originals . . . They are, however, in reverse of the originals as regards right and left and differ in details: they are also larger in size." Three of the cuts (the Abbess on B2, the Canon on B3, and the Justice on B3v) have the engraver's mark of Anton Silvius (b. ca. 1525), who was known to have done considerable work for Christopher Plantin and other printers. The binding here was executed by Charles-François Capé (ca. 1806-67), one of the most distinguished binders in France in the middle years of the 19th century, and especially well known for the delicacy of his work. He was the binder to the Empress Eugénie, and Béraldi calls him "the Bozérian of the second Empire." Our volume is from the collection of Robert Hoe (for whom, see item #79, above). (ST14279)



99 DONNE, JOHN. JUVENILIA: OR CERTAINE PARADOXES AND PROBLEMES. (London: Printed by E[lizabeth]. P[urslowe]. for Henry Seyle, 1633) 190 x 135 mm. (7 1/2 x 5 1/4"). [32] leaves (including first blank; leaves in quire F transposed, with F2 and F3 surrounding F1 and F4). FIRST EDITION, with Licences granted to Henry Herbert on versos of F1 and H4. Contemporary dark brown calf, rebaked and recornered to style, raised bands, later brown morocco label. Printer's device on title page. Keynes 43; STC 7043; Wither to Prior 284. ♦Calf a little mottled on covers, lower cover with a dozen small (neatly repaired) defects, but the binding sound and very pleasing; first and last leaves with faint offsetting to margins from turn-in glue, lower corner of G4 cleanly cut off (well away from text), otherwise A VERY FINE COPY INTERNALLY, quite clean, fresh, and bright. **\$6,500**

This is the first printing of Donne's earliest works of prose, called by Keynes "clever and entertaining trifles" that date prior to 1600, "during the more wanton period of their author's life." The great poet and divine examines 11 paradoxes, including "A Defence of Womens Inconstancy" and "That the gifts of the Body are better than those of the Minde," as well as 10 problems, among them "Why have Bastards best Fortunes." Although manuscript copies had circulated during Donne's lifetime, like his erotic love poetry, they were not published until after his death in 1631. Even then, publisher Henry Herbert was called before the Star Chamber to answer for what Keynes calls "their rather free nature." This work shows up in the marketplace from time to time, but it is increasingly difficult to obtain copies as nice as the present one. (ST14904)

100 DU PINET, ANTOINE. HISTORIA PLANTARUM; . . . SIMPLICIUM MEDICAMENTORUM FACULTATES EX DIOSCORIDE. (Lugduni [Lyon]: Apud Gabrielem Coterium, 1561) 120 x 72 mm. (4 3/4 x 3"). 640, 229, [1] pp, [13] leaves (index). (One leaf [L1] apparently in facsimile.) FIRST EDITION. Probably 17th century mottled sheep, raised bands. Elaborate woodcut border on title, partly hand colored, decorative and

historiated woodcut initials, SEVERAL HUNDRED WOODCUT ILLUSTRATIONS OF PLANTS IN THE TEXT, A NUMBER OF THEM PARTLY OR COMPLETELY COLORED BY A CONTEMPORARY HAND. Front pastedown with Armorial bookplate of Armand Jules de Rohan, Archbishop of Rheims; title page with owner’s stamp of E. Debeaux; verso of title with trimmed bookplate of the Horticultural Society of New York, noting that this volume is part of the bequest of Kenneth K. Mackenzie, 1934; one text page with embossed stamp of the Society. Hunt 85; Durling 1327; Nissen 565; Pritzel 2539. ♦Front joint and portions of rear joint cracked, two corners somewhat worn, small chip missing from top of spine, but the binding still surprisingly tight and even appealing. Four words on title page effaced and supplied in manuscript in an early hand, frequent minor spots, smudges, light dampstains, or short marginal tears, otherwise in excellent condition, still generally rather fresh and clean and with pleasing woodcuts. **\$1,000**

This is a charming illustrated pocket edition of botanical texts derived and condensed by Du Pinet (1515?-84), mostly from Dioscorides and his commentators. The first part, based mainly on Mattioli’s commentary on Dioscorides’ “De Materia Medica,” is a catalogue of plants (with the plant’s name given in various languages, along with a woodcut illustration and a brief description), while the second part, “Simplicium Medicamentorum,” comprises recipes for healing compounds. Although the woodcuts here are small, they have ample detail and are certainly charming. (CDT1713)

With Whimsical Woodcuts of Salubrious Plants

101 DURANTE, CASTORE. HERBARIO NUOVO MEDICO & CITTADINO ROMANO, CONFIGURE, CHE RAPPRESENTANO LE VIUE PIANTE, CHE NASCONO IN TUTTA EUROPA, & NELL INDIE ORIENTALI, & OCCIDENTALI. (Venetia: Presso Gian Giacomo Hertz, 1684) 335 x 230 mm. (13 1/4 x 9 1/4"). 6 p.l., 480 pp., [14] leaves. Original parchment over boards, inked title on spine. In a custom-made gilt-titled folding cloth box. Large and attractive woodcut device on title, decorative headpieces, tailpieces, and initials, and NEARLY 1,000 WOODCUTS OF PLANTS



by Leonardo Parasole in text. Title printed in red and black. ♦Spine and joints wormed and slightly torn above top and below bottom cord, boards a little splayed, a few other small tears and slight soil, but a sound and not unsatisfying contemporary binding. Minor worming in upper margin of first few gatherings, one signature somewhat browned, a little browning elsewhere, two leaves torn in lower blank margin, but generally excellent internally, with text usually clean and fresh. **\$3,000**

Published in 1585 at the direction of Pope Sixtus V and authored by his personal physician, this popular Italian herbal describes the properties and uses of medicinal herbs from Europe, the West Indies, and Asia, and it provides us with very detailed and often whimsical woodcut illustrations of salubrious plants. The present copy is from one of only a few early editions and is uncommon, as well as being unusually well preserved. In addition to being a botanist and a doctor, Castore Durante (ca. 1529-90) was a poet, and he wrote the Latin verses that appear as part of many descriptions. A number of the woodcuts include a tiny human or animal, either tending or eating the plant, and almost all of them are charming. (CDT1715)

102 (ENGRAVED BOOKS). 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. A Large Paper Copy. 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. **\$4,500**



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. 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. 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)

103 (FRENCH ILLUSTRATED BOOKS). JUVENAL. SATIRES DE JUVÉNAL. (Paris: Didot jeune, 1796) 365 x 270 mm. (14 1/4 x 10 3/4"). **Two volumes.** Translated and annotated by J. Dusaulx. Third Edition. A Large Paper Copy. 19th century brown three-quarter morocco over marbled paper boards, raised bands, gilt titling, marbled endpapers, top edges gilt. Each volume with a frontispiece after Moreau le jeune. Text of satires in Latin and French on facing pages. Cohen-de Ricci 524-5. ♦Light wear to joints, extremities somewhat rubbed, but the bindings quite sound. Occasional narrow browned strip at fore edge, isolated minor smudges, paper flaws, or other trivial imperfections, but A VERY FINE COPY INTERNALLY, clean, smooth, and bright, with vast margins. **\$750**

This handsome edition of the 16 satires mocking Roman vices and corruption by the great Roman poet Juvenal (ca. 60 - ca. 130) was designed as a large quarto, so our folio printing—which Cohen-de Ricci notes brought a much higher price in the early 19th century—is notable for the enormous margins that set off Didot’s lovely type to great advantage. Moss, quoting “Cours de Litterature,” calls this “beautiful edition” the best prose translation to date, with extensive annotation by Jean Dusaulx (1728-99), who contrasts the work of Juvenal (quite favorably) with the satires of Horace. This rendition first appeared in 1770, and the annotations were first printed in 1782. The animated and intricately detailed engravings here are the work of Jean-Michel Moreau, known as Moreau le jeune (1741-1814), deemed



by no less than Gordon Ray to be “the greatest name among French illustrators of the 18th century.” ABPC finds no copies of this edition at auction in the past 40 years; RBH finds only three copies, none of them in folio. (CBJ1746)

*With Memorable Large-Format Colored Plates,
More Modern and Less 18th Century in Sensibility*

104 (FRENCH ILLUSTRATED BOOKS). (COLOR PRINTING). MONTESQUIEU, [CHARLES DE SECONDAT]. LE TEMPLE DE GNIDE, SUIVI D’ARSACE ET ISMÉNIE. (Paris: P. Didot l’aîné, 1796) 330 x 235 mm. (13 x 9 1/4”). 2 p.l., 165, [1] pp. ONE OF 100 COPIES. (Original?) gray boards, flat spine, dark gray paper title label, two-thirds of the leaves UNOPENED. Engraved printer’s device on title page and SEVEN FINE COLOR-PRINTED ENGRAVINGS AFTER PEYRON BY CHAPUY AND LAVALLÉE, SOME FINISHED BY HAND. Cohen-de Ricci 730; Brunet III, 1860. ♦A couple of very small brown spots and just a hint of soiling as well as minor abrasions to covers, corners somewhat mashed (as expected), isolated trivial foxing to text, but A VERY FINE COPY, clean and bright internally, with vividly colored plates, and in a surprisingly sturdy and generally well-preserved original temporary publisher’s binding. **\$6,900**



This is the fine Levy copy of a strictly limited Large Paper edition of a handsomely illustrated work, offered here in what seem to be the publisher's temporary boards, mostly unopened and virtually untouched internally. The text of the first (and by far the most important) work here is a prose poem on love (supposedly translated from the Greek) by one of the great political philosophers of the Enlightenment, Charles de Secondat, Baron de Montesquieu (1689-1755). The colophon informs us that this limited edition was printed with a new type cut and cast by Firmin Didot “with such perfection that up to this moment none other can equal it.” The dramatic and animated plates are strikingly different from the Eisen engravings in other editions of this work, and are more modern in sensibility than the usual 18th century French engravings. The colophon notes that the plates were broken after the 100 copies of this edition were printed. Our copy was in the outstanding library of American bibliophile

Jacques Levy (1905-80), who assembled an eclectic collection over 40 years, always with a discriminating eye toward visually pleasing and historically important bindings and illustration. (ST12327)

105 FROISSART, JEAN. HISTOIRE ET CHRONIQUE MÉMORABLE DE MESSIRE JEAN FROISSART. (Paris: Pierre L’ Huillier, 1574) 350 x 215 mm. (13 3/4 x 8 1/2”). 8 p.l., 423, [1] pp., [14] leaves ; 6 p.l., 288 pp., [2] leaves; 4 p.l., 333, [1] pp., [1] leaf; 4 p.l., 324 pp. **Four volumes bound in one.** Edited by Denis Sauvage de Fontenailles. Second Sauvage Edition. 18th century diced russia, rebacked, raised bands, black morocco label, marbled endpapers, all edges gilt. Title pages with large olive tree device of the printer, decorative woodcut headpieces and initials. USTC 7557. Not in Adams or STC French. ♦Extremities rather worn, covers a bit chafed, but the binding quite solid. Mild to moderate browning affecting perhaps a quarter of the leaves, with a couple of dozen more noticeably affected, occasional small rust spots, minor marginal stains, or other trivial imperfections, but a very good copy, generally clean and quite crisp, with comfortable margins, in a serviceable binding. **\$950**



One of the great works of Medieval history, Froissart’s “Chronicle” is replete with anecdotes and tales of court intrigue, even murder. Covering the period 1325-1400, it is the principal source of our knowledge of all but the final phases of the Hundred Years War between England and France. A considerable achievement as a literary account, the work is “of extraordinary vividness” and “high historical value for the picture it presents of the conditions and sentiments prevailing in this period.” (Oxford Companion) First published in 1559-61, the present version was prepared and annotated by the historiographer to Henri II, Denis Sauvage de Fontenailles (1520-87). Our edition is scarce, with USTC locating just nine copies in US libraries. (CBJ1743)

A Pocket Fuchs Herbal Used by a 16th Century Medic

106 FUCHS, LEONHARD. DE HISTORIA STIRPIUM COMMENTARII INSIGNES. (Lugduni [Lyon]: Apud Balthazarem Arnolletum, 1551) 165 x 100 mm. (6 1/2 x 4”). 16 p.l. (the last blank), 852 pp., [6] leaves. Contemporary panelled calf, now rubbed to suede, covers with blind-ruled frames, raised bands, black morocco label. Woodcut printer’s device, portrait, and IN EXCESS OF 500 WOODCUT BOTANICAL ILLUSTRATIONS. Front pastedown with engraved armorial bookplate of Steuart of Allanton. Title page with signature of A. Stewart and with ownership inscription of Thomas Potter, noting that the book was given to him by Dr. Bulleyn in 1572. Frequent annotations by our early owner, often giving the English names of plants, and with early ink notations on rear free endpaper. Nissen BBI 557; Hunt 61; Adams F-1102; Mortimer 240 (citing 1549 ed.). ♦Bindings a little soiled, with small spots of worming to covers and tail of spine, title page a bit soiled, neatly tipped on to following leaf at gutter, (nothing obscured on either leaf), a couple of small wormholes to margins, most leaves with faint dampstains, occasional small ink spots or other trivial stains, otherwise an excellent copy, generally clean and fresh in a solid binding. **\$2,500**

A professor of medicine at Tübingen and the person after whom the fuchsia is named, Leonhard Fuchs (1501-66), sets out in this work to improve the knowledge of materia medica by showing the largest possible number of plants useful as drugs and herbs. Specifically, he describes 400 German and 100 foreign plants, and illustrates them with more than 500 woodcuts. It is this work that makes Fuchs one of the founders of botany, a science that



had virtually stood still since Dioscorides. The clearest aspect of modernity in the work is seen in the woodcuts, based on firsthand observation of the living plant and establishing a standard of plant illustration which has been followed down to the present. Our copy offers a direct connection with the practice of medicine in 16th century England, bearing the intriguing marks of early user Thomas Potter, no doubt a physician or apothecary. The “Dr. Bulleyn” who presented this book to Potter in 1572 may very well have been the noted physician and author William Bullein (1515-76). (CDT1702)

*A 16th Century English Medical Work of Great Importance,
With 130 Charming Woodcuts, Rare in the Kind of Condition Seen Here*

107 GESNER, CONRAD. THE NEWE IEWELL OF HEALTH, WHEREIN IS CONTAYNED THE MOST EXCELLENT SECRETES OF PHISICKE AND PHILOSOPHIE, DEVIDED INTO FOWER BOOKES. (London: Henrie Denham, 1576) 198 x 130 mm. (7 3/4 x 5 1/4”). 12 p.l., 258 leaves. Translated from the Latin by George Baker. FIRST EDITION IN ENGLISH. Modern marbled calf, blind-stamped medallion at center of covers, raised bands, red morocco label, all edges gilt. WITH 86 different woodcuts (some of these printed more than once, for A TOTAL OF 130 WOODCUTS), including an allegorical woodcut on title page, arms of the 17th Earl of Oxford on verso of title page, and full-page woodcuts on three section titles (two depicting a scientist in his laboratory, the other showing a dragon), woodcut initials and tailpieces. With frequent neat ink marginalia in a contemporary hand. Luborsky & Ingram 11798; Durling 2088; Duveen, p. 247; Ferguson I, 316; Osler 641 (note); Waller 3523; Wellcome 2801; STC 11798. ♦Small scratch to upper cover, text lightly washed and pressed, leaves a shade less than bright, other very minor issues in the text (B3 with neatly repaired short tear, affecting two words, tiny burn-hole affecting a few letters, li1 with two small repaired holes affecting the ends of two lines, occasional rust spots or minor stains), but an excellent copy, clean and still fresh internally, with excellent impressions of the woodcuts, in a virtually unworn binding. **\$30,000**

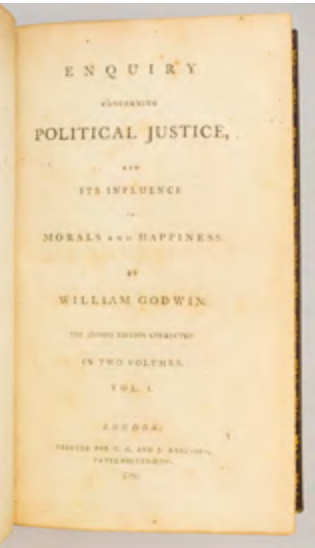


This is the charmingly illustrated first appearance in English of an important treatise on the distillation of plants into remedies, which, Ferguson notes, “evinces considerable knowledge of practical pharmaceutical chemistry as then practised,” and “contains some singular remedies and some curious ideas” on the part of Swiss polymath and physician Conrad Gesner. A posthumously-published second part to Gesner’s 1552 “De Remediis Secretis,” the text here was first issued in Latin in 1569. In preparing this English edition, translator George Baker also consulted and included information from the English version of the first part of Gesner’s work, “A New Book of Destillation of Waters,” translated by Peter Morwen and first printed in 1559. A particularly appealing aspect of the present work is the art: the woodcuts depicting workers distilling medicines and the alchemist in his study are detailed and intriguing, and the scene on the final section title—a horned and winged dragon lapping from a bowl of water, his tail wrapped around a tree bearing distilling vessels from which birds fly forth—is whimsical and utterly delightful. Luborsky & Ingram note that human figures in the woodcuts appear “in contemporary middle-class dress, such as supervisors in long gown and flat cap and workers improbably clad in slashed hose while others labor in tattered clothes.” Ferguson says of Gesner (1516-65) that “there is no more notable man in the history of learning and of science in the 16th century.” A suggestion of Gesner’s versatility can be seen in the fact that for a quarter-century he was professor of both ethics and physics at Zurich and a practicing physician during the same period. This work is not often seen in the marketplace, and when it does appear, it is



typically incomplete or in woeful condition. The last complete copy at auction since 1995 was at the 2007 Macclesfield sale, where it brought a hammer price of £8,000 (the equivalent of \$16,654). (ST14944)

108 GODWIN, WILLIAM. AN ENQUIRY CONCERNING POLITICAL JUSTICE AND ITS INFLUENCE ON MORALS AND HAPPINESS. (London: Printed for G. G. and J. Robinson, 1796) 220 x 130 mm. (8 5/8 x 5 1/8”). With half titles. **Two volumes.** Second Edition, Corrected. Very attractive modern retrospective speckled calf, gilt, covers with Greek key border, smooth spines in compartments with central patera, leafy cornerpieces, green and red morocco labels, turn-ins with gilt floral roll. PMM 243 (first edition). ♦Occasional minor foxing, more noticeable on about a dozen gatherings, three quires a bit browned, occasional paper flaws (not affecting text), otherwise an excellent copy, clean and fresh in a unworn binding. **See also back cover. \$2,500**



This is a handsome copy of a work PMM calls “one of the earliest, the clearest, and most absolute theoretical expositions of socialist and anarchist doctrine.” Written by the philosophical radical William Godwin (1756-1836) and first published mere weeks after the execution of Louis XVI, “Political Justice” passionately argues for the necessity of individual judgment and reason in the pursuit of harmony and human perfection. At the heart of Godwin’s philosophy is a belief in the innate goodness of man, and a staunch defense of individualism. His views influenced generations of thinkers both in the philosophical and literary realms, including J. S. Mill, William Wordsworth, Samuel Taylor Coleridge, and perhaps most notably his son-in-law Percy Bysshe Shelley. (ST14209)



109 GRAFTON, RICHARD. AN ABRIDGEMENT OF THE CHRONICLES OF ENGLANDE. (London: In aedibus Richardi Tottyll, 1570) 142 x 95 mm. (5 3/4 x 3 3/4”). 36 p.l., 200, [3] leaves (lacking final blank). Fourth Edition. Modern period-style dark brown calf, covers with central blind-stamped medallion with gilt letters G and P on either side, and Alpha and Omega above and below, raised bands, two silk ties, printed early binder’s waste used as guards. With woodcut initials. Front pastedown with bookplate of the Fox Pointe Collection; title page with early ink signature of A. J. Fon and notation “12th of Eliz’h”; title also with embossed stamp of a library, verso of same page with ink number stamp and pencilled shelf location. STC 12151. ♦Title page somewhat soiled and tipped onto second leaf, margins trimmed a bit close, often shaving shoulder notes, occasional minor stains or short marginal tears, otherwise an excellent copy, generally clean and fresh in an unworn sympathetic binding. **\$7,500**

This is a rare copy of a condensed chronicle of English history from the rule of King Brute in 1108 B.C. through 1570, the 12th year of the reign of Elizabeth I. There were several such chronicles competing on the market in the second half of the 16th century, with Grafton’s and one by John Stow foremost among them. The present text was compiled by Grafton while he was in prison for printing a proclamation on Lady Jane Grey’s accession to the throne in which he styled himself “printer to the Queen”; the work was first published by his son-in-law Richard Tottell in 1562. DNB considers it notable for Grafton’s description of the accession of Queen Elizabeth, her welcome in London, and the pageants held along the route—from the Tower to Westminster—which Grafton helped to oversee. A printer and historian, Grafton (1506/7-73) enjoyed the patronage of Thomas Cranmer, and was instrumental in the financing and publication of the Matthews Bible of 1537 and the Great Bible of 1539. Five editions of the “Abridgement” appeared between 1562 and 1572, and copies of all editions are uncommon, with RBH and ABPC finding just one copy of our edition sold at auction since 1984. That copy, with its boards detached, nevertheless brought a hammer price of £3,800 (\$6,281), and this 34-year-old result suggests that our price is very reasonable indeed. (ST14945)



With Two Tipped-in Letters to One of the Closest Advisors to Charles I

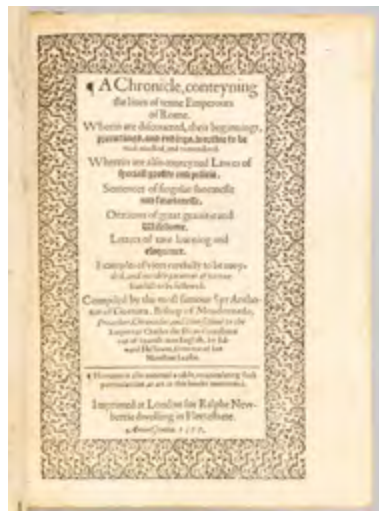


110 GUEVARA, ANTONIO DE. (BINDINGS - CENTRE-PIECE). A CHRONICLE, CONTEYNING THE LIVES OF TENNE EMPEROURS OF ROME. (London: [Printed by Henry Middleton] for Ralphe Newberrie, 1577) 195 x 145 mm. (7 5/8 x 5 3/4"). 4 p.l., 484 pp., [5] leaves (lacking final blank). Translated from the Spanish by Edward Hellowes. FIRST EDITION IN ENGLISH. Contemporary dark brown calf "centre-piece" binding, covers with central blind-stamped oval medallion of an Islamic strapwork design, remnants of two ties, recently rebacked to style, stubs of vellum manuscript waste with Latin text in a 15th century batarde hand. Pastedowns and verso of final leaf with numerous early 17th century inscriptions and signatures, among them William Sandys, Ellezabeth Allenn, and P. Ambrose Rockwood; front flyleaf with bookplate of the Fox Pointe Collection; two letters from R. Murray to Patrick Maule, Earl of Panmure, dated July and August 1652, tipped in at front and rear; three pencilled lines in margin at the beginning of the majority of chapters; occasional contemporary ink marginalia. STC 12426; Lowndes II, 953-4; Palau

110335. ♦Leather on covers a bit dry and crackled, medallions not in the highest relief, but the restored binding quite sound and generally very pleasing. Trivial defects in the text (small stains obscuring a couple of letters on two leaves, final leaf missing one-inch blank strip at tail edge, one leaf with insignificant paper flaw, occasional minor smudges, mostly marginal), but an excellent copy internally, clean and crisp. \$5,500

Pleasingly bound in a style favored by Oxford binders of the day, this is an appealing copy of the first English edition of these brief biographies of 10 Roman emperors, written by the court historiographer to Holy Roman Emperor Charles V and originally published in 1539 as "Una Decada de los Diez Cesares y Emperadores Romanos."

The accounts by Guevara (1481-1554) cover the lives of Trajan, Hadrian, Antoninus Pius, Commodus, Pertinax, Julianus, Septimius Severus, Bassianus (Caracalla), Heliogabalus (Elagabalus), and Severus Alexander; they are written in imitation of the style of Plutarch and Suetonius, and draw from works by Cassius Dio, Herodian, and the "Scriptores Historiae Augustae." The binding here is a style popular in Oxford in the second half of the 16th century, and the manuscript strips used in the binding appear to be from a land agreement that makes reference to Edward IV, king of England from 1471 to 1483. The tipped-in letters to the Scottish peer Lord Panmure from Rob[ert] Murray of Edinburgh are difficult to decipher; the first seems to mention quantities of drink and the king of France, while the second mentions money owing to or from a "David Sowtas." Patrick Maule, 1st Earl of Panmure (1585-1661) was one of Charles I's closest and most loyal courtiers. The presence of the earl's letters suggest a Scottish provenance in the 17th century, likely a member of the Panmure family if not the earl himself. For our 20th century owner, Dr. H. R. Knohle, see item #71, above. This book is seldom seen for sale: besides the present copy, RBH and ABPC list just one other on the market since 1983. (ST14946)



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

111 HARVEY, WILLIAM. DE MOTU CORDIS ET SANGUINIS IN ANIMALIBUS, ANATOMICA EXERCITATIO. CUM REFUTATIONIBUS AEMYLI PARISANI. (Leyden: Johann Maire, 1639) 198 x 145 mm. (7 1/2 x 5 3/4"). 2 p.l., 84, [2] leaves, 267 pp. (bound out of order but complete). Third Edition. VERY FINE CONTEMPORARY CALF, covers with double gilt fillet border, raised bands, spine compartments with floral lozenge at center (neat older repairs to joints). With two engraved plates showing veins in the arm. Two-inch repair to title page (not affecting text), perhaps to remove prior owner inscription. Keynes 3; Heirs of Hippocrates 417; Grolier Medicine 27 (1st ed.); NLM/Krivatsy 5329; Norman 1006 (1st ed.); Parkinson and Lumb 1147; PMM



127 (1st ed.); Waller 4089; Wellcome I, 3070. ♦A little spotting to boards, extremities a bit rubbed, two gatherings somewhat browned, occasional minor foxing, but AN OUTSTANDING CONTEMPORARY COPY, clean and fresh inside and out, THE PLATES ESPECIALLY BRIGHT, AND WITH RICH IMPRESSIONS. \$50,000

This is a remarkably attractive copy of the third (but second complete) edition of one of the most important medical books ever published. Containing Harvey's discovery and experimental proof of the circulation of the blood, this work quickly became, in the words of Garrison-Morton, "the cornerstone of modern physiology and medicine." Heirs of Hippocrates observes that "behind almost every important medical advance in modern times lies the work of Harvey." The work was first published in Frankfurt in 1628, with a second edition including the "Exercitationes" of Parisanus appearing in Venice in 1635; the first

is practically unobtainable, while the second lacked the plates, parts of the introduction, and chapters I and XVI. For our third edition, the publisher Maire restored these parts, included the illustrations, and also added the criticism and denials from the 1630 printing of the "Animadversiones" of Harvey's leading opponent, James Primerose. Harvey studied with Fabricius of Aquapendente, upon whose work on the valves of the veins Harvey improved and expanded. According to PMM, "It was left for Harvey . . . to conceive the idea of a circulation of the entire blood system, and demonstrate it conclusively by an exhaustive series of dissections and physiological experiments. . . . English experimental scientists regarded the discovery as of equal importance with Copernican astronomy or Galilean physics." Not at all a common book to begin with, this famous edition is exceptionally difficult to obtain in a contemporary copy as well preserved as the present one. (ST14895)



A Very Appealing Copy, with Distinguished Provenance, of the First Livy in English



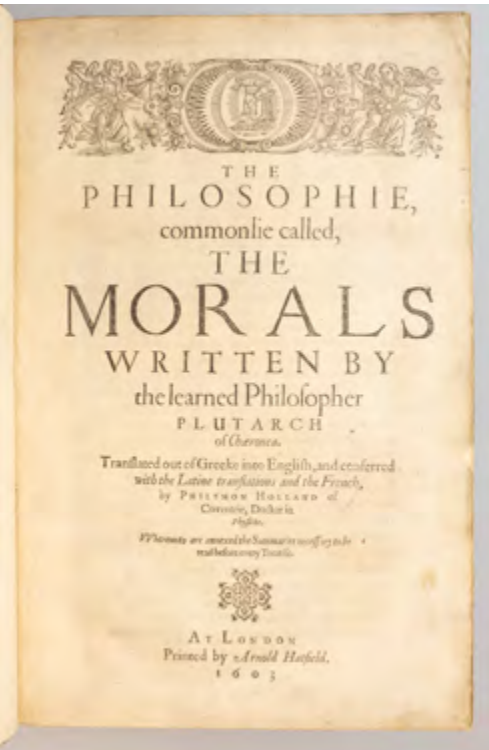
112 HOLLAND, PHILEMON, Translator. LIVIUS, TITUS. [LIVY]. THE ROMANE HISTORIE . . . ALSO, THE BREVIARIES OF L. FLORUS . . . AND THE TOPOGRAPHIES OF ROME IN OLD TIME. (London: Adam Islip, 1600) 330 x 220 mm. (13 x 8 3/4"). 6 p.l., 1403, [1] pp., [21] leaves (first and last leaves blank). Translated from the Latin by Philemon Holland. FIRST COMPLETE EDITION IN ENGLISH. Early 18th century mottled calf, raised bands, spine gilt in compartments with large central fleuron and complex scrolling cornerpieces, one compartment with gilt lettering "G / 2 * II," another with small inlaid red morocco label of the Earl of Essex, with gilt "SX" and a coronet, red morocco title label, edges marbled (expertly—almost invisibly—rebacked and recorned). Title page with printer's elaborate device (McKerrow 324), verso of title with woodcut portrait of Queen Elizabeth I, dedication to the queen with woodcut headpiece and armorial initial, verso of fourth leaf with portrait of Livy within a laurel wreath, verso of sixth leaf with epitaph of Livy within a laurel wreath. Front pastedown with 18th(?) century ink notation "D : 2. / 9."; also with engraved armorial bookplate of James Heron Watson dated 1930 and bookplate of the Fox Pointe Collection Library of Dr. & Mrs. H. R. Knohl; title page with ink signature of William Walter dated 1600 and with the initials "W W" inked into the printer's device; verso of title

page with engraved armorial bookplate of Algernon Capell, Earl of Essex, dated 1701. Pforzheimer 495; STC 16613. ♦A little wear to extremities, gilt on spine a bit rubbed, isolated small rust spots and minor marginal smudges or stains, other trivial imperfections in the text, but A FINE COPY INTERNALLY, quite clean and crisp, in a pleasant, sturdy, carefully restored binding. **\$17,500**

This edition of Livy's history of Rome is, in Pforzheimer's words, "the first of that stately array of folio translations of the classics which issued from the pens of the 'translator general in his age.'" It is described by DNB as "a work of great importance" that "set out to be lucid and unpretentious, and achieved its aim with marked success," all the while being "accurate, and often lively." Livy (first century B.C.) was long revered as the premier source for Roman history, and his account of the rise of Rome and its triumphs in the Punic Wars was central to historical and political thought. Holland (1552-1637) was a physician whose love of the classics prompted a devotion to rendering ancient authors into the language of Shakespeare. Besides the complete text of Livy's history, our volume contains the first appearance in English of the "Breviaries" of Florus, a useful chronology summarizing the lost books of Livy. Our copy has graced the libraries of important collectors, including that of Algernon Capell, 2nd Earl of Essex (1670-1710), and Dr. H. R. Knohl (for whom, see item #71). A colonel in the 4th Dragoons, Capell was Gentleman of the Bedchamber to King William III between 1691 and 1702 and on the Privy Council to Queen Anne. (ST14948)

The Garden Copy of the First English Edition of Plutarch's "Morals"

113 HOLLAND, PHILEMON, Translator. PLUTARCH. THE PHILOSOPHIE, COMMONLIE CALLED, THE MORALS. (London: Printed by Arnold Hatfield, 1603) 330 x 215 mm. (13 x 8 1/2"). 4 p.l., 1363, [1] pp., [32] leaves (including errata). Translated by Philemon Holland. FIRST COMPLETE EDITION IN ENGLISH. Mottled calf by Riviere & Son (stamp-signed on verso of front free endpaper) raised bands, two brown morocco labels, marbled endpapers, all edges gilt (rebacked, preserving original backstrip). Woodcut initials and headpieces. Rear pastedown with armorial bookplate of American travel writer James Hale Bates (1845-1901) and with the ex-libris of the Garden Collection, both pasted in upside down (see below). STC 20063; Harris, p. 116; Lowndes III, 1891. ♦Extremities a bit rubbed, spine somewhat crackled and with half a dozen small abrasions, but the well-executed sympathetic binding quite sound and very pleasing. First and last leaves lightly soiled, title page with small chip to fore edge, occasional mild yellowing or minor marginal foxing, isolated rust spots, a couple of trivial paper flaws, but clearly a fine copy internally—clean, fresh, and altogether pleasing. **\$10,000**



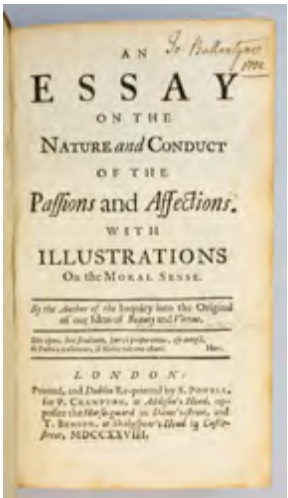
This is an excellent copy, with distinguished provenance, of an important text that was part of a memorable series of Elizabethan translations. The "Moralia"—various writings of Plutarch exclusive of his famous "Parallel Lives" of the Greeks and Romans—deal with such diverse topics as fortune, exile, animal intelligence, health, advice for newlyweds, the education of children, benefitting from one's enemies, the value of having few or many friends, how to recognize a flatterer, and many other topics that give scholars insight into Greco-Roman society and obscure cults. Although individual treatises had been previously translated into English, this is the first translation of the entire sequence of essays that make up the "Moralia."



Pictured above: 112 (left), 113 (right)

The value of the collection is enhanced by the fact that Plutarch borrows liberally from lost Greek works, some of which would otherwise be unknown to us. For more on translator Philemon Holland, see previous item. The modern provenance here is outstanding. It is not too much to say that the collection of The Garden Ltd., assembled by Haven O'More with funding from Michael Davis, was the most outstanding library of notable books put together in America in the second half of the 20th century. The library included high spots from all periods, and the collection was breathtaking in its impeccable condition. We can find no reason for the unusual position of the bookplates; perhaps the first owner unknowingly had the book upside down when affixing the bookplate, and the second just decided to keep the marks of provenance together. The Holland Plutarch appears with some regularity in the marketplace, but it is usually in notably unappealing condition. (ST14951)

A Discussion of Altruism by the Predecessor of Hume and Teacher of Adam Smith



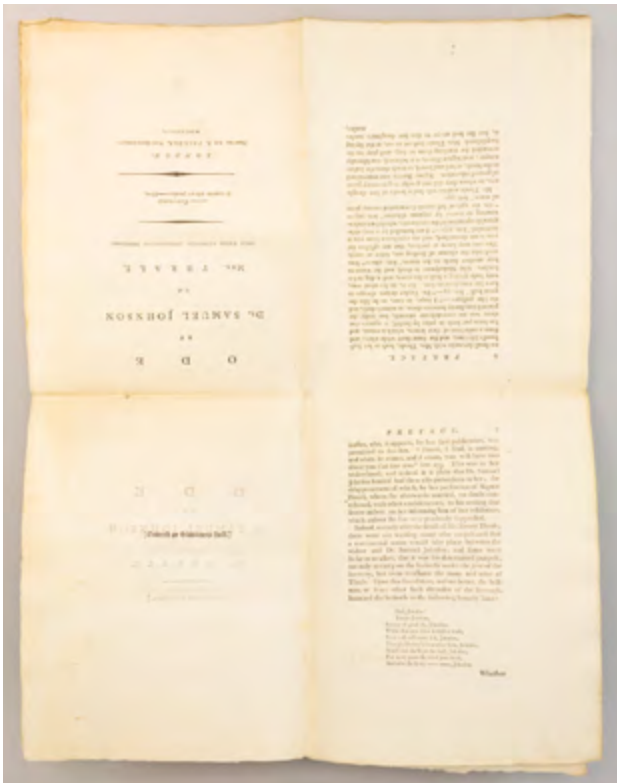
114 [HUTCHESON, FRANCIS]. AN ESSAY ON THE NATURE AND CONDUCT OF THE PASSIONS AND AFFECTIONS. WITH ILLUSTRATIONS ON THE MORAL SENSE. ([Dublin]: London: printed, and Dublin re-printed by S. Powell, for P. Crampton, and T. Benson, 1728) 172 x 97 mm. (6 3/4 x 3 3/4"). xv, [v], 216 pp. First Dublin Edition (printed the same year as the First Edition). Contemporary polished calf, raised bands, red morocco label. Title page with ink ownership inscription of Jo. Ballantyne, dated 1732. ESTC N9373. ♦Short crack to head of front joint, leather on spine a bit crackled, extremities a little rubbed, but the binding sturdy and not displeasing, and A FINE COPY INTERNALLY, quite clean, fresh, and rather bright. **\$1,250**

In this essay, moral philosopher Francis Hutcheson discusses the motives for altruistic acts, attributing such benevolence to a sense of the public good and of honor. As DNB explains, Hutcheson (1694-1746) argued that "there are different classes of desires; that the desire to assist the afflicted or distressed or to act for the benefit of the public is entirely different from the desire to seek happiness or satisfaction or pleasure for oneself. He connected the desire to act in a spirit of kindness or benevolence to a public sense; this was a new sense, introduced together with a sense of honour for the first time in the Essay." According to the Internet Encyclopedia of Philosophy, "Hutcheson's importance comes from his theories of human nature, which include an account of an innate care and concern for others and of the internal senses (including the moral sense). The latter were pivotal to the Scottish Enlightenment's empirical aesthetics, and all of Hutcheson's theories were important to moral sentimentalism. One cannot properly study the works of Adam Smith, Hutcheson's most famous student, or David Hume's moral and political theories, without first understanding Hutcheson's contributions and influence." (CDT1710)

The Folded Sheets of a Prurient Parody Mocking Johnson

115 (JOHNSON, SAMUEL). [BOSWELL, JAMES]. ODE BY DR. SAMUEL JOHNSON TO MRS. THRALE, UPON THEIR SUPPOSED APPROACHING NUPTIALS. (London: Printed for R. Faulder, 1784 but after 1788]) 265 x 205 mm. (10 3/8 x 8"). 16 pp. FIRST EDITION, UNCUT AND UNSTITCHED IN TWO FOLDED SHEETS. Housed in a (somewhat mottled) modern brown cloth chemise. Pottle 72; Rothschild 460; Tinker 337. ♦A touch of soiling to title page and to exposed edge of second leaf, otherwise AN EXTREMELY FINE, FRESH COPY, little changed from the day it was printed. **\$11,000**

In nearly original condition, this is a suggestive parody mocking Dr. Johnson's alleged designs on a wealthy widow—the brilliant bluestocking (and close friend of Johnson), Hester Thrale (1741-1821). Her life in an unhappy marriage to brewer Henry Thrale was transformed when she met Samuel Johnson, who became a regular dinner guest and later, when ill health set in, a resident in the Thrale home. The demanding Johnson could be as trying as another child, but he attracted London's best and brightest to her home, engaged her lively mind, and encouraged her writing. After the death of her husband, she sold the brewery at an advantageous price, becoming financially independent and free to live as she chose. What she chose was a marriage for love to an Italian singer, Gerald Piozzi, mentioned in the doggerel here as Johnson's rival. While Boswell's poem—penned the day after Mr. Thrale's 1781 funeral, according to DNB—makes racy insinuations about



the good doctor's desire for Mrs. Thrale, theirs was an intellectual rather than physical passion, although the doctor was quite put out by her marriage to Piozzi. The use of quotes from Mrs. Thrale's preface to Johnson's "Letters," published in 1788, demonstrate that the pamphlet was not printed in 1784 as stated on the title page. The present copy likely comes from the "quantity of loose sheets" found by a Glasgow bookseller at Auchinleck, Boswell's former home; according to Pottle, the bookseller "was able to piece together a few complete copies, but the greater part of them was so injured by dirt and damp as to be useless." This copy was clearly one of the select few, as it is as fresh as the day it left the press. The work is very scarce: RBH lists five complete copies at auction since 1962. (ST14376)

**A Rarely Seen Copy
In Opulent Contemporary Color**

116 (JUDAICA). CUNAEUS, PETRUS. DE REPUBLYK DER HEBREEN OF GEMEENEBEST DER JODEN. (Amsterdam: W. Goeree, 1682-3) 162 x 100 mm. (6 3/8 x 4"). **Three volumes.** Inoffensive 18th century brown speckled calf, raised bands, brown morocco labels, compartments with gilt tooling and lettering, all edges gilt (first volume expertly rebacked, preserving the original backstrip, heads and tails of spines also repaired). With three frontispieces and 45 ENGRAVED PLATES, ALL BUT ONE HAND-COLORED AND MOST HEIGHTENED WITH GOLD, QUITE POSSIBLY BY VAN SANTEN, more than half the plates folding and/or double page, and one plate with a moveable flap. See: Truusje Goedings, "Master Colourist' Dirk Jansz van Santen" (Amsterdam, 1992). ♦ Joints of second and third volumes a touch tender but quite secure, corners and extremities a little rubbed, tail of one spine with a bit of loss, general mild wear externally, but INTERNALLY FINE with just the occasional small, light stain or kiss of foxing, the coloring extremely bright and well-preserved. **\$8,500**

This is an extraordinarily fine copy of a popular account of "The Hebrew Republic," complete, extensively illustrated, and with splendid contemporary hand coloring, probably executed by the renowned "master colourist" Dirk Jansz Van Santen. Originally published in 1617 in Latin by Dutch historian of Christianity Petrus Cunaeus (i.e., Peter van der Kun, 1586-1638), the work forms a vision of a highly organized society with an idealized infrastructure and political system. The present Dutch edition contains numerous maps of ancient Hebrew lands, as well as plates depicting rituals, architecture, military organization, and religious dress, all brought to life with hand coloring of the highest quality. The style and technique conforms very closely to the work of Van Santen (1637/38-1708), one of the most famous and sought-after colorists of the Dutch Golden Age. Although he was especially known for his extensive and delicate use of gold, Van Santen's work can also be recognized by his bold use of saturated color alongside lighter washes, his use of patterning on buildings and garments, and the characteristic multi-colored lines used to illuminate borderlines in maps. Scholars have noted a connection between Van Santen and our publisher Willem Goeree, with whom the colorist



seems to have had an ongoing working relationship. Although this book is not uncommon on the market in its various editions and translations, it is almost always found with plates lacking and in unpleasant condition. The present copy is a rare exception, being clean, bright, and with all plates present, the exquisite coloring an especially nice feature rarely found in any edition of this book. (ST14407)

The First Edition in English Combining Juvenal and Persius



117 JUVENAL, DECIMUS JUNIUS, [and] PERSIUS FLACCUS. [OPERA]. DECIMUS JUNIUS JUVENALIS AND AULUS PERIUS FLACCUS TRANSLATED AND ILLUSTRATED, AS WELL WITH SCULPTURE AS NOTES. (Oxford: W. Downing, 1673) 290 x 190 mm. (11 3/8 x 7 3/8"). 6 p.l., 341 pp. (four leaves in Pp and Qq bound out of order, but complete). Translated and annotated by Barten Holyday. First Combined Edition in English. Contemporary panelled calf, raised bands, red morocco label (older repairs to joints). With 37 engravings, 33 in the text and four folding. Title page printed in red and black. Front pastedown with engraved armorial bookplate

of John Bloxham, 1810; title page with his ink signature. Wing J-1276; ESTC R12290; Moss II, 170; Schweiger II, 515; Brueggemann, p. 679. ♦ A few minor abrasions to binding, a couple of tiny rust spots, otherwise A VERY FINE COPY INTERNALLY, quite clean, crisp, and bright, in a sound binding. **\$1,400**

This the first English edition containing both the 16 satires by the great Roman poet Juvenal (ca. 60-ca. 130) and six satires by the short lived Stoic Persius (34-62), denunciations of corruption and declining morals that have always provided inspiration for a number of poets intent upon exposing the vices of society. Among many other examples, Johnson's "London" clearly borrows from Juvenal's third satire, which shows Megalopolis (i.e., Rome) as the seat of vice and corruption. The translation by Anglican divine Barten Holyday (1593-1661) was praised by Dryden for its word-for-word accuracy, if not for its lyricism, while Johnson noted that Holyday was "a scholar and a critick" rather than a poet. This edition was also appreciated for Holyday's extensive and learned commentary, which included, most unusually, illustrations depicting characters, places, or incidents in the satires. While this is not an uncommon work, copies as clean and crisp as the present one, especially in contemporary bindings, are not easy to find. (ST14259)



118 [KING, WILLIAM]. (SWIFT, JONATHAN). THE DREAMER. (London: Printed for W. Owens, 1754) 205 x 122 mm. (8 x 5"). 2 p.l., xxxii, 33-240, xxviii, 14 pp., [1] leaf (ads). FIRST EDITION. Contemporary sprinkled calf, raised bands, red morocco label (older repairs to joints). Front pastedown with bookplate of H.

Scofield Private Library. Teerink, 1623; ESTC T136704. ♦Two-inch cracks to joints, patches of insect activity to boards, extremities a bit rubbed, opening and closing leaves with typical offsetting from turn-in glue, gutter open at title page, occasional faint foxing or other trivial defects, but still an excellent copy, the text quite clean and crisp, and in a solid binding. **\$1,500**

This is a well-preserved copy in a period binding of an anonymously published satire of contemporary politics and religion, written in the form of allegorical essays, accompanied by a 14-page “advertisement” explaining the allusions. The unnamed author was William King (1685-1763), head of St. Mary Hall college at Oxford and one of the most renowned orators of the day. According to DNB, his Latin oration at a college installation roused Samuel Johnson to “clap his hands until they were sore.” King was also the author of a number of political satires in Latin verse, and a friend and correspondent of the greatest satirist of the day, Jonathan Swift. Pages 81-89 here include “The Answer, by Dr. Swift,” a poem responding to Robert Lindsay’s “Paulus” (also included), noting that it was “never published in any edition of the Dean’s works.” Teerink affirms that this is the poem’s first appearance in print; the volume is desirable to the Swift collector for that reason. The present copy was once in the collection of Civil War General Hiram Scofield (1830-1906), who assembled one of the largest private libraries in the United States. (CDT1707)



The 1598 First English Edition of a Work on Best Government, its Citizens, and their Duties



119 [LA PERRIÈRE, GUILLAUME DE]. THE MIRROUR OF POLICIE. A WORKE NO LESSE PROFITABLE THAN NECESSARIE, FOR ALL MAGISTRATES, AND GOUVERNOURS OF ESTATES AND COMMONWEALES. (London: Adam Islip, 1598) 190 x 142 mm. (7 3/4 x 5 5/8”). [139] leaves. FIRST EDITION IN ENGLISH, Earliest State (with four leaves of preliminaries). 19th century red pebble-grain morocco, covers with double blind-ruled frame, raised bands, gilt titling. Printer’s device on title page, 17 full-page woodcuts, six miniatures in the text, and two folding woodcuts. Front free endpaper with bookplate of the Fox Pointe Collection. Pforzheimer 579; STC 15228. ♦Extremities a little rubbed, spine slightly sunned, small stain to upper cover, but the binding well preserved and pleasing. Title page somewhat soiled and mounted on a tab, first and last three leaves with repairs to fore-edge corners (no loss), perhaps a quarter of gatherings with light dampstain to upper half of the page, final page rather soiled, other trivial defects, but still very good internally, with nothing approaching a fatal defect, the text crisp and generally quite clean. **\$4,500**

First published in 1555 as “Le Miroir Politique,” this is an illustrated discussion of the best forms of government, the six types of citizens (priests, magistrates, nobility, wealthy merchants, artisans, and farmers), and the duties people owe to their society and to each other. The woodcuts are mostly “tree” diagrams summarizing the key points, such as the three kinds of a “good Commonweal,” ranging from best (monarchy) to good (oligarchy), and the three “depraved Commonweals,” from bad (democracy) to worst of all (tyranny). Other charts show the qualities a government should have, the causes of ruin and sedition, and the duties owed by citizens. The two folding woodcuts display the “Tree of Justice” and the “Tree of Sacrifice.” Miniature woodcuts showing a representative priest, magistrate,



noble, merchant, artisan, and farmer accompany text explaining the duties and importance of each. According to Pforzheimer, “This compilation of instances and anecdotes on the social customs of different nations and upon the duties of the various members of society to each other, while taken mainly from classical sources, is still of interest to students of the sixteenth century.” La Perriere (1499-1554) was the author of the earliest vernacular emblem book, the popular “Theatre des Bons Engins,” and for 15 years was responsible for writing the official chronicles of the city of Toulouse. The 1598 and 1599 printings of our book are very rare: RBH and ABPC list just one copy besides our own sold at auction since 1977. (ST14947)

How To Conduct Sacrifices in the Temple

120 MAIMONIDES [MOSES BEN MAIMON]. DE CULTU DIVINO. [MISHNEH TORAH, BOOK VIII]. (Paris: Guidonem Caillou, 1678) 228 x 170 mm. (9 x 6 5/8”). 8 p.l., 384 pp. Translated and edited by Ludovicus de Compiegne de Veil. Contemporary sprinkled calf, raised bands, spine gilt in compartments with floral decoration, red morocco label, marbled edges. With three double-page engraved plates by Claude Perrault. Front pastedown with engraved armorial bookplate of Nath[aniel] Cholmley. ♦Short cracks at head of front and tail of rear joint, corners a bit bumped, leather a little pitted from acid treatment, but the binding still solid; occasional thumbing, a few corner creases, otherwise an excellent copy internally, the leaves clean and crisp. **\$1,750**



This is an important portion of the magnum opus of Rabbi Moses ben Maimon’s “Mishneh Torah” (“Review of the Torah”), one of the great Jewish legal texts, innovative at the time of its composition because of its new system of legal codification, and of enduring influence to the present day because of its scope and clarity. The text here, from the eighth book, concerns the divine service (“Avodah”), specifically the laws of the Temple in Jerusalem. Composed between 1170 and 1180, the “Mishneh Torah” was the chief Medieval reference on Jewish observance, and it is still considered a major work in Judaism. A physician, philosopher, and rabbi, Maimonides (1135-1204) was the leading Jewish scholar of his day. He intended the present work to supplement the writings in the Torah with laws and observance

handed down orally, the two works together thus providing a complete guide to Jewish law. The plates here show the plan and construction of the Temple. We could trace only one copy of this work sold at auction since 1984, and it was in extremely poor condition. (CDT1703)

A Rare Complete Copy of the First Obtainable Edition of the First Medical Book by an Englishman To Be Written and Printed in English

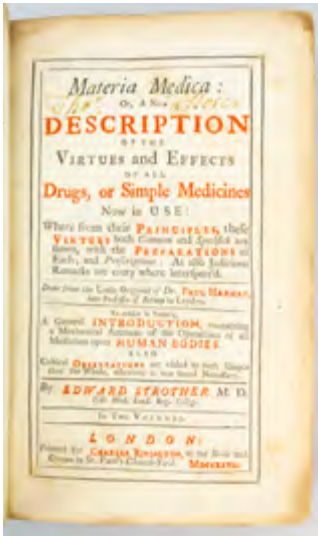
121 (MEDICINE - DIET AND HEALTH). BOORDE, ANDREW. THE BREVIARY OF HEALTHER, FOR ALL MANER OF SICKENESSES AND DISEASES THE WHICH MAY BE IN MAN OR WOMAN. [with] THE SECOND BOKE OF THE BREVYARY OF HEALTH, NAMED THE EXTRAVAGANTES. (London: Wylliam Powell, 1552) 195 x 140 mm. (7 5/8 x 5 1/2”). Cxxiii, [4], xxvii, [1] leaves. Second Edition. Fine sympathetic modern dark brown crushed morocco, covers ruled in blind, raised bands, gilt titling, neatly resewn without the text being washed or trimmed. In a tan buckram clamshell box. Two title pages with woodcut frames, verso of first title page with full-page woodcut showing the author at his writing desk, historiated woodcut initials. Front pastedown with engraved armorial bookplate of Sir Robert Throckmorton, Bart.; title page with early ink inscription “Jane Pellham is ye owner of this boke”; verso of title page with early ink marginalia, head of A2 with (18th century?) signature of Wm. Raousse[?]; verso of final leaf with early ink notations. Osler 2082; Wellcome



I, 975; STC 3374. ♦Leaves lightly pressed, Q1 with expertly repaired horizontal tear across text affecting legibility of one line, D2 with neatly repaired tear at gutter (text not affected), last two leaves with upper fore-edge corner restored, mild browning throughout, occasional minor smudges or stains, never offensive, but AN EXCELLENT COPY, generally clean and fresh internally, with no major defects, in an unworn binding. **\$19,500**

This early English book on diet and health is described by Osler as “a mine of folklore, old proverbs, old-fashioned remedies.” First printed in 1547, the “Breviary” is a medical self-help guide for the layman, explaining the Latin terms used by physicians and offering remedies and preventives compiled by the author during his extensive travels to medical universities on the Continent. Deemed by Osler “one of the most remarkable of English physicians of the 16th century,” Andrew Boorde (ca. 1490-1549) began his career as a Carthusian monk, but left his order to study medicine, which he did at universities in France, Germany, Italy, Spain, and Portugal. “Breviary of Health” is the result of these travels, and according to historian of medicine Douglas Guthrie, it has the distinction of being “the first medical book, by a medical man, to be written and printed in the English language.” It is arranged alphabetically, from “Abstinence” to “Zirbus,” and offers such curious (and often doubtful) remedies as a “dish of milk” in the morning for drunkenness and a drop of dove’s blood in the eye to correct a squint. Hunter & McAlpine note the author’s attention to psychiatric disorders: “Besides describing traditional varieties of mental illness, Boorde separated as ‘Demoniackes’ a group of violent or suicidal patients who might need exorcism over and above the standard remedies of ‘madnes.’” Early editions of this book are all extraordinarily rare: neither RBH nor ABPC lists any copy of the first printing; RBH has no complete copy of our edition (ABPC lists a slightly defective copy which brought £3,500 hammer in 1998); and copies of the 1575 and 1587 printings are seldom seen and are almost always found defective or in awful condition. (ST14939)

A Rare and Sought-After Guide to Medicinal Plants and Their Uses



Originally published in Dutch in 1710, this is the detailed materia medica produced by physician and botanist Paul Hermann, professor of botany at Leyden and director of the extensive botanical garden there. Hermann begins by explaining how medicines work on the human body, then discusses the properties and applications of all medicines in current use. There are indexes to each type of material, to Latin names of the plants, and to diseases being treated. After graduating from the best medical school in Europe at Padua, the German-born Harman (or Hermann) (1646-95) was hired as a ship’s medical officer by the Dutch East Indies Company, and spent five years with their fleet in Ceylon (Sri Lanka), where he collected plant specimens and reported on the local flora. He joined the University at Leyden on his return to Europe, and taught botany there for the rest of his career. This seems to be an extraordinarily rare and sought-after book: RBH and ABPC together record just a single sale (in 2000 for the equivalent of just under \$1,300). (CDT1708)

I, 975; STC 3374. ♦Leaves lightly pressed, Q1 with expertly repaired horizontal tear across text affecting legibility of one line, D2 with neatly repaired tear at gutter (text not affected), last two leaves with upper fore-edge corner restored, mild browning throughout, occasional minor smudges or stains, never offensive, but AN EXCELLENT COPY, generally clean and fresh internally, with no major defects, in an unworn binding. **\$19,500**

This early English book on diet and health is described by Osler as “a mine of folklore, old proverbs, old-fashioned remedies.” First printed in 1547, the “Breviary” is a medical self-help guide for the layman, explaining the Latin terms used by physicians and offering remedies and preventives compiled by the author during his extensive travels to medical universities on the Continent. Deemed by Osler “one of the most remarkable of English physicians of the 16th century,” Andrew Boorde (ca. 1490-1549) began his career as a Carthusian monk, but left his order to study medicine, which he did at universities in France,



Rare, Handsomely Bound in Contemporary Red Morocco, And with 29 Obstetrical Engravings

123 (MEDICINE - OBSTETRICS). GUILLEMEAU, JACQUES. DE LA GROSSESSE ET ACCOUCHEMENT DES FEMMES . . . AVEC UN TRAITTÉ DE L'IMPUISSANCE, PAR CHARLES GUILLEMEAU. [bound with] **BURY, JACQUES.** LE PROPAGATIF DE L'HOMME ET SECOURS DES FEMMES EN TRAVAIL D'ENFANT. (Paris: Abraham Pacard, 1621 [1620]; Paris: Melchior Mondière, 1623) 175 x 107 mm. (6 7/8 x 4 1/4”). 10 p.l., 1049, [1] (blank), 42 pp., [1] leaf (blank), [34] leaves (index); 4 p.l., 3-6, 1-120 pp. **Two separately published works in one volume.** Second Edition of the first work; FIRST EDITION of the second work. ATTRACTIVE CONTEMPORARY RED MOROCCO, covers and flat spine with mitered gilt frame, oblique fleurons at corners. First work with 17 engravings (six of obstetrical instruments, 11 of infants in utero); second work with 12 engravings in the text showing various positions of the child in the womb. Front flyleaf inscribed in ink “Ex Libris Francisci Guillemot 1713”; title page and recto of leaf A inscribed “Ex Libris Petri Guillemot.” NLM/Krivatsy 5133. ♦A few minor stains to leather, spine a touch crackled, a little rubbing to extremities, but the binding quite sound and well preserved. Leaves a little yellowed with age (a dozen or so gatherings a bit browned), occasional rust spots or minor smudges, otherwise an excellent copy internally, clean and fresh. **\$7,500**



In an unusually distinguished binding for a work on medicine, this is an important early treatise on obstetrics, with an added section by the author's son on the treatment of impotence and infertility. First published in 1609 and based on Guillemeau’s experience in delivering newborns, it reestablished procedures for extracting babies in breeched position without damage to the infant, and firmly advocated maternal breastfeeding in an age when many affluent women hired wet nurses. Jacques Guillemeau (1550-1613) was a pupil and son-in-law of the famous surgeon Ambroise Paré and succeeded him as surgeon to Charles IX, Henry III, and Henry IV. His son Charles (1588-1656) followed in his father’s footsteps. In “Obstetric Treatises” (2007), Worth-Stylianou observes, “with the work of Guillemeau, father and son, we are in the presence of one of the most important contributions of surgery to obstetric medicine before the Mauriceau era.” The first part of “De la Grossesse” deals with problems of pregnancy; the second part discusses the ways to help a woman deliver; and the third section covers the care and feeding of the mother and her newborn. In the second work here, French surgeon Bury offers a “vade mecum” for a successful and safe outcome in cases where the infant is breech or in a similarly challenging position for birth,

with illustrations of these presentations that are charmingly naïve. Practical works on medicine were not generally bound in full red morocco at this (or any other) time; perhaps our volume was bound in this fashion for presentation. The first work here is not particularly common, and the second work is quite rare, with no auction records for the past 40 years. This volume was once in the library of Jean Blondelet, the greatest collector of medical books in the 20th century. (ST14434)

124 (MEDICINE - OBSTETRICS, WOMEN AUTHORS). SIGMUNDIN [SIEGEMUND], JUSTINA. DIE CHUR-BRANDENBURGISCHE HOFF-WEHE-MUTTER. [“THE COURT MIDWIFE”]. (Berlin: Joh. Michael Rudiger, 1708) 235 x 180 mm. (9 1/4 x 7”). 15 p.l., 232, 235-260 pp. (mis-numbered but complete), [7] leaves. First Berlin Edition. Recent retrospective dark brown calf, covers with blind-ruled frame, raised bands, tan morocco label, edges untrimmed. Engraved frontispiece and portrait, and 42 ENGRAVED PLATES, one of these folding, as called for (no plate #14, but nothing missing). Garrison-Morton 6149 (citing first edition). ♦Minor offsetting in the text bed, occasional browning or fraying to edges of leaves, otherwise AN ESPECIALLY FINE COPY, clean and fresh with ample margins and strong impressions of the plates, in an unworn sympathetic binding. **\$5,200**

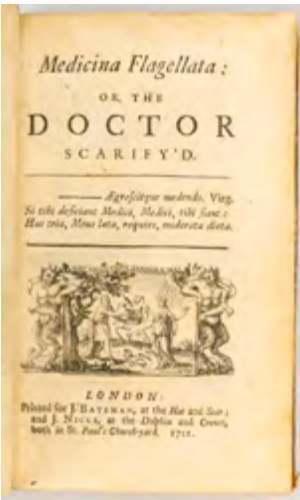


First published in 1690, this is one of the earliest obstetrical treatises to be written by a woman, a work based on the careful notes Justina Siegemund made during her long career as “the most celebrated of the German midwives of the 17th century,” in the words of Garrison-Morton. Presented in the form of a dialogue between Siegemund and her pupil Christina, “The Court Midwife” was systematic and evidence-based in its presentation of possible childbirth complications, including problems like poor presentations, umbilical cord problems, and placenta previa and their management. In the textbook, Siegmund presented a solution to the delivery of a shoulder presentation, in those days an often catastrophic situation leading to the death of the baby and potentially the mother—a two-handed intervention to rotate the baby in the uterus, securing one extremity by a

sling. According to Garrison-Morton, “With Mauriceau, Justine Siegemundin was responsible for introducing the practice of puncturing the amniotic sac to arrest haemorrhage in placenta praevia.” Siegemund (1636-1705) educated herself in obstetrics after suffering terribly as a young woman at the hands of an incompetent midwife. In 1659, she began to provide midwifery services to peasant women in her area, gradually finding clients among the wealthier merchant classes. Her expertise and dexterity caught the attention of the Elector of Brandenburg who in 1683 appointed her as his court midwife, the “Chur-Brandenburgische Hof-Wehemutter” honorific used as the title here. This edition is uncommon: OCLC finds just four copies in North America and nine in Europe; RBH and ABPC find just one other copy at auction in the past 40 years. (ST14845)



125 (MEDICINE - QUACKS). [CHEYNE, GEORGE]. MEDICINA FLAGELLATA, OR, THE DOCTOR SCARIFY'D: LAYING OPEN THE VICES OF THE FACULTY, AND THE INSIGNIFICANCY OF A GREAT PART OF THEIR MATERIA MEDICA: WITH CERTAIN RULES TO DISCERN THE TRUE PHYSICIAN FROM THE EMPERICK, AND THE USEFUL MEDICINE FROM THE NOXIOUS AND TRADING PHYSICK: WITH AN ESSAY ON HEALTH, . . . [AND] SOME USEFUL AND NECESSARY RULES TO BE OBSERVED IN THE TIME OF THAT CONTAGIOUS DISTEMPER. (London: Printed for J. Bateman, and J. Nicks, 1721) 190 x 103 mm. (7 1/2 x 4 1/2"). xiv, 214 [i.e., 224] pp. FIRST EDITION. Contemporary sprinkled calf, covers with gilt rule border, expertly rebacked to style, raised bands flanked by gilt rules, red morocco label, reinforced hinges. Additional title page with engraved allegorical vignette. Front pastedown with engraved bookplate of Frederick J. O. Montagu. NLM/ Blake, p. 297; Heirs of Hippocrates 948; Wellcome IV, 101; ESTC T84098. ♦Extremities somewhat rubbed, lower board with one-inch patch of lost patina from insect activity, upper board with a couple of small stains, but the restored binding quite sound. Four quires a bit browned, occasional offsetting in the text bed, other trivial imperfections, otherwise a fine, clean, fresh copy internally. **\$1,250**



This anonymous attack on quacks and their spurious remedies offers a proven alternative to these fraudulent miracle cures: a moderate diet, abstention from strong drink, and regular exercise—sensible advice ignored by patients since the time of Galen. This denunciation of snake oil salesmen is followed by 40 maxims for living a long and healthy life, and a treatise criticizing medical analysts writing about the plague in Marseilles in 1720, the last great outbreak of the bubonic plague that had afflicted Europe on and off for nearly 400 years. Decrying their advised measures to prevent infection—such as smoking tobacco or firing guns in the air—our author notes that the poor and malnourished are far more vulnerable to the plague than the well-fed, and he recommends—again—a healthy diet, temperance, and exercise, adding admonitions to keep house and body as clean as possible. The writer notes in his preface that he has taken great pains to conceal his identity, but Stonehill & Block have attributed the work to the physician George Cheyne (1671/2-1743), finding strong similarities between the present text and his most popular work, “Essay of Health and Long Life” (1724), particularly the strong emphasis on the importance of diet. Cheyne, who wrote the first significant book in English on hypochondria (“The English Malady,” 1733) was a roaring contradiction in his personal life, which was riddled with health issues that he blamed on a deleterious climate, but that were in large part his own doing: he was afflicted by, among many other things, gouty arthritis and obesity, weighing at one time more than 440 pounds. The first edition of “Medicina Flagellata” is not at all common in the marketplace. (ST15014)

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

126 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. Sitwell, “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. **See also front cover. \$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 celebrated botanist W. T. Stearn the most important horticultural work of the 18th century. 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 (1691-1771) served as head gardener. According to DNB, the lovely plates here, executed by eminent artists, 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." This book appears with some regularity in the market, but it is quite difficult to find in the kind of condition seen here. (ST13850)

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

127 (MUSIC). (BINDINGS - JOLY FILS). [LAUJON, PIERRE]. LES A PROPOS DE SOCIÉTÉ, OU CHANSONS DE M. L. [and] LES A PROPOS DE LA FOLIE, OU CHANSONS GROTESQUES, GRIVOISES ET ANNONCES DE PARADE. ([Paris: Joseph-Gérard Barbou], 1776) 215 x 135 mm. (8 1/2 x 5 1/4"). **Three volumes.** ELEGANT 19TH CENTURY BROWN MOROCCO, GILT, BY JOLY FILS (stamp-signed on front turn-ins), covers with French fillet border, raised bands, spine compartments densely gilt with complex fleurons, drawer handle tools, and circlets, intricately gilt turn-ins, marbled endpapers, gilt edges. Engraved



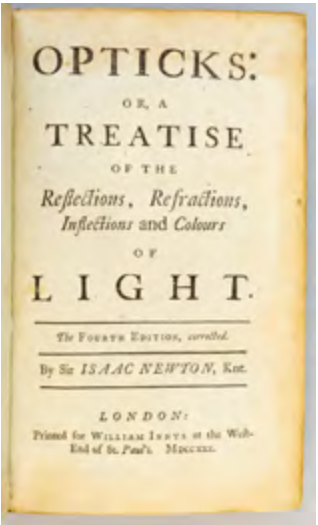
title pages, three engraved vignettes, and three engraved plates after Moreau le jeune. Cohen-de Ricci, p. 604. ♦Lightly washed and pressed in keeping with bibliophilic fashion at the time of binding, one title page with small corner tear, otherwise A FINE SET, clean and still crisp internally with ample margins, and the scarcely-worn bindings quite lustrous. **\$1,900**

This is a finely bound copy of singer and playwright Pierre Laujon's songs "About Society" and "About Folly," with illustrations of "ravishing grace" that Cohen-de Ricci considers among the best efforts of Jean Michel Moreau. Laujon (1727-1811) wrote and performed in musical reviews and ballets, where his efforts attracted the attention of the Count of Clermont and the Prince de Condé, who hired him to direct their festivals and pageants. The songs here were composed for these "society festivals," gently mocking the frivolous, naughty behavior of the elite. The accompanying illustrations showing beautifully dressed courtiers and bon-vivants are the work of Moreau le jeune (for whom, see item #103, above). The graceful bindings here were done by one of the great bookbinding houses of France. Robert Joly (1870?-1924) carried on the bindery founded by his father Antoine, signing his work "Joly fils." According to Duncan & DeBartha, "An excellent gilder like his father, Robert designed and produced a range of classical covers." The trifecta of light-hearted songs, elegant engravings, and luxurious bindings endow this set with a great deal of French charm. (ST12954)



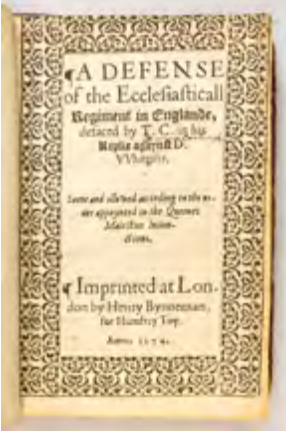
128 NEWTON, ISAAC. OPTICKS: OR, A TREATISE OF THE REFLEXIONS, REFRACTIONS, INFLEXIONS AND COLOURS OF LIGHT. ALSO TWO TREATISES OF THE SPECIES AND MAGNITUDE OF CURVILINEAR FIGURES. (London: Printed for W. Innys, 1730) 208 x 126 mm. (8 1/8 x 5"). 4 p.l., 382 pp., [1] leaf (ads). Fourth Edition, Corrected. Contemporary panelled calf, raised bands, neatly rebacked preserving most of original backstrip, red morocco label. With 12 folding plates, as called for. Babson 136; PMM 172 (first edition); Norman 1588 (first edition); ESTC T69138. ♦Boards with a few minor spots, extremities a little rubbed, leaves at beginning and end with mild offsetting from turn-in glue, occasional minor foxing, but an excellent copy, the text clean and fresh, with well-preserved plates, and in a solid binding. **\$6,500**

The last edition of Newton's groundbreaking work to be revised by the author before his death, this version contains the complete set of 31 "Queries" exploring the nature of light and color. First published in 1704 with 16 queries, "Opticks" grew out of experiments begun while Newton was riding out the plague years 1665-66 in Lincolnshire. PMM notes, "The core of his work was the observation that the spectrum of colours (formed when a ray of light shines through a glass prism) is stretched along its axis, together with his experimental proof that rays of different colours are refracted to different extents. This causes the stretching, or dispersion, of the spectrum. All previous philosophers and mathematicians had been sure that white light is pure and simple, regarding colours as modifications or qualifications of the white. Newton showed experimentally that the opposite is true." (CDT1717)



129 [NORTHAMPTON, HENRY HOWARD, EARL OF]. A DEFENSE OF THE ECCLESIASTICALL REGIMENT IN ENGLANDE, DEFACED BY T. C. IN HIS REPLIE AGAYNST D. WHITGIFTE. (London: Henry Bynneman, for Humfrey Toy, 1574) 130 x 88 mm. (5 1/8 x 3 1/2"). 1 p.l., 194 pp. (lacking first and last blanks). FIRST EDITION. 18th century red morocco-backed marbled boards, rebacked preserving original backstrip, flat spine with gilt rules dividing it into panels with fleuron centerpieces, black morocco label. Title page with xylographic frame. Front pastedown with bookplate of the Fox Pointe Collection and with ink inscription "Sibthorp of Canwick"; title page with neatly inked name of the T. C. of the title (Thomas Cartwright); isolated neat marginal markings. STC 10393. ♦Boards rather soiled, extremities somewhat rubbed, head and fore edges trimmed a bit close, often shaving headline and occasionally touching shoulder notes, a touch of browning to edges, otherwise an excellent copy, the text clean and crisp, and the binding pleasant and solid. **\$3,500**

A response to the Presbyterian Thomas Cartwright's "An Admonition to the Parliament" attacking the Elizabethan Church of England, this rare book is part of what DNB deems "the most remarkable body of writings completed by any early Stuart politician with the exception of Sir Francis Bacon." Henry Howard, Earl of Northampton (1540-1614) was the son of the poet and courtier, the earl of Surrey, and grandson of the powerful duke of Norfolk. Tutoed by the martyrologist John Foxe and humanist Hadrianus Junius before receiving his degree from King's College, Cambridge, Northampton successfully navigated the treacherous waters of Elizabethan politics. He also found time to write a series of treatises DNB judges as an "enduring legacy, of an intellectual rather than material kind," noting his talent for "choosing the subjects carefully to underscore his political reliability and orthodoxy." Here, he addresses such theological controversies as the attire to be worn by priests and bishops, the right of bishops to intervene in civil matters, the act of kneeling for communion, and the wearing of veils by women. Copies of this work are almost never seen in the marketplace: in addition to our copy (which sold three times over the years), we could only trace in RBH and ABPC one other copy, sold with a title page in facsimile. (ST14949)



130 (ORNAMENTAL MONOGRAMS AND SYMBOLS). POUGET, JEAN-HENRI-PROSPER. DICTIONNAIRE DE CHIFRES ET DE LETTRES ORNÉES À L'USAGE DE TOUS LES ARTISTES. (Paris: N. M. Tiliard, 1767) 257 x 185 mm. (10 1/8 x 7 1/4"). 5 p.l., 60, cxiv, [1] leaf followed by plates. FIRST EDITION. Very attractive dark green crushed morocco by Lortic Frères (stamp-signed on front turn-in), covers with gilt French fillet border, raised bands, spines gilt in compartments with filigree lozenge centerpiece and lacy cornerpieces, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. With engraved allegorical frontispiece, large engraved vignette on dedication page, a double-page chart, nine engraved plates of scripts, and 240 engraved plates of monograms, decorative alphabets, and heraldic symbols, 13 of these hand colored. Front pastedown with morocco bookplate of Baron Raimondo Franchetti (1889-1935). Brunet IV, 848; Bonacini 1466. ♦Minor signs of wear to the leather, front board with patches of white residue from preservative; text lightly washed and

pressed, in keeping with bibliophilic fashion at the time of binding, occasional tiny rust spots or small marginal stains, otherwise a fine copy, clean and smooth internally, with rich hand coloring, in a lustrous binding. \$9,500

This is an exhaustive work on ciphers, monograms, decorative alphabets, and heraldic ornaments by a noted French jeweller and designer, offered here in a binding by a preeminent French firm. Pouget (d. 1769) begins with an historical analysis of the 24 letters of the alphabet (combining I / J and U / V), and illustrated directions on forming them; looks at historically important scribes and calligraphers; discusses the creation of ciphers; and gives directions for writing Greek, Roman, and modern (Arabic) numbers. The work concludes with a bewildering array of ciphers, monograms, and decorative alphabets of varying complexity, culminating in the hand-colored historiated alphabet adorned with putti and mythological figures. The final plates identify and illustrate the various coronets and helmets used in heraldry. Our binding is the work of brothers Marcellin and Paul Lortic, who inherited the highly respected bindery of their father Pierre (see item #135, below) in 1884



and ran it together until 1891, when Paul left the business. Marcellin was both a binder and a gilder, and did much of the work with his own hands, furnishing bindings for some of the most discerning bibliophiles of the day, and maintaining the fine reputation of the name Lortic. ABPC and RBH find no other copies at auction since 1975. (ST14371)

*A Famous Counterfeit Palladio,
And an Unlikely Survival in an 18th Century Temporary Binding*

131 PALLADIO, ANDREA. I QVATTRO LIBRI DELL'ARCHITECTVRA. (Venetia: Appresso Dominico de' Franceschi [but Giovanni Battista Pasquali], 1570 [i.e., ca. 1768]) 365 x 267 mm. (14 3/8 x 10 1/2"). 2 p.l., 63, [1] pp.; [1] leaf (title), 76 pp.; [2] leaves, 42 pp., [2] leaves; [1] leaf (title), 131, [1] pp. AN ORIGINAL 18TH CENTURY BINDING OF FLEXIBLE TEXTURED PAPER BOARDS BACKED WITH DAUBED PAPER, the volume contained in a modern wooden folding box covered in patterned paper and with a gilt-stamped cloth back. With engraved title pages and 218 ARCHITECTURAL ENGRAVINGS, 158 OF THEM FULL-PAGE. Fowler 232. ♦Covers with large, faint water spots, lower cover with one-inch tear to fore edge, paper split over one spine band, general wear to



spine and extremities, but the insubstantial original paper binding remarkably solid and certainly pleasing as an unlikely survival. Faint dampstains to lower third of leaves in final gathering and to inner margin of parts of books III and IV, occasional minor marginal stains, mild foxing, or thumbing, but an extremely bright and fresh copy with wide margins. **\$12,500**

This is a famous facsimile of an early edition of Palladio's widely influential work on architecture, offered here in a most intriguing binding. Andrea Palladio (1508-80) was one of the greatest Renaissance architects, and his influence is felt to the present day. According to Britannica, Palladio's "palaces and villas were imitated for 400 years all over the Western world . . . in his 'I quattro libri dell'architettura,' he produced a treatise on architecture that, in popularizing classical decorative details, was possibly the most influential architectural pattern book ever printed." The brain child of architectural historian Tommaso Temmanza and the British Consul in Venice, Joseph Smith (1673/4?-1770), the present edition is universally recognized for its very accurate reproduction of the first printing of 1570, with especially fine engraved versions of the original woodcuts. Goethe, a great admirer of Palladio, acquired a copy of Smith's edition on his Italian tour, describing it as "not actually the first edition, but a very conscientious copy, edited by an Englishman. One must concede to the English that they have always known how to appreciate what is good." The binding here is particularly noteworthy: 18th century books bound in paper are not especially common, and it is next to impossible to imagine that an original paper binding like this one would survive intact on a folio architectural book that invites frequent use. (ST11980)

The Earliest Important English Treatise on Horticulture



132 PARKINSON, JOHN. PARADISI IN SOLE PARADISUS TERRESTRIS. (London: Printed by Humfrey Lownes and Robert Young, 1629) 343 x 213 mm. (13 1/2 x 8 3/8"). 6 p.l., 612 pp, [8] leaves. FIRST EDITION. Modern tan half morocco by Sangorski & Sutcliffe (stamp-signed on verso of front free endpaper), raised bands, spine compartments with gilt floral spray centerpiece, gilt titling, marbled endpapers. Woodcut headpieces, tailpieces, and initials, author's portrait, full illustrated title page depicting the Garden of Eden, three small illustrations in text, and 109 FULL-PAGE FINE WOODCUT ILLUSTRATIONS OF FLOWERS, VEGETABLES, AND FRUITS almost certainly by Christopher Switzer, SHOWING NEARLY 800 PLANTS. Title page and its verso with monogram and signature stamps of W. Musgrave, probably ownership marks of William Musgrave (1655?-1721), prominent physician, secretary of the Royal Society, and author of books on arthritis and antiquities. Henrey 282; Hunt 215; Nissen BBI 1489; Pritzel 6933; STC 19300. ♦Woodcut title and text of A1 somewhat faint (from being washed?) and slightly soiled, the latter with two minor paper fault tears (no

loss), final (index) leaf with repaired tears, flattened creases, and restoration at one corner and at inner margin (with three letters and parts of three numbers obscured), paper fault in middle of M3, with small loss of woodcut stem on recto and a few letters on verso, a few other quite minor paper faults or tears and trivial foxing here and there; in all other ways a first-rate copy internally, with fine impressions of the impressive cuts, in a binding with few signs of wear. **\$9,500**

This has been called the most famous English gardening book of the 17th century, and also the most beloved for its personal and endearing style. Henrey says that the book is "the earliest important treatise on horticulture to be published

in [England]," and observes that "part of the charm of the 'Paradisus' lies in the author's love of plants and his sensibility of their beauty, feelings strongly reflected throughout his writing. His book is of interest and value as a record of the state of horticulture in England at the beginning of the 17th century." Parkinson (1567-1650) was a practicing apothecary with a private botanical garden at Long Acre in London when he was appointed apothecary to James I. After the publication of "Paradisi in Sole," he was named "Botanicus Regius Primarius" by Charles I. According to Arber, "Some of the most interesting of our native plants were first noticed by Parkinson." The full-page woodcuts here show multiple figures, and the plants are vigorously and faithfully drawn. This copy is not without flaws, but is still very well preserved for a work almost always found heavily used. (CDT1701)



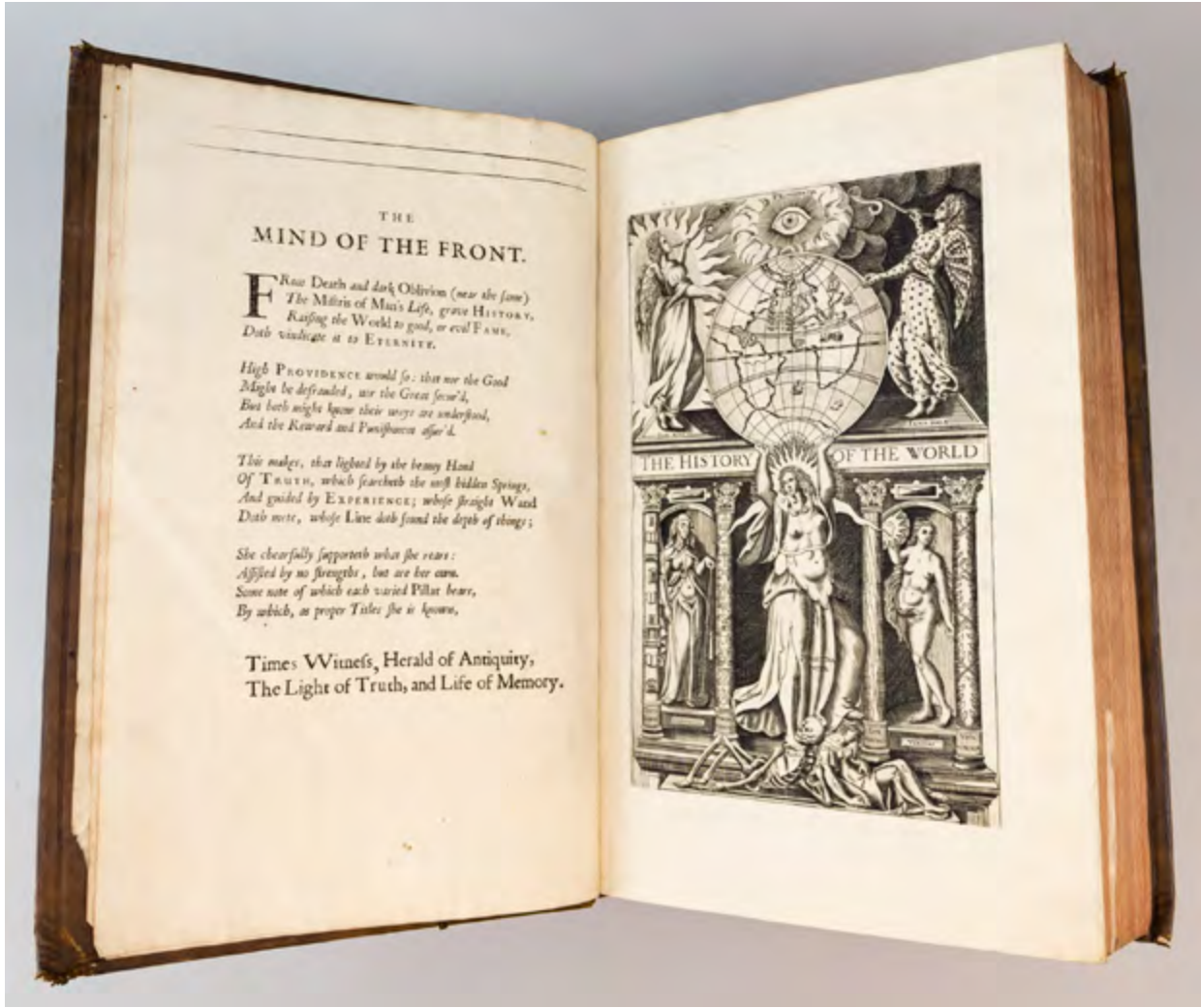
133 PARKINSON, JOHN. THEATRUM BOTANICUM: THE THEATER OF PLANTS. (London: Printed by Tho. Cotes, 1640) 358 x 235 mm. (14 x 9 1/2"). 10 p.l., 1755 (i.e. 1743) pp., 1 (errata) leaf. FIRST EDITION. VERY APPEALING CONTEMPORARY CALF, sides simply ruled in blind, spine very densely and handsomely gilt in compartments with four distinctive mirrored semicircles of massed floral tools, the remainder of the compartments with similar, even denser, massed tools and in some cases large gilt circles, morocco label, later end papers. ELABORATE ENGRAVED TITLE PAGE AND MORE THAN 2,700 WOODCUTS OF BOTANICAL SPECIES IN THE TEXT. 17th century signature of Jonathan Jackson and 18th century signature of Jonathan Knowles in top margin of title page. STC 19302. ♦Tail edge of spine worn away, with edge of text block partially exposed, extremities somewhat rubbed and joints lightly so, with small superficial cracks in a half dozen places, corners a little bent and covers somewhat marked, but an entirely sound, beautifully decorated, and generally very attractive contemporary binding. Title pages neatly reattached and a bit soiled, one leaf with two-and-one-half-inch chip out of fore edge (up to, but not touching, text), last few leaves of index darkened, final two leaves neatly backed, a few other minor flaws; nevertheless, quite excellent internally and in relative terms especially fine, with good margins and particularly clean and crisp leaves. **\$9,500**

This is a particularly agreeable copy of one of the most important botanical books in English, perhaps the last great herbal published in England that had as its motive the search for a wider understanding of plants as a way toward the advancement of medicine. It contains Parkinson's own descriptions and observations as well as those of his predecessors on nearly 3,800 species of plants (as compared to 2,850 in Johnson's Gerard of 1633). The work "remained the most complete English treatise on the subject until the time of Ray." (DNB) For more on the author, see previous item. Due to its size and weight, copies of this work are almost always found ravaged and defective from heavy use; the present well-preserved copy is a happy exception. (CDT1718)



134 RALEIGH, SIR WALTER. THE HISTORY OF THE WORLD, IN FIVE BOOKS . . . WHEREUNTO IS ADDED . . . THE LIFE AND TRYAL OF THE AUTHOR. (London: Printed for T. Basset, 1687) 392 x 247 mm. (15 1/2 x 9 3/4"). 2 p.l., xxxii, [26], 41, [1], 813, [45] pp. Pleasing contemporary sprinkled calf, covers paneled in blind with fleuron cornerpieces, raised bands, original tan morocco label. With woodcut headpieces, decorative initials, and genealogical tables in the text, engraved allegorical frontispiece, portrait of the author, six double-page maps, and two double-page battle plans. Wing R-168. ♦Minor chips to head and tail of spine, short

cracks to head and tail of front joint, corners rather bumped, covers with a dozen small patches of lost patina from insect activity, but the completely unsophisticated original binding still solid and generally well preserved. A handful of gatherings with very faint dampstain to top two inches of paper, two quires and one map with faint dampstain to top third—but nowhere is the discoloration anything except barely perceptible, one leaf with small hole in text affecting three words, Sss3 with printing flaw and two-inch tear into text (four words affected), other trivial imperfections, but A REALLY EXCELLENT COPY INTERNALLY, UNUSUALLY FRESH, CLEAN, AND BRIGHT, with pages that crackle when you turn them. \$3,200



Among the manifold writings of Sir Walter Raleigh, this attempt at universal history, first printed in 1614, is of particular interest in that Raleigh wrote it while in prison. The book begins with the creation of the universe, with the first half based largely on the Bible. Raleigh then sketches Greek history from ancient sources and brings his chronicle down to the Roman Republic, ending in 130 B.C. Day writes that the work “contains some of the most majestic prose in English.” Poet, courtier, explorer, buccaneer, and one-time favorite of Queen Elizabeth, Raleigh had an important intersection with American history as the person who attempted to found Roanoke Colony in Virginia in 1587. He came to a notorious and controversial end when troops under his command attacked and burned the Spanish outpost of San Tomàs after strict royal orders to avoid all further conflict with the Spaniards. Although he was not directly responsible for the attack, he was nevertheless executed as a result of it. Our copy of this work is an especially attractive folio edition, quite pleasing to the eye and to the touch. And while it is certainly not greatly difficult to find some early editions of this work, it is not at all easy to find a copy in such desirable condition. (CMH1825)

Perhaps the Most Influential Work in Medieval French Literature,
In Lovely Lortic Red Morocco



135 (ROMANCE OF THE ROSE). (BINDINGS - LORTIC). LE ROMMANT DE LA ROSE NOUVELLEMENT REVEU ET CORRIGÉ OULTRE [sic] LES PRÉCÉDENTES IMPRESSIONS. (Paris: Jehan Masse [Jean Macé], 1538) 182 x 91 mm. (6 3/8 x 3 3/4”). 8 p.l., ccciii, [1] (blank) leaves. Edited by Clément Marot. Fourth Edition. ELEGANT SCARLET MOROCCO BY LORTIC (stamp-signed on front turn-in), covers tooled in gilt and blind in a Grolieresque strapwork design, raised bands, spine compartments with central gilt rose surrounded by blind tooling, gilt titling, turn-ins richly gilt, marbled endpapers, all edges gilt. With title page vignette and 49 impressions of 26 CHARMING WOODCUTS in the text. Front pastedown with engraved bookplate of P. Grandsire. Brunet III, 1175;

Bourdillon, “Early Editions of the Roman de la Rose,” the “S” version (pp. 62-63). ♦Leaves lightly washed and pressed, following the bibliophilic fashion at the time of binding, occasional mild browning or small marginal stains, but still A LOVELY COPY, clean and still crisp, IN A SPARKLING BINDING. \$19,500

Beautifully bound, this is a most attractive copy of the last early edition of this classic of courtly love, perhaps the most influential work in Medieval French literature. An allegorical love poem that unfolds as a dream vision, the “Romance of the Rose” is the work of two authors, Guillaume de Lorris, who composed the first 4,000 or so lines around 1230, and Jean de Meun, who contributed an additional 18,000 lines 40 years later. Our version was edited by the poet Clément Marot (1496-1544), to make the language more accessible to 16th century French readers, and his efforts contributed to a renewed popularity for the tale. Marot did four recensions of the text; this is the final one. After our printing, no other edition appeared until 1735. According to Bourdillon, the woodcuts here are copied from the “very pretty” series in the 1529 edition. The scenes are impressive in the level of detail, especially considering their diminutive size. Pierre Marcellin Lortic (1822-92) was one of the great binders of 19th century Paris, known for his superb interpretations of traditional styles, as in the present binding. According to Flety, “at once artisan and artiste, intelligent and conscientious, an expert and a lover of his metier, he knew how to give his work the finish, the brilliance, that very few practitioners of his time could attain.” Our copy comes from the library of French bibliophile Paul Grandsire of Nogenten-Bassigny (Haute-Marne), whose notable collection of French imprints from the 15th to the 18th centuries was sold in 1930. All early versions of the “Romance of the Rose” are sought after, and this is especially true of well-preserved copies of those editions with charming illustrations and in fine bindings favored by discriminating bibliophiles. (ST14933)



With Two Dozen Double-Page Military Plates,
And in Splendid Calf Done for the Earl of Macclesfield

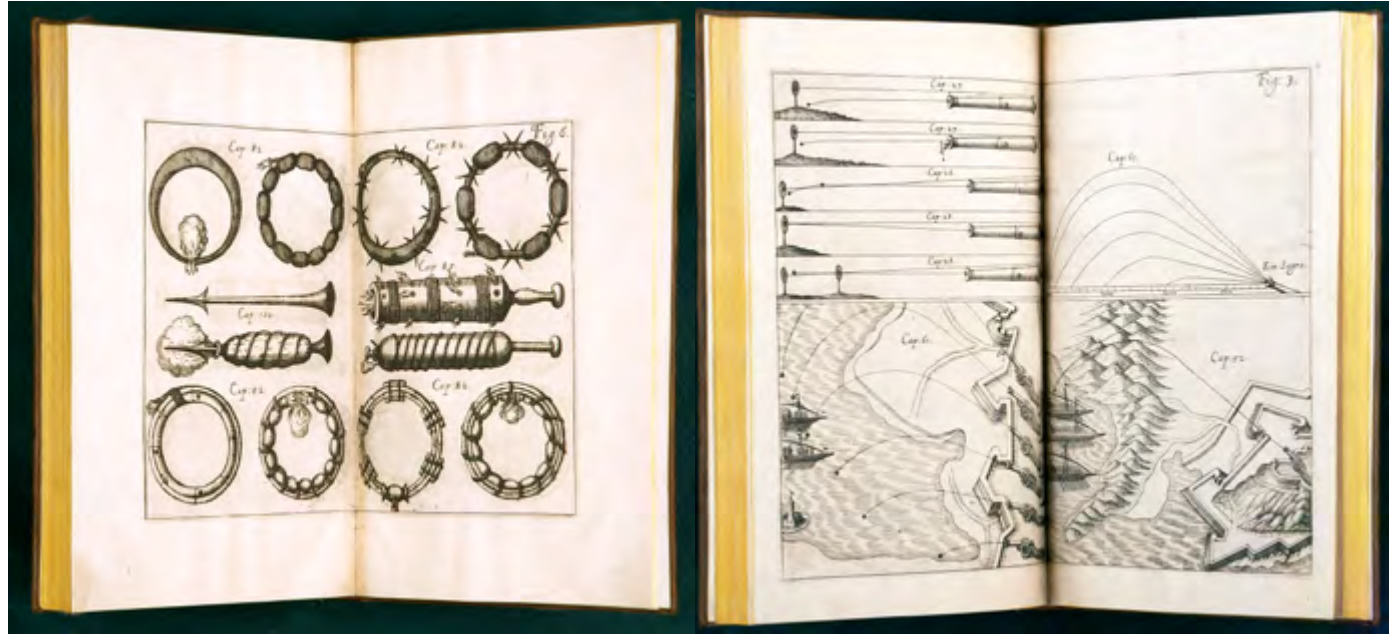
136 RUSCELLI, GIROLAMO. (BINDINGS - TREE CALF). KRIEGS UND ARCHELEY KUNST. (Frankfurt: Lukas Jennis [second part Jakob de Zetter], 1620) 292 x 191 mm. (11 1/2 x 7 1/2”). 6 p.l., 145, [3] pp.; 4 p.l., 71, [5] pp. **Two parts in one volume.** First Edition in German. VERY FINE LATE 18TH CENTURY TREE CALF, flat spine handsomely gilt in compartments filled with closely spaced horizontal rows of alternating strapwork and flowing floral and foliate stamps, reddish-orange morocco label. Historiated head- and tailpieces, both title pages attractively framed with a design of military implements, and WITH 24 DOUBLE-PAGE ENGRAVED MILITARY PLATES, 15 accompanying the first section and nine the second. Front pastedown with the armorial bookplate of Lt. Gen. G. L. Parker (the 4th Earl of Macclesfield), front free endpaper with the similar armorial bookplate



of the Macclesfield Library, and first three leaves with small embossed Macclesfield stamp. Cockle 663. ♦Bottom of second title page just barely touched by binder's knife, three gatherings with inoffensive dampstain at lower inner margin, light offsetting on some of the plates, a handful of leaves (including the first title) with light overall browning, additional trivial defects, otherwise A REALLY FINE COPY, the lovely binding lustrous and scarcely worn, and the text very clean and exceptionally fresh. \$4,500

This is a rare copy of the first German version of Girolamo Ruscelli's "Precetti della Militia Moderna," describing different types of military equipment, especially

cannons and various other forms of projectile weaponry. The first part concentrates on artillery, and the second on the manufacturing of rockets and mines. The plates illustrate battlefield explosives as well as fireworks and diving equipment, and illustrations of projectiles are particularly intriguing, being done in a style that makes them look at once primitive and lethal. When our work first appeared is a bit of a mystery, but all editions are extremely rare. Born in Viterbo in humble circumstances, Ruscelli (1500-66) migrated first to Rome and then to Venice, where he corrected proofs in the printing house of Valgrisi. Like a number of military books from the Macclesfield library, this one is in almost amazing internal condition as well as in an extremely pretty tree calf binding commissioned ca. 1790 by General Parker. (ST11294)

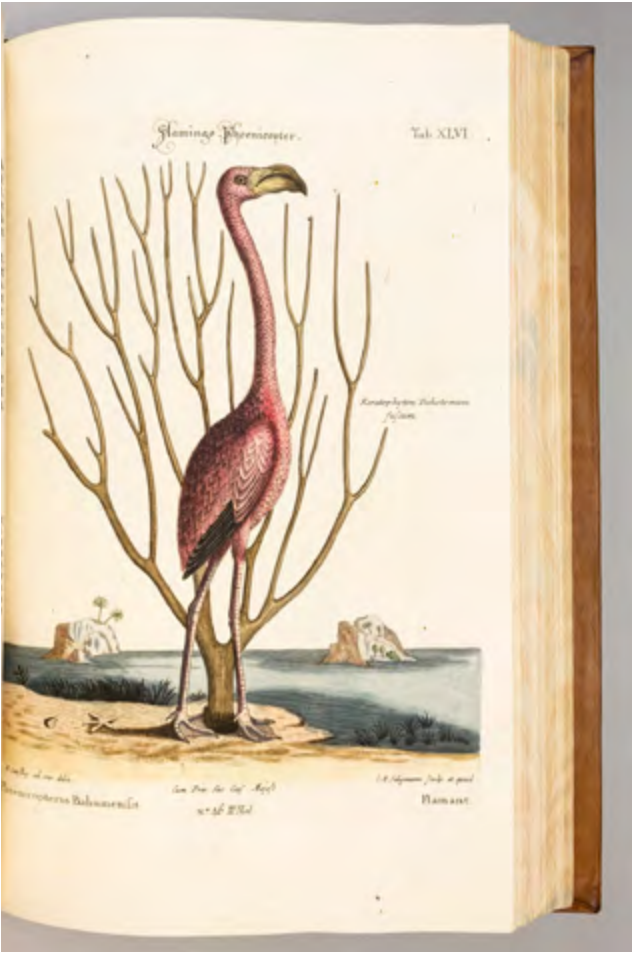


*One of the Most Beautiful German Bird Books Ever Published,
With Some 550 Hand-Colored Plates, Including 65 (Duplicates) Not Called for*

137 SELIGMANN, JOHANN MICHAEL, Engraver. EDWARDS, GEORGE, and MARK CATESBY, Artists. SAMMLUNG VERSCHIEDENER AUSLANDISCHER UND SELTENER VOGEL. (Nuremberg: J. J. Fleischmann, 1747-76) 395 x 250 mm. (15 1/2 x 10"). With an additional copy of the plates and text of volume IV. **Nine parts bound in four volumes.** Translated from the English and edited by Georg Leonhard Huth.

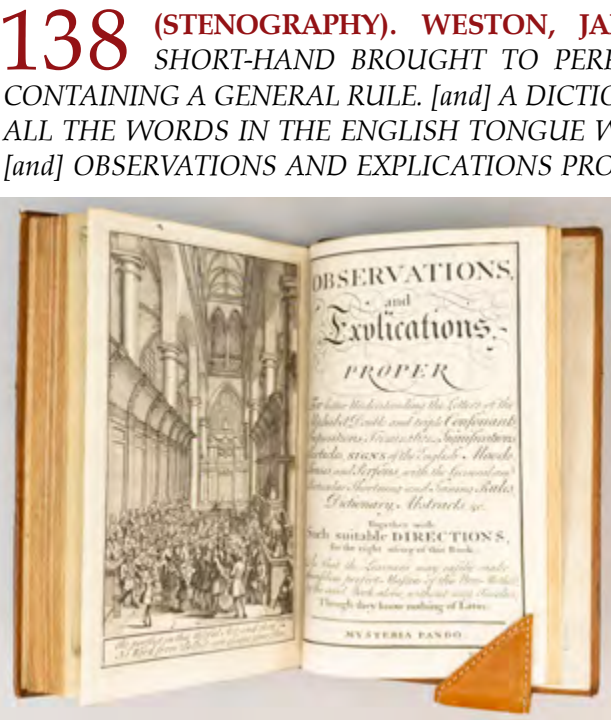


First Edition in German of Edwards' "Natural History of Birds" and "Gleanings of Natural History" and Catesby's "Natural History of Carolina, Florida, and the Bahamas." First two volumes (parts I-IV) in full contemporary calf, raised bands, spines gilt in compartments with floral sprig centerpiece and leafy corner ornaments, one red and one green morocco label, printed floral endpapers (joints expertly repaired); second two volumes (parts IV-IX) in contemporary half calf over patterned boards, spine panels with gilt centerpiece formed by urn, patera, and swag tools, one tan and one green morocco label, patterned endpapers. With nine engraved vignettes on title pages, three (of four) engraved allegorical frontispieces, one engraved folding map, and 474 ENGRAVED PLATES, 473 OF THESE HAND COLORED, PLUS AN ADDITIONAL 65 PLATES (64 HAND COLORED) in the extra copy of volume IV. Front pastedowns of first two volumes with armorial bookplate of Gustav Adolf von Steenbock. Anker 462; Sitwell, "Fine Bird Books," p. 93; Zimmer, pp. 200-1. ♦Calf volumes with a dozen or so scratches or minor abrasions to boards, those in half calf with short crack to three joints, minor bumps to corners, and a little soiling to paper boards, but all the bindings solid and attractive on the shelf. Front free endleaf of volume III torn in a couple of spots along hinge, text at end of volume II and intermittently in volumes III and IV a bit browned, perhaps a quarter of the plates in volumes III and IV with mild yellowing, a dozen plates in volume IV with noticeable offsetting from text, but still an extremely attractive set, with THE



PLATES IN THE FIRST TWO VOLUMES UNUSUALLY FRESH, CLEAN, AND BRIGHT, and all four volumes with quite pleasing hand coloring. **See also front cover.** \$70,000

Published over a period of 30 years and rarely found complete, this is one of the most beautiful German bird books, and it is offered here with the bonus of a bound-in duplicate copy of the fourth part (of the nine parts), providing an uncommon opportunity to compare two different colorists at work on copies of the same plates. Save for one of Seligmann’s added allegorical frontispieces, our attractive set contains all of the plates called for, which—with this work—is uncommon enough, let alone being enhanced by the duplicates of the 64 plates found here in the fourth part. According to Sitwell, George Edwards’ “Natural History of Birds” (1743-51) and “Gleanings” (1758-64) together constitute “one of the most important of all Bird Books, both as a Fine Bird Book and a work of Ornithology.” Edwards (1694-1773) revised the second edition of Mark Catesby’s “Natural History of Carolina, Florida, and the Bahamas” (1748-1754) and wrote the introduction for the present work, for which engraver Johann Michael Seligmann (1720-62) re-engraved the plates from Edwards and Catesby, sometimes adding plants not present in the originals. While the vast majority of the plates depict species of birds, there are also a few showing mammals and one (not listed in Anker) depicting Native Americans from southeastern North America, and a re-engraving of Catesby’s map of that area. This is Seligmann’s best-known work, though the Nuremberg-trained engraver also provided illustrations for Conrad Gesner’s “Opera Botanica” (1754). No other complete copy of this work has appeared at auction for 20 years; most copies offered are missing plates, volumes, or both. Our set gives the pleasure of completeness and the bonus of the possibility of aesthetic comparison. (ST14863)



138 (STENOGRAPHY). WESTON, JAMES. STENOGRAPHY COMPLETED, OR THE ART OF SHORT-HAND BROUGHT TO PERFECTION. [and] DIRECTIONS FOR WRITING SHORT-HAND, CONTAINING A GENERAL RULE. [and] A DICTIONARY OR AN ALPHABETICAL TABLE CONTAINING ALMOST ALL THE WORDS IN THE ENGLISH TONGUE WITH THE SHORT-HAND OVER AND AGAINST EACH WORD. [and] OBSERVATIONS AND EXPLICATIONS PROPER. (London: Printed for the author, 1727) 202 x 128 mm. (8 x 5”). 4 p.l., XL, [14] pp. of engraved charts; [18] leaves of engraved charts; 16 pp. FIRST EDITION. Contemporary sprinkled sheep, raised bands flanked by double gilt rules, red morocco label, small paper library labels in head and tail compartments. Each of the four parts with its own engraved frontispiece and title page, ENGRAVED THROUGHOUT, except for 20 pp. of printed text. Front pastedown with the engraved armorial South Library bookplate of the Earl of Macclesfield; frontispiece portrait and title page with embossed Macclesfield stamp. ESTC N41627. ♦Leather a bit rubbed, shallow chip to tail of spine, half-inch crack to tail of front joint, occasional mild browning or tiny rust spots, otherwise a fine copy, the text clean and fresh, with excellent impressions of the engravings, and in a sound, unsophisticated binding. **\$650**

This charming, largely engraved stenographic oddity features a most unusual short-hand script invented by its eccentric author. James Weston (ca. 1688 – ca. 1748) was a stenographer by trade and a considerable promoter of his own work. A self-styled “professor” of the stenographic arts by 1722, he advertised the present work as a costly endeavor, a vehicle for a shorthand method that was, in its inventor’s mind, the greatest ever devised. According to DNB, the book 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 (he did, however, produce a Book of Common Prayer in 1730). Although the author promotes his notation as “so very easy, speedy, and legible,” it evidently never took off. DNB notes that “His system’s appropriation of Theophilus Metcalfe’s 1630s alphabet, its dependence on arbitrary symbols and awkward rules, and its ambiguous, inelegant written results all militated against its lasting success; few Westonian manuscripts survive.” Clunky and impractical though the method may be, there is no denying that Weston had an eye for extravagance; the present work is quite a beautiful production with visual interest on every page and symbolic forms that have an air of both brutality and mystery about them. (ST14876)

139 (SWIMMING). THÉVENOT, MELCHISÉDECH. L’ART DE NAGER. [bound with] SUPPLÉMENT A LA IVÈME EDITION. (Paris: Chez Lamy, 1782) 145 x 88 mm. (5 3/4 x 3”). [1] p.l., 363, [5], 12 pp. Fourth Edition. Modern quarter calf over older marbled paper boards, flat spine gilt in compartments with intricate central fleuron, gilt titling, marbled endpapers. With 23 engravings, 22 by Charles Moette showing proper swimming technique, and one of a plan of a swimming school by Martinet in the supplement. Brunet V, 813; Graesse VII, 133. ♦A little light wear to the boards, corners rubbed, but a perfectly sound binding. A few plates with some light marginal dampstaining (more noticeable on one plate), a touch of dampstain along the lower edge of a few pages, the odd negligible blemish, but still a bright, fresh copy. **\$1,100**

First printed in 1696, this is an early work on swimming with charming illustrations. In the history of swimming publications, it was preceded by the 1538 “Colymbetes” by the German professor of languages Nicolaus Winmann, the 1587 “De Arte Natandi” by the Englishman Everard Digby, and the 1595 English translation and adaptation of that work by Christopher Middleton. Thévenot essentially copied Digby’s work, and for good reason. Whereas Digby was reputed to be a master swimmer, Thévenot was said to be entirely unable to swim. That put him in good company, as an ability to swim was not common at the time, and swimming was generally viewed as a skill cultivated only by working-class sailors. Thévenot pointed out its usefulness to trade and to the military, at a time when ships were essential in both of those spheres. He also observes that everyone—whether a world traveller or a cautious soul who never leaves his hometown—runs the risk of falling into a river or pond, in which case a knowledge of swimming could mean the difference between life and death. Much of the volume is given over to descriptions of various strokes and maneuvers, ranging from the inarguably useful—dog paddling and treading water—to those of somewhat dubious utility, like the cutting of one’s toenails while floating in water. Also given here is a history of swimming and bathing, an account of attire and paraphernalia, directions for resuscitating a drowning person, and the health benefits of swimming. (ST14270)



140 [TASSO, TORQUATO]. (BINDINGS - BATTERSHALL). L’AMINTE DU TASSE. PASTORALE. (La Haye: Levyn van Dyk, 1679) 146 x 86 mm. (5 3/4 x 3 3/8”). 6 p.l., 185, [3] pp. Charming scarlet crushed morocco, gilt, by Fletcher Battershall (stamp-signed on front turn-in with his distinctive bat device), covers with delicate frame of small tools, floral cornerpieces, and large central fleuron, raised bands, spine compartments with ornament formed by leaves and berries, gilt titling, gilt-ruled turn-ins, green silk endleaves, all edges gilt, gaufered, and painted in a floral vine design. With extra engraved title page and six engraved plates by Decker, all hand colored and heightened with gold. With Italian and French text on facing pages. Front pastedown with bookplate of Fletcher and Maude Battershall. Brunet V, 674; Graesse VII, 38. ♦A hint of rubbing to extremities, a faint dampstain to the head margin of two plates, otherwise a very fine copy, the binding lustrous and scarcely worn, and especially clean, bright, and fresh internally, with well-colored engravings. **\$1,900**



This is an appealing French edition of Tasso’s pastoral drama, in an excellent amateur binding by scholar, collector, connoisseur, and binder Fletcher W. Battershall. A lawyer by trade, Battershall (1866-1929) was a binder by avocation, and was perhaps a pupil of Louis Kinder, head binder at the Roycroft Shop, who dedicated his book, “Formulas for Bookbinders,” to Battershall in admiration of the latter’s “love for and unceasing labors in the study of artistic bookbinding.” “Aminta” first appeared in a French prose translation just three years after its initial 1581 printing, and our verse translation, accompanied by annotations and the original Italian text, was published in Paris in 1666. (ST12140a)





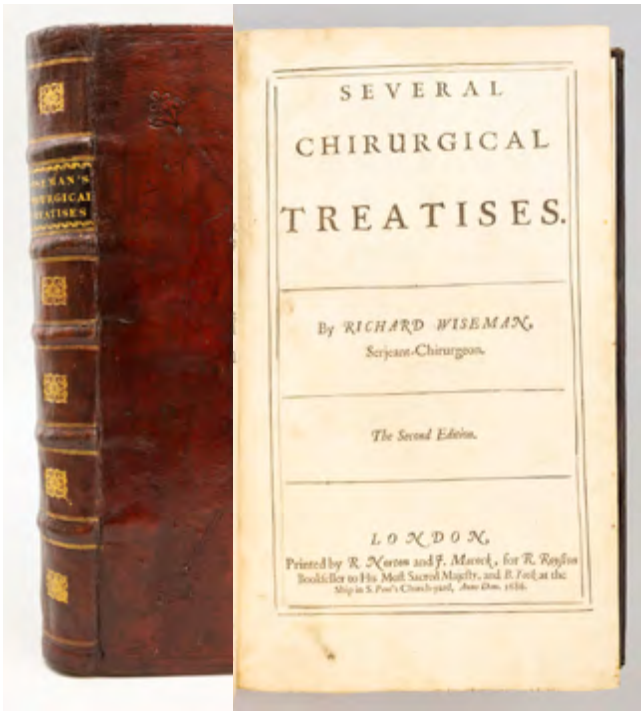
141 (VELLUM PRINTING). (BINDINGS - BOZERIAN-STYLE). EPICTETUS. [Title in Greek:] ENKHEIRIDION. ENCHIRIDION, SIVE TOTIUS PHILOSOPHIAE MORALIS EPITOME CASTIGATISSIMA. [Accompanied by a copy of the work printed on paper]. (Paris: Typis Philippi-Dionysii Pierres [Philippe-Denis Pierres], Regis Typographi Ordinari, 1782) 123 x 86 mm. (4 3/4 x 3 3/8"). 4 p.l. (first blank), 96 pp.; 4 p.l. (first blank), 46 pp. **Two states of the same edition.** Prepared by J. B. Lefebvre de Villebrune. ONE OF 12 COPIES PRINTED ON VELLUM. Vellum copy bound in SUPERB CONTEMPORARY SCARLET STRAIGHT-GRAIN MOROCCO, GILT, IN THE STYLE OF BOZERIAN, covers framed by crested floral roll, flat spine in compartments with gilt centerpiece, green morocco label, turn-ins with gilt daisy roll, green watered silk endleaves, all edges gilt. IN THE (somewhat worn) ORIGINAL RED MOROCCO PULL-OFF CASE with similar gilt decoration. Paper copy in original blue wrappers. Printer's device on title page. Text in Greek with Latin preface and endnotes. Schweiger I, 107; Brunet II, 1013; Graesse II, 484. ♦ Vellum copy with a tiny nick to front joint and to tail edge of front board, first and last leaves a bit browned (from contact with paper flyleaves), occasional variations in the color of the vellum, otherwise A CHOICE COPY—clean, smooth, and bright with comfortable margins, in a sparkling binding completely free of the splaying that almost always afflicts works printed on vellum. Paper copy with minor wear to wrappers, lower corners lightly creased, a couple of negligible marks to (ample) margins, otherwise A REMARKABLY FINE COPY of a very fragile item, quite clean, fresh, and bright internally, in a very well-preserved wrapper. **\$6,500**

This extraordinarily appealing combination consists of the deluxe version of this pocket edition of the classic manual on Stoicism, beautifully printed on creamy vellum and elegantly bound, and of the paper edition, without the 50 pages of annotations, here in the surviving original temporary paper wrapper. The text was prepared from manuscripts and annotated by Jean-Baptiste Lefebvre de Villebrune (1732-1809), professor of Hebrew and Syriac at the College of France, and later director of the National Library of France; he produced a French translation the following year. The books were printed by Philippe-Denis Pierres, the first printer ordinary to Louis XVI, in attractive and legible Greek types, laid out with especially generous margins. According to Graesse, just 12 vellum copies were produced; the Bibliothèque Nationale has two (one of them without the 50 pages of notes), and the Spencer copy is now at the Rylands Library. In addition to the expensive vellum copies that originally sold for 50 francs, the publisher offered two versions on paper, one with annotations for four francs, and one with just Epictetus' moral maxims, like the present example, for three francs. Our two volumes came from the same collection, the vellum no doubt purchased for its beauty and collectability, the paper version to serve as a reading copy. Given the very restricted limitation of their print run, vellum copies are unsurprisingly rare on the market. (ST15021)



142 WISEMAN, RICHARD. SEVERAL CHIRURGICAL TREATISES. (London: Printed by R. Norton and J. Macock, for R. Royston, 1686) 325 x 195 mm. (12 3/4 x 7 1/2"). 8 p.l., 577 pp., [7] leaves. Second Edition. Contemporary English crimson morocco, covers panelled in blind, raised bands, spine panels with rectangular gilt ornament, black morocco label, renewed endpapers. Front pastedown with bookplate of John Kirkup (see below). Garrison-Morton 5573; Norman 2253 (citing first edition); Wing W-3108. ♦ Covers a little stained, joints lightly worn, isolated rust spots (a couple of these causing a tiny hole in the text), final quire a bit frayed at tail edge, last two leaves with minor marginal repairs, other trivial imperfections, but still a pleasing copy, generally clean and crisp in a well-preserved, unrestored binding. **\$2,250**

Written by the surgeon to Charles II and first published in 1676, this work encompasses more than 600 case histories dealing with fractures, tumors, scrofula, war wounds, and venereal disease. According to Norman, Wiseman (1622?-76) "was the first to advocate primary amputation of a badly injured or diseased limb rather than to wait until the



143 (WITCHCRAFT). DAVENPORT, JOHN. THE WITCHES OF HUNTINGDON, THEIR EXAMINATIONS AND CONFESSIONS; EXACTLY TAKEN BY HIS MAJESTIES JUSTICES OF PEACE FOR THAT COUNTY. WHEREBY WILL APPEARE HOW CRAFTILY AND DANGEROUSLY THE DEVILL TEMPTETH AND SEIZETH ON POORE SOULES. (London: Printed by W. Wilson for R. Clutterbuck, 1646) 190 x 140 mm. (7 3/8 x 5 1/2"). 2 p.l., 15 pp. FIRST EDITION. Fine hazel brown crushed morocco, gilt, by Riviere & Son (stamp-signed on front turn-in), covers with French fillet border, raised bands, spine compartments delicately gilt with central fleuron and curling cornerpieces, gilt titling, turn-ins densely gilt with plain gilt rules and decorative rolls, all edges gilt. Front pastedown with bookplate of the Fox Pointe Collection, Library of Dr. & Mrs. H. R. Knohl. Wing D-368. ♦ A breath of wear to front joint, trivial defects internally (minor offsetting to endpapers from turn-ins, faint dampstain to lower gutter corner of leaves, quires B and C a bit browned, final leaf with neatly repaired short marginal tear), but a very attractive copy, the text excellent, and the decorative binding virtually unworn. **\$8,500**

This is a very scarce collection of confessions and testimony given during the East Anglia Witch Hunt of 1644-47, during which self-appointed "Witchfinder General" Matthew Hopkins tried and hanged approximately 300 people, mostly women—more than had been executed for witchcraft in the previous 100 years. The 14 interviews recorded here contain both confessions of accused witches and testimony of witnesses against them, all taken down between 31 March and 2 May 1646; the Huntingdon witches were executed in May. The proceedings were recorded first-hand by John Davenport, an employee of Justice of the Peace Sir Robert Bernard, one of the magistrates who presided over the trials. It is interesting that at the end of this work, Davenport recommends "Select Cases of Conscience touching Witches and Witchcrafts," the work of Hopkins' most vociferous opponent, John Gaule, vicar of Great Staughton, whose denunciation of Hopkins' dubious methods helped bring the witch-hunts to an end. This is quite a rare work, with ESTC and OCLC finding just five copies in the UK and five in the US. RBH and ABPC list just one other copy at auction, sold at Sotheby's in 1930, and its (brief) description suggests that it may, in fact, be the present one. (ST14943)



IV. BOOKS PRINTED IN THE 19TH CENTURY TO THE PRESENT



144 (ACCIDENT PREVENTION). BOSWORTH, NEWTON. THE ACCIDENTS OF HUMAN LIFE; WITH HINTS FOR THEIR PREVENTION, OR THE REMOVAL OF THEIR CONSEQUENCES. (London: Printed [by Harding and Wright] for Lackington, Allen, and Co., 1813) 155 x 95 mm. (6 1/8 x 3 3/4"). xii, 209, [7] (ads) pp. FIRST EDITION. Contemporary calf-backed marbled boards, corners tipped with vellum, smooth spine divided into panels with gilt rules, gilt titling. With one illustration in the text and SIX ENGRAVED PLATES of safety devices. Front pastedown with engraved armorial bookplate of Thomas Hammond Foxcroft. Wellcome II, 209. ♦Thin crack to front joint, half-inch chip to head of spine, leather on spine a bit dry and crackled, other minor imperfections (including light foxing to a couple of plates), but generally a fine copy—the text clean, fresh, and pleasing, and the original unsophisticated binding perfectly agreeable. **\$750**

This is a very pleasing copy of an intriguing book on how to avoid accidents and how to save potential victims of calamity, with sections on misadventures from fire, in water, at play, and while travelling. Written with the young person in mind, the author's advice ranges from useful and even rather obvious (e.g. "Never go into the water until you have learned to swim!") to instructions that seem specious at best (e.g. "Never venture into cold water when your body is much heated by exercise"). Of particular interest here are the plates which show a range of new apparatus meant to save those in peril. These include a "Fire Escape" (essentially a basket hanging from a scaffold pole), an unusual configuration of hooks meant to raise people who have sunk under water, and a bellows system for "the recovery of persons apparently dead," the latter gaining endorsement by the Royal Humane Society. (ST14862)

Four Very Fine Ashendene Press Works Belonging to the Founder's Sister, Who Assisted with the First 10 Ashendene Books



145 (ASHENDENE PRESS). CERVANTES SAAVEDRA, MIGUEL DE. THE FIRST [and SECOND] PART OF THE HISTORY OF THE VALOROUS AND WITTIE KNIGHT-ERRANT DON QUIXOTE OF THE MANCHA. (Chelsea: Ashendene Press, 1927-28) 432 x 305 mm. (17 x 12"). **Two volumes.** The text in the 1620 English translation of Thomas Shelton. ONE OF 225 COPIES on paper (and 20 on vellum). FINE ORIGINAL DARK GREEN MOROCCO BY W. H. SMITH & SON (stamp-signed on inside rear covers), raised bands, gilt titling on spine. Lovely woodcut initials and borders designed by Louise Powell, cut on wood by W. M. Quick and George H. Ford. Printed in red and black in Ptolemy type. Typed note "With the compliments of C. H. St. J. Hornby, Shelley House, Chelsea S.W.3" laid in at front of volume I. Hornby 36; Franklin, pp. 159 ff., 241-42. ♦One small marginal stain (from the unfortunate demise of a trapped insect), otherwise A SPARKLING COPY, barely changed from the day it left the press. **\$12,500**

This is an outstanding copy of a remarkably impressive piece of printing, these two magnificent volumes constituting the longest Ashendene publication and the most expensive one to produce. It is also the first Ashendene book to be printed in the newly designed Ptolemy type, and, as such, it represents a new direction for the press in its final years of activity. In Franklin's eyes, Emery Walker's new typeface, derived from the font used for the 1482 Ptolemy printed in Ulm, was "a much lighter, more elegant letter than the earlier fount," the denser Subiaco. "And with the use of this less dictatorial typeface, the printer could cast away a little of his restraint in planning whatever lay outside it. So in 'Don Quixote' we find at last an alphabet of open and freely drawn decorative initial letters, designed by Louise Powell and shadowing something of Kelmscott Press taste from years before." Founded by Charles Harry St. John Hornby (1867-1946), the Ashendene Press issued 40 books, plus additional ephemeral pieces, from 1895 to 1935. Less elaborate in appearance and design than William Morris' Kelmscott volumes, but more ornamental than the products of Cobden-Sanderson's Doves

Press, the Ashendene books have long been considered the most satisfying of English private press books. Our volume's former owner, Catherine Gwendoline (Dolly) Hornby Owen (1871-1956), helped her older brother print the first 10 books issued by the Ashendene Press, before the works moved to Shelley House, Chelsea in 1899. While a book like this would normally be treated as a precious object and consequently be well preserved over time, copies as spectacular as the present one no longer appear regularly in the marketplace. The condition here is certainly tied to the provenance: despite the lack of bookplates or other markings, we know this—like the next three items—is the personal copy of Hornby's sister; the volumes remained with her heirs until 2018 and were obviously always treated as cherished heirlooms. (ST14909)

The Elusive Small Quarto Dante Volumes, Inscribed by Hornby to his Sister

146 (ASHENDENE PRESS). DANTE ALIGHIERI. [LA DIVINA COMMEDIA]: LO INFERNO. [and] LO PURGATORIO. [and] LO PARADISO. (Chelsea: Ashendene Press, 1902, 1904, 1905) 203 x 146 mm. (8 x 5 3/4"). Text revised and emended by Edward Moore. **Three separately issued but obviously related volumes.** ONE OF 135, ONE OF 150, and ONE OF 150 COPIES on paper (there were also vellum copies of each: 14, 20, and 20, respectively). Publisher's flexible white vellum, gilt titling on spines, original green silk ties. With initials and paragraph marks hand painted in red, blue, green, or gold, woodcut device in colophon of each volume, and 43 FINE WOODCUT VIGNETTES IN THE TEXT, these cuts copied from a Venetian incunabular edition of Dante. Printed in red and black in Subiaco type. "Lo Paradiso" INSCRIBED BY HORNBY TO HIS SISTER, "C. G. O from C. H. St. J. H. / April, 1905." Hornby 13, 20, 21; Franklin, pp. 235-6. ♦Vellum, as always, with slight variations in color and with its grain apparent (two of the volumes hardly affected, but the third with one cover having an overall tan appearance because of the grain; the same volume with two small white marks where vellum was slightly creased), in all other ways, AN ESPECIALLY FINE SET, INTERNALLY PRISTINE. **\$35,000**



This is an extremely pleasing association copy of one of the most famous English private press books; it is also an important work in the evolution of the Ashendene corpus, a wonderful admixture of early and modern printing, and an item increasingly difficult to obtain complete and in desirable condition. "Lo Inferno" represents the last Ashendene book to be printed entirely by Hornby, the first in Subiaco type, and the first with initials done by hand (by Graily Hewitt). The large burnished gold initials at the beginning of the text of each volume represent a memorable visual highlight of this production. The delicate woodcuts here were drawn by R. Catterson Smith and cut by Charles Keates (with some assistance from W. H. Hooper) after the Venetian Dante of Petrus de Quarengiis, dated 1497 (Goff D-34). A look at the 15th century originals next to the Ashendene copies (see Franklin, p. 48) shows how remarkably faithful the modern cuts are. In fact, Franklin says that "no more sympathetic adaptation of early illustration exists, than the practised performance of Catterson Smith and Keates for these three Ashendene volumes of Dante." Franklin also commends the woodcuts' lightness of line. The beauty of the set even moved the usually silent Catterson Smith to write a rare letter to Hornby, thanking him for the set he had received and admiring how "closely allied in spirit and workmanship [the books are] to the precious old work." Emily Daniel of the Daniel Press adds her own glowing review by saying, "I think it is the most beautiful modern book I have ever seen." (Franklin) Our "Purgatorio" contains the erratum slip for Canto IV that is not found in all copies. This is a very special copy, as it was inscribed by St. John Hornby to his sister, Gwendoline (for whom, see previous item). (ST14916)

Rare Because of its Limitation, and with Very Personal Provenance

147 (ASHENDENE PRESS). LUCRETIVS. DE RERUM NATURA LIBRI SEX. (Chelsea: In aedibus St J. Hornby [Ashendene Press], 1913) 290 x 200 mm. (11 1/2 x 8"). 4 p.l. (including 3 blanks), 256 pp. ONE OF 65 PAPER COPIES offered for sale, of 85 printed (and five copies on vellum for sale). Original vellum-

backed blue paper boards, gilt lettering on spine, edges untrimmed. Six hand-painted initials by Gaily Hewitt (the first in gold, the others in blue), hand-painted flourishes at the beginning of each book. Printed in red and black in Subiaco type. Hornby 27; Franklin, p. 239. ♦A few faint spots of foxing to endpapers and untrimmed edges of the text, otherwise A SUPERB COPY, quite clean and bright inside and out, with virtually no signs of use. **\$18,000**

From the collection of the printer's sister, this is an extremely fine copy of a very appealing but sometimes underappreciated Ashendene gem, a book Hornby modestly says “depends for any beauty it may possess on the proportion of its page.” And among the regular Ashendene books printed for sale to the public, it is among the scarcer titles on account of its very limited press run. Written in the first century B. C., the text here is considered one of the best expositions on the philosophy of Epicurus. Popular in the Roman Empire, it fell into obscurity, before being rediscovered by Italian humanist Poggio Bracciolini in the 15th century. It became one of the most influential humanist texts of the Renaissance and the Enlightenment, inspiring writers and thinkers from Montaigne to Thomas Jefferson, a self-professed Epicurean who owned multiple editions. Colin Franklin calls this Ashendene edition a “masterpiece” and points out the influence it exerted as a model for German private printing, especially the Bremer Press. In addition to its typographic beauty, the book is sought after because of its rarity, particularly in the sparkling condition seen here—a state no doubt due in part to its place in the library of Hornby's sister, for more on whom see item #145. (ST14908)



Pictured above: Back row (left to right): 145, 149, 147.
Front row (left to right): 146, 148

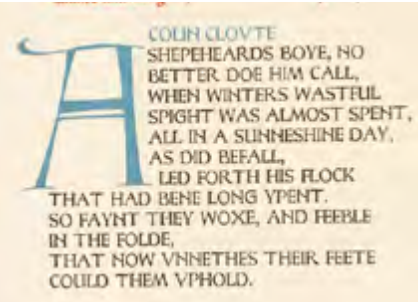
148 (ASHENDENE PRESS). THE SONG-STORY OF AUCASSIN AND NICOLETTE. (Chelsea: Ashendene Press, 1900) 170 x 110 mm. (6 5/8 x 4 1/4"). 4 p.l., lxxi, [i] pp. Done into English by Andrew Lang. No. XVI OF 40 COPIES. Original holland-backed boards, paper label, uncut edges. Printer's device at beginning and end, full woodcut border of flowering vines printed in reverse at beginning of text. Hornby 11; Franklin, p. 235. ♦Paper label with a tiny tear (no loss), a hint of soil to covers, but still very fine, and A FLAWLESS COPY INTERNALLY. **\$5,500**



This is a distinctive and quite rare early Ashendene Press item with a special association. The 40 copies were intended for private circulation, but apparently “one or two” copies were sold, making this the first Ashendene work that could be purchased. It was also the first book printed at Shelley House and the last to be printed on Hornby's original Albion Press. It is the first of two works in Fell pica type, a face much more like the Kelmscott Golden than the Subiaco that would be adopted by Hornby two years later, and the book as a whole is probably the work from the press that most resembles Morris’

books and that reminds one most vividly of Morris’ influence on Hornby. Like the previous three items, this volume belonged to Hornby's sister Gwendoline. This fragile strictly-limited early Ashendene is, of course, very difficult to get in any condition. (ST14906)

One of the Most Typographically Beautiful—and Complex—of Ashendene Books



149 (ASHENDENE PRESS). SPENSER, EDMUND. SPENSER'S MINOR POEMS, CONTAINING THE SHEPHEARDES CALENDER, COMPLAINTS, DAPHNAIDA, COLIN CLOVTS COME HOME AGAIN, AMORETTI, HYMNES, EPITHALAMION, PROTHALAMION, SONNETS, AND SVNDRIE OTHER VERSES. (Chelsea: Ashendene Press, 1925) 438 x 305 mm. (17 1/4 x 12"). 3 p.l., 3-216 pp. ONE OF 200 COPIES on paper, 175 of them for sale (and 15 copies on vellum, 12 of them for sale). Calf-backed thick vellum boards, raised bands, gilt titling, edges untrimmed (expertly rebacked in the style of the original). Printer's device in blue in colophon. Printed in black,

red, and blue in Subiaco type, with numerous large and small roman style initials. Hornby 35; Franklin, pp. 240-41. ♦Faint discoloration from binder's glue where the vellum meets the calf on covers, a couple of (naturally occurring) variations in the grain or hue of the vellum, but the restored binding quite sound and pleasing. One page with small finger smudge at the edge, otherwise A BEAUTIFUL COPY INTERNALLY, quite clean, fresh, and bright. **\$3,500**

This collection of poems, containing some of Spenser's most important and enduring short works, is “minor” only in terms of length. Typographically, it is one of the most creative Ashendene products, as the considerable variation in page design and ink color reflect an attempt to suggest the varying contents of these quite different poems. Hornby said that the book was for him “a more than usually difficult and interesting typographical problem.” The very last of Hornby's folios to be printed in Subiaco type, it shares in the tradition of impressive Ashendene large format books, all of them beautiful as well as significant achievements in modern book production. The boards of the Ashendene Spenser volumes are often found discolored and almost always rather soiled, so the especially clean vellum here is unusually appealing. (ST14977)



150 (BAKST, LÉON). LEVINSON, ANDRÉ. THE DESIGNS OF LÉON BAKST FOR THE SLEEPING PRINCESS. (London: Benn Brothers Limited, 1923) 394 x 298 mm. (15 1/2 x 11 3/4"). 2 p.l., 18 pp., [1] leaf, followed by plates. No. 331 OF 1,000 COPIES, of which 500 were reserved for America. Publisher's quarter vellum over blue cloth boards. With frontispiece portrait of Bakst by Picasso, color vignettes by Bakst mounted on title page and table of contents, and 54 COLOR PLATES BY BAKST, one of these folding, all mounted on heavy stock and with lettered tissue guards. ♦Covers and spine a bit soiled (upper part of back board slightly discolored), corners a little rubbed, small tape residue on pastedowns (from anchoring former acetate?), just a breath of foxing to mounts, a couple of tissue guards creased, but an excellent copy, the binding without any significant condition issues, and the text and plates clean and fresh. **\$2,800**

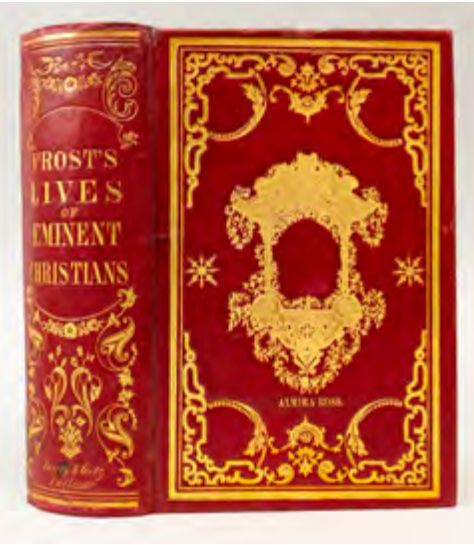
This is a beautifully produced record of the sets and costumes for Léon Bakst's final work, Serge Diaghilev's 1921 London production of Tchaikovsky's “Sleeping Beauty.” Born Lev Samoilovich Rosenberg, Bakst (1866-1924) transformed theatrical set design and costumes when he began working with Diaghilev's Ballets Russes in Paris in 1909. Particularly innovative in his use of color, he

created a visual rhythm in his stage imagery through a keen control of color, line, and decoration, and guided the changing mood of a scene by the gradual introduction of colors that would match the emotion in the text. His costumes—inspired by the court of Louis XIV, by Moorish and Oriental designs, and by Russian folk art—were revolutionary for ballerinas generally attired in white tutus and pink shoes. His influence extended beyond the theater into the world of fashion and interior design, and many of the iconic fashions of the 1920s bear the imprint of his creative ideas. (CMH1831)

151 (BINDINGS - ARTS & CRAFTS STYLE). GILBERT, W. S. FIFTY “BAB” BALLADS. (London: George Routledge and Sons, 1878) 195 x 135 mm. (7 5/8 x 5 3/8”). 255 pp. VERY PRETTY LATE 19TH CENTURY RED MOROCCO, INLAID AND GILT IN THE ARTS & CRAFTS STYLE, covers with large inlaid central oval of dark green morocco containing a wreath of eight inlaid ivory and ecru morocco roses with leaves in two shades of green, the whole on a stippled ground and enclosed by a blind-tooled chain, raised bands, spine compartments with inlaid green morocco frame tooled in blind, gilt titling, gilt-ruled turn-ins, all edges gilt. With frontispiece and numerous caricatures in the text by the author. ♦ Spine evenly darkened to a pleasing crimson, tiny nick to fore edge of upper board, occasional minor foxing, affecting opening and closing leaves a little more, but still a lovely copy, the text clean and fresh, and in an appealing binding with virtually no signs of wear. **\$2,900**



This is an attractively bound copy of the author’s personal selections of his best verses from the “Bab” publications, the witty and whimsical expressions that rather improbably launched the successful literary career of Sir William Schwenk Gilbert (1836-1911). First published in 1869, the ballads drew their title from the author’s childhood nickname, short for “Baby.” According to Day, “These remarkable nonsense pieces are dominated by a tone of farcical ferocity, gaily riming accounts of shocking violence in language of bizarre gusto, bewildering aplomb, or absurd, sentimental pathos.” It was the wild popularity of the “Bab” books that attracted the attention of Sir Arthur Sullivan, who chose Gilbert as librettist for the well-known and spectacularly successful series of Gilbert and Sullivan light operas. Our binding is unsigned, but it is the work of an accomplished artisan, with a talent for design and the expertise to carry out his vision, working with materials of high quality. It bears some resemblance to and may be the early work of Bayntun of Bath, or of a binder who trained with that firm. (ST15008a)



152 (BINDINGS - AMERICAN). JOHN FROST. LIVES OF EMINENT CHRISTIANS OF VARIOUS DENOMINATIONS. (Philadelphia: Leary & Getz, 1854) 230 x 145 mm. (9 x 5 3/4”). 672 pp., [16] leaves (ads). Publisher’s red morocco, lavishly gilt, covers with ornate frame enclosing cathedral-style ornament, upper cover with the name “Almira Ross” stamped in gold, flat spine with gilt decoration and titling, all edges gilt (repairs to heads of joints and head edge of front board). Extra engraved title with portrait of Lady Jane Grey, frontispiece with five miniature portraits, and 17 hand-colored plates. ♦ Half a dozen small spots to tail end of spine, scattering of dark spots to rear board, occasional small marginal stains, final page a bit browned (from contact with ads), otherwise an excellent copy, clean and fresh, with bright colors and in an especially well-preserved binding. **\$850**

This is an appealing copy of a surprisingly scarce biographical compendium, a work made all the more attractive by its original,

miraculously well-preserved publisher’s morocco binding. Beginning with John Wycliffe and ending with Samuel Taylor Coleridge, the book contains over 100 entries, enhanced by 17 hand-colored plates depicting miniature portraits and famous scenes. In addition to the numerous Johns, Edmunds, and Williams herein, 11 women also made the cut, including pioneering author Anna Letitia Barbauld, writer and philanthropist Hannah More, and social reformer Elizabeth Fry. Apparently very little used, the lustrous full morocco binding, with beautiful gilt detailing, is a fine example of the most luxurious publisher’s bindings available to consumers in this period. (ST14243)



153 (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-ruled covers, 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)

154 (BINDINGS - CHIVERS). RIDGWAY, EMILY. THE SWEET O’ THE YEAR. THOUGHTS FROM A VILLAGE GARDEN. (Manchester: J. E. Cornish, 1909) 178 x 114 mm. (7 x 4 1/2”). 157 pp. Second Edition. IN A CHARMING “VELLUCENT” BINDING BY CEDRIC CHIVERS (stamp-signed on rear turn-in), upper cover with wide frame of stylized roses enclosing a painted miniature of an English cottage with garden in full bloom (a band of inlaid mother-of-pearl between the frame and the miniature), flat spine with small panel containing title and longer panel repeating the rose motif, vellum doublures, top edge gilt, other edges rough trimmed. With frontispiece photograph captioned “The Hyacinth Lawn.” ♦ One leaf with short closed marginal tear, but A VERY FINE COPY, the text clean and fresh, and the binding unworn, unsoiled, and free of the splaying that plagues vellum-bound volumes. **\$2,750**

This is an unusually well-preserved and altogether appealing example of the particularly distinctive work for which Cedric Chivers is best known. Chivers (1853-1929) established his bindery soon after an inspiring visit to the Paris Exhibition of 1878. A short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax, he began creating his own work in that tradition. These came to be called “vellucent” bindings, and they are what made him famous. The innovative part of these bindings was achieved by placing specially treated transparent vellum over pieces of paper that were painted with figures or scenes (as here), a process that Prideaux says achieves the effect



of enriched enamel. In practical terms, the vellum overlay protected the scenes and decoration from all of the agents of deterioration that normally afflict book covers. In his “vellucent” bindings, Chivers not infrequently used mother-of-pearl inlays as frame or decorative elements, their iridescence being well suited to his designs. First printed in 1908, the short essays here combine an appreciation of English gardens with morally uplifting tales. Mrs. Ridgway penned a half dozen inspirational works in the years leading up to and during the Great War. (ST12629u)

The Hoe Copy, a Volume Bound by the Bindery He Helped Set up to Rival Europe’s Best



155 (BINDINGS - THE CLUB BINDERY). (SCOTT, SIR WALTER). SCHETKY, JOHN, Illustrator. ILLUSTRATIONS OF WALTER SCOTT’S LAY OF THE LAST MINSTREL: CONSISTING OF TWELVE VIEWS ON THE RIVERS BOTHWICK, ETTRICK, YARROW, TIVIO, AND TWEED (London: Printed for Longman, Hurst, Rees, and Orme, 1808) 285 x 220 mm. (11 1/4 x 8 1/2”). 3 p.l., 64 pp. FINE SCARLET MOROCCO BY THE CLUB BINDERY, covers with gilt French fillet border, raised bands, French fillet spine compartments, gilt titling, gilt filigree rolls to turn-ins, marbled endpapers, top edge gilt. With Scott’s coat of arms engraved on title page, engraved vignette tailpiece on final page, and 12 HANDSOME VIEWS ENGRAVED by James Heath after designs by John Schetky, all with original tissue guards. Front pastedown with morocco bookplate of Robert Hoe, ex-libris of his son, Arthur Hoe, and bookplate of Bernadine Murphy. Todd & Bowden 33Aa. ♦A couple of leaves rather browned, one plate lightly foxed, minor offsetting from the engravings, otherwise A FINE COPY, clean and fresh internally, with generous margins and lovely impressions of the plates, in an extremely pleasing binding with virtually no wear. **\$1,250**

Offered here in a binding done for the great collector Robert Hoe, this delightful work was a collaboration between two old friends: Scott (1771-1832), whose poem “The Lay of the Last Minstrel” had been a huge success from its first printing in 1802, and John Christian Schetky (1778-1874), an artist whom the poet had known since they were teenagers in Edinburgh. At the time of publication, Schetky was a young drawing master, and to provide illustrations to complement a bestselling work was quite an opportunity. His bucolic landscapes, stately homes, and ruins depicted here are attractively rendered and meticulously detailed. Each of the 12 “Illustrations” is accompanied by excerpts from Scott’s epic poem, along with descriptions and anecdotes about each site, written by the poet. In 1895, members of the Grolier Club, frustrated by the lack of fine binderies in the United States, organized the Club Bindery in order to attract European craftsmen to provide, close to home, fine quality binding work rivaling what was available abroad. The Club Bindery was in operation until 1909, with our former owner Robert Hoe being its most influential manager and client. It provided bindings that tended to be traditional in style 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. 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. Our volume was later in the library of Los Angeles philanthropist and bibliophile Bernadine Murphy (1904-68), an orphan adopted into wealth, who was made a papal countess for her generosity to the Church. (ST15016)

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

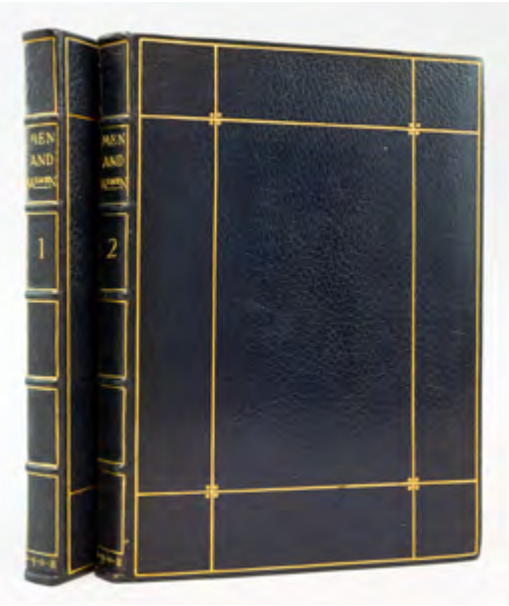
156 (BINDINGS - DE SAUTY). [THEOCRITUS]. IDYLLEN DES THEOKRIT. (Jena: Eugen Diederichs, 1910) 195 x 120 mm. (7 5/8 x 4 3/4”). xii, 65, [1] pp. Translated by Eduard Mörike. No. 505 OF

850 COPIES. TASTEFUL BURGUNDY CRUSHED MOROCCO BY 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 & Crafts movement of the late 19th and early 20th centuries: it is beautifully printed by a German publisher inspired by Ruskin, bound by a leading practitioner of Arts & 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 & 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 & 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. Donnelley 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)

157 (BINDINGS - DOVES BINDERY). (DOVES PRESS). BROWNING, ROBERT. MEN & WOMEN. (London: Doves Press, 1908) 235 x 166 mm. (9 1/4 x 6 1/2”). **Two volumes.** ONE OF 250 COPIES on paper (and 13 on vellum). LOVELY NAVY BLUE MOROCCO, GILT, BY THE DOVES BINDERY (gilt-stamped and dated “1913” on rear turn-in), covers with gilt-rule frame comprising two horizontal and two vertical intersecting gilt rules with four small anular dots at each intersection, raised bands, spine gilt in compartments made with single gilt rule, gilt titling, all edges gilt and gauffered with rows of dots. Without the flourishes by Edward Johnston (according to Tidcombe, one of about 50 unflourished copies). Printed in red and black. Tidcombe DP-15; Franklin, p. 211; Tomkinson, p. 55. ♦Trivial imperfections (a corner lightly bumped, a small dent to edge of one board, the usual offsetting to free endpapers from turn-ins, one gathering a little foxed), but A VERY FINE SET—clean, fresh, and bright internally, and in almost entirely unworn, lustrous bindings. **\$8,500**



Printed and bound with restrained elegance, these volumes epitomize the “Book Beautiful” envisioned by T. J. Cobden-Sanderson (1840-1922), founder, with Emery Walker, of the Doves Press, who believed—

and demonstrated—that printing with plain type 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.” Before he established the Doves Press, Cobden-Sanderson had done nothing less than change the course of bookbinding in Britain: although he only produced 167 bindings with his own hands between July of 1884 and March of 1893, he “rejuvenated English binding” with his theories of design “and set it on a new course of development.” (Morgan Library Exhibition catalogue) On 20 March 1893 he established the Doves Bindery, and after that day no longer bound books with his own hands, though he was responsible for all of the designs used by the bindery. First published in 1855, the 51 poems here are “arguably the most highly regarded of all Browning’s works,” according to DNB. Focusing on art, religion, and love, the collection includes such well-known verses as “Fra Lippo Lippi,” “Andrea del Sarto,” “Childe Roland to the Dark Tower Came,” and “Cleon.” (ST15008d)

*Designed by A Central Figure in the Guild of Women Binders,
And Executed by One Whose Work Is Little Known*



158 (BINDINGS - GUILD OF WOMEN BINDERS). ROGERS, SAMUEL. ITALY, A POEM. (London: Printed for T. Cadell and E. Moxon, 1830) 198 x 130 mm. (7 3/4 x 5 1/8"). vii, 284 pp., [1] leaf. First Illustrated Edition. APPEALING CHESTNUT BROWN MOROCCO, GILT, BY THE GUILD OF WOMEN BINDERS (stamp-signed in gilt on front free endleaf), covers with three stylized and attenuated floral bouquets, smooth spine with similar design and gilt titling, PALE AQUA MOROCCO DOUBLURES surrounded by brown morocco frames tooled with gilt vines, vellum endleaves with tiny gilt hearts at corners, all edges gilt. 55 steel engravings (mostly vignettes, but two full page) after designs by J. M. W. Turner, Thomas Stothard, and others. Front free endleaf with bookplate of Michael Tomkinson. Ray 13. ♦Spine sunned to a light brown, a sprinkling of small dark spots to spine and to lower quarter of front board, extremities a little rubbed, occasional minor foxing to the (comfortable) margins, isolated faint offsetting from engravings, but still quite an excellent copy, the brightly gilt binding scarcely worn, and the text clean, fresh, and rather bright, with few signs of use. **\$3,500**

This important illustrated edition of Rogers’ verses related to his Italian travels comes in an attractive volume exhibiting characteristic work of the Guild of Women Binders, the binding designed by one of the Guild’s central figures and executed by someone whose work is very little known. Here we see 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. According to Marianne Tidcombe, author of “Women Bookbinders 1880-1920,” our binding was designed by Constance Karslake, daughter of Guild founder Frank Karslake, and executed by Ethel Slater. Auction sales record a number of bindings by the former and even some in her “style,” but we were able to trace just a single binding done by Slater. The Guild was established 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. Frank 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.” Samuel Rogers (1763-1855) first published “Italy” in 1822, without illustrations and without success. Our later edition, however, achieved considerable popularity, no doubt because of the work of two artists of very different propensities—Stothard, who did demure figure scenes, and Turner, who provided landscape vignettes. Our previous owner, Michael Tomkinson (1841-1921), made a fortune in carpet manufacturing before turning his attention to philanthropy, country sports, and collecting rare books and manuscripts. (ST15008c)

“An Enthusiastic Survey of Zionism’s Spiritual and Messianic Roots.”

159 (BINDINGS - KAUFFMANN-HORCLOIS). (JUDAICA). THARAUD, JEROME AND JEAN. L’AN PROCHAIN À 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 French novelists and essayists Jérôme (1874–1953) and Jean (1877–1952) 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) Our skilled and imaginative binder Kauffmann established premises in Paris in 1875. François 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. (ST13853)

160 (BINDINGS - RIVIERE & SON). VAUVENARGUES, [LUC DE CLAPIERS, MARQUIS DE]. MAXIMES. (London: Arthur L. Humphries, 1903) 168 x 125 mm. (6 1/2 x 4 7/8"). **Two volumes.** FINE HONEY BROWN CRUSHED MOROCCO, GILT, BY RIVIERE & SON (stamp-signed on front turn-in), covers with gilt-rule frame flowing into stylized tree with trios of spade-shaped leaves, gilt lettering, raised bands, spines gilt in double-ruled compartments, gilt titling, turn-ins with gilt French fillet border, leaves at corners, top edges gilt, other edges untrimmed. With French and English text on facing pages. ♦Spines lightly sunned, front board of Volume II unevenly sunned and with a tiny pink spot near head edge, but the bindings otherwise lustrous and unworn, and a very fine copy internally, with only trivial imperfections. **\$1,500**

This is an attractively bound bilingual edition of a work the author’s friend Voltaire proclaimed “possibly one of the best books in the French language.” (Britannica) French moralist Luc de Clapiers, Marquis de Vauvenargue (1715-47) turned to literature after ill health ended his hopes of a military or diplomatic career. Taking a kinder and more optimistic view of human nature than such aphorists as La Rochefoucauld, prefiguring Rousseau in his respect for the role of emotions, preferring the Stoic world view to the Epicurean, he produced a book of about 700 maxims that was moderately

successful in his lifetime, but that grew in esteem and influence after his too-early death. As Britannica observes, “It is in morals proper, in the discussion and application of general principles of conduct, that Vauvenargues shines. . . . His real strength is in a department which the French have always cultivated with greater success than any other modern people—the expression in more or less epigrammatic language of the results of acute observation of human conduct and motives.” Riviere is considered one of the foremost names in English binding partly because the firm did consistently fine work and partly because it was so long in business. Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son, and the bindery continued to do business until 1939. (ST15008b)



An Appropriately “Outback” Kind of Binding by a Kentucky Woman

161 (BINDINGS - CONSTANCE WOZNY). WENZ, PAUL. A BILINGUAL EDITION OF TWO STORIES BY PAUL WENZ, FRANÇAIS & AUSTRALIAN. “CHARLEY” & “JIM ET JACK.” (Sydney: Bookbinding Exhibitions Australia, 2005) 215 x 152 mm. (8 1/4 x 6”). xvi, 55 pp. Translated by Margaret Whitlam (“Charley”) and Maurice Blackman (“Jim et Jack”). With an introduction in French by Jean-Paul Delamotte and a foreward in English by Maurice Blackman. No. 83 OF 150 TOTAL COPIES. Attractive and supple limp Australian calf by Constance K. Wozny (signed in ink in colophon), cover with blind-stamped rounded rectangle divided into four quadrants containing images of a cowboy hat, a cactus in landscape, a cowboy boot, and a horse’s head, a star at center, flat spine with “Paul Wenz” stamped in blind, each letter (deliberately) stamped crookedly, unfinished edges to cover and paper. In a buckram-covered box with blind-stamped calf label, matching label on cover, and sueded-lined pull-out tray with stitched calf spine. Eight engraved plates by Daniel Pata. Printed on watermarked Aboriginal paper, handmade by Euraba Paper Company. ♦As new. \$950



This is a superb copy of a handmade, limited edition by celebrated French-Australian writer, Paul Wenz, offered in a binding that speaks perfectly to the outback stories the volume contains. Wenz (1869-1939) was born in France to a wool merchant who had interests in Australia, where Wenz eventually settled and where most of his writings were set. The two short stories presented here come from Wenz’s first collection of stories, “À l’Autre Bout du Monde,” published in 1905. “Charley” is the story of a wizened rabbitier in the outback, hunting rabbits and then periodically spending his earnings at the bar. “Jim et Jack” is the story of two best “mates” working on a ranch in the outback. Both stories are simple, yet picturesque, and each has a macabre ending. The impressionistic engravings by Daniel Pata, an Australian artist and teacher, add to the appeal of the stories. This edition was chosen as part of an exhibition entitled “Double Bush Binding,” held in 2005 by Bookbinding Exhibitions Australia. Binders from Europe, Japan, North America, Scandinavia, and Australasia were invited to bind copies of the present book using the materials and



methods of their choosing. Our copy was bound by American Constance Wozny, who works in Eastwood, Kentucky. She is a member of the Guild of Book Workers and the Hand Bookbinders of California, and has studied with such well-known binders as Merl Kast and Tini Miura. (ST14433)

16 Mostly Unopened, Handsomely Gilt Volumes With Morocco Doublures and Much Shelf Appeal



162 (BINDINGS - FINELY BOUND SETS). LOWELL, JAMES RUSSELL. THE COMPLETE WRITINGS. (Cambridge, Massachusetts: Riverside Press, 1904) 222 x 146 mm. (8 3/4 x 5 3/4”). **16 volumes.** Last three volumes (containing “Letters”) edited by Charles Eliot Norton. “Edition de Luxe.” ONE OF 1,000 COPIES. VERY HANDSOME DARK GREEN MOROCCO, EXTRAVAGANTLY GILT, covers with a wavy gilt border and charming floral ornaments at corners, central panel (with square-notched corners) formed by six parallel gilt lines; raised bands, spine compartments attractively gilt with scrolling flowers and foliage enclosing a floral fleuron centerpiece, wide turn-ins with elaborate gilt decoration featuring many large and small roses and leaves on stylized lattice work, the turn-ins enclosing SCARLET-COLORED POLISHED MOROCCO DOUBLURES, crimson watered silk free endleaves, top edge gilt, other edges rough trimmed, MOSTLY UNOPENED (six of the volumes entirely unopened, and all but one of the others largely so). With 80 mounted photogravure illustrations on India paper (including frontispieces, one double plate, and one plate with four portraits). Original tissue guards. ♦Joints of volume I with a hint of wear, (a half dozen other joints with very slight rubbing), spines evenly sunned to an attractive olive brown (though a handful of spines a bit lighter than the others), one small cover scuff, two leaves roughly opened (with no serious consequences), other isolated trivial imperfections, but a nearly fine set in quite an attractive binding, the leather lustrous, and the (mostly unopened) text essentially undisturbed. \$1,875

Though not to be found atop the Mt. Olympus of American literature, James Russell Lowell (1819-91) made significant contributions over a long period of time as a journalist, editor, critic, poet, philosopher, and essayist. He was at his best when dispensing folk wit and wisdom, something that obviously informs his first significant work, “The Biglow Papers,” which Day describes as “a masterpiece in the genre of folksy philosophizing in American dialect.” These bindings look extremely good on the shelf, and the doublures of scarlet—especially as they face crimson-colored watered silk—are a bold highlight of the flamboyant decoration. (ST11374)



The following 12 items come from the library of Edward Nicholas Hurt (1795-1867) of Lincoln's Inn, a childless lawyer whose books were so precious to him that they made up more than one-third of the many bequests in his will. We can say that in the 40 years we have sold books, we have never handled a sizable group of antiquarian volumes from a single source in better condition than these. Most of the books appear to have been largely undisturbed except for the insertion of a bookplate, and the more decorative volumes approach being spectacular, gleaming and virtually unworn just as they were 150-200 years ago. All volumes are full calf with raised bands and with intricately decorated gilt spines.



163



164



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165



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171



166

163 (BINDINGS - FINELY BOUND SETS). ALISON, ARCHIBALD. *HISTORY OF EUROPE FROM THE COMMENCEMENT OF THE FRENCH REVOLUTION IN MDCCLXXXIX TO THE RESTORATION OF THE BOURBONS IN MDCCCXV.* (Edinburgh and London: William Blackwood and Sons, 1847-48) 183 x 120 mm. (7 1/4 x 4 3/4"). **20 volumes.** Seventh Edition. EXCEPTIONALLY FINE CONTEMPORARY POLISHED TREE CALF, boards with gilt floral scroll frame, raised bands, spine panels with central fleuron surrounded by anular dots and scrolling floral cornerpieces, red and green morocco labels (two with gilt titling, one small circular volume number), marbled endpapers and edges. With frontispiece portrait of Alison. Front pastedown with bookplate of Edward Nicholas Hurt. ♦ Trivial imperfections (insignificant scratches to boards, very minor rubbing to top edge of spines, a bit of foxing limited to endpapers), but AN EXTRAORDINARILY ATTRACTIVE COPY IN NEARLY PRISTINE CONDITION of the first scholarly survey of the French Revolution in English, written by the prominent Edinburgh legal figure and historian Alison (1792-1867) and first published from 1833-43. **\$8,500** (ST14725a)

164 (BINDINGS - FINELY BOUND SETS). BIOGRAPHIES, MEMOIRS, AND LETTERS OF SIX DISTINGUISHED BRITONS. (London: 1836-50) 224 x 137 mm. (8 3/4 x 5 1/2"). **16 volumes.** Various editions. FINE CONTEMPORARY TREE OR POLISHED CALF, raised bands, spines intricately gilt in compartments, morocco labels, marbled endpapers and edges. Some works with frontispiece portraits. Front pastedowns with engraved bookplate of Edward Nicholas Hurt. ♦ A LOVELY COLLECTION—WITH VIRTUALLY NO SIGNS OF USE and making an impressive appearance on the shelf, the group composed of “The Public and Private Life of Lord Chancellor Eldon with Selections from his Correspondence”; “The Life of R. P. Ward”; “Memoirs and Correspondence of Francis Horner”; “A Memoir of the Life and Writings of the late William Taylor of Norwich”; “Memoirs and Correspondence of Admiral Lord De Saumarez”; and “The Letters of Philip Dormer Stanhope, Earl of Chesterfield.” **\$7,500** (ST14728e)

165 (BINDINGS - FINELY BOUND SETS). GIBBON, EDWARD. *THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE.* [with] **MILMAN, H. H.,** *LIFE OF GIBBON.* (London: John Murray, Albemarle Street, 1838) 218 x 137 mm. (8 1/2 x 5 1/2"). **13 volumes.** Edited by H. H. Milman. VERY FINE CONTEMPORARY CHOCOLATE BROWN RUSSIA by J. Leighton (stamp-signed on front free endpaper), covers with double gilt rules, raised bands, spine panels gilt with central lozenge and scrolling cornerpieces, red and green morocco labels. Folding frontispiece map of the Western part of the Roman Empire and folding map of the Migrations of the Barbarians, colored by a contemporary hand. Front pastedown with bookplate of Edward Nicholas Hurt. ♦ A PRISTINE COPY INSIDE AND OUT of the first critical English edition of Gibbon’s “masterpiece of historical penetration and literary style . . . one of the ageless historical works which . . . maintain their hold upon the layman and continue to stimulate the scholar.” (PMM) **\$6,500** (ST14728b)

166 (BINDINGS - FINELY BOUND SETS). HEEREN, ARNOLD HERMANN LUDWIG. *HISTORICAL RESEARCHES INTO THE POLITICS, INTERCOURSE, AND TRADE OF THE CARTHAGINIANS, ETHIOPIANS, AND EGYPTIANS.* [with] *HISTORICAL RESEARCHES INTO THE POLITICS, INTERCOURSE AND TRADE OF THE PRINCIPAL NATIONS OF ANTIQUITY.* (Oxford: D. A. Talboys, 1838, 1846) 223 x 137 mm. (8 3/4 x 5 1/2"). **Four volumes.** Translated from the German by David Talboys. Second Edition. Pleasing bindings of contemporary polished calf, raised bands, spine compartments attractively gilt, red or green morocco labels, marbled endpapers and edges. With folding maps and temple plan, and several engraved plates. ♦ An excellent copy of these political and economic histories of the ancient world written by the German scholar Heeren (1760-1842), here in the English version by Oxford historian David Talboys (1789-1840) that “materially aided the study of history in England.” (DNB) **\$1,500** (ST14726e)

167 (BINDINGS - FINELY BOUND SETS). A COLLECTION OF SIX WORKS OF BRITISH AND AMERICAN HISTORY AND BIOGRAPHY. (London: 1830-51) 170 x 100 mm. (6 3/4 x 4"). **27 volumes.** IMMACULATE CONTEMPORARY POLISHED TREE CALF, raised bands, spine compartments densely gilt in varying designs, red and green morocco labels, marbled endpapers and edges. Some titles with engravings of historical scenes or portraits. With bookplate of Edward Nicholas Hurt on front pastedown. ♦ IN ALMOST SPECTACULAR CONDITION, with no signs of use, the set composed of Mackintosh’s “History of England” with

Wallace & Bell’s “Continuation” (**lacking volume 10**); Crowe’s “History of France”; Fergus’ “History of the United States”; Scott’s “History of Scotland”; Moore’s “History of Ireland”; Forster’s “Statesmen of the Commonwealth of England”; and Mackintosh’s “Lives of Eminent British Statesmen.” **\$6,500** (ST14727a)

168 (BINDINGS - FINELY BOUND SETS). HUME, DAVID. *THE HISTORY OF ENGLAND FROM THE INVASION OF JULIUS CAESAR TO THE REVOLUTION IN 1688.* [with] **SMOLLETT, TOBIAS.** *THE HISTORY OF ENGLAND, FROM THE REVOLUTION TO THE DEATH OF GEORGE II.* (London: Cadell and Davies; T. Cadell, 1812, 1830) 218 x 135 mm. (8 1/2 x 5 1/4"). **12 volumes.** Excellent contemporary polished or sprinkled calf, raised bands, spines uniformly gilt with floral sprig centerpiece, tan and green morocco labels. With frontispiece portraits of Hume and Smollett. Front pastedown with bookplate of Edward Nicholas Hurt. ♦ An internally pristine copy of “the first significant study to embrace all of English history and the first broad historical survey in English that properly rates as a work of literature.” (Day) **\$3,500** (ST14726a)

169 (BINDINGS - FINELY BOUND SETS). MACAULAY, THOMAS BABINGTON. *HISTORY OF ENGLAND FROM THE ACCESSION OF JAMES THE SECOND.* (London: Longman, Brown, Green, and Longmans, 1852) 220 x 137 mm. (8 3/4 x 5 1/2"). **Five volumes.** Eighth Edition. STATELY CONTEMPORARY POLISHED CALF, covers with double fillet border with small floral stamps in the corners, raised bands, spines gilt in compartments with central lozenge and fleuron cornerpieces, red and green morocco labels, marbled endpapers and edges. Engraved frontispiece portrait of Macaulay. ♦ Spine sunned, a hint of wear to the leather, but overall AN EXTREMELY ATTRACTIVE COPY of a seminal work of Whig history, presenting the past as part of a predetermined progression towards enlightenment, liberal democracy, and constitutional monarchy, by Baron Thomas Babington Macaulay (1800-59), a progressive politician, an accomplished orator, and a prominent literary critic who is considered one of England’s greatest historians. **\$1,500** (ST14726h)

170 (BINDINGS - FINELY BOUND SETS). MILMAN, HENRY HART. *HISTORY OF LATIN CHRISTIANITY.* (London: [Printed by William Clowes and Sons for] John Murray, 1857) 225 x 140 mm. (8 7/8 x 5 1/2"). **Six volumes.** Second Edition. IMMACULATE SPANISH CALF FOR WILLIS AND SOTHERAN, covers with gilt floral corners and gilt rules, raised bands, spine panels with central fleuron and ivy cornerpieces, red and black morocco labels, marbled endpapers and edges. Front pastedown with bookplate of Edward Nicholas Hurt and with bookseller/binder’s ticket of Willis and Sotheran. ♦ AN OUTSTANDING SET, VIRTUALLY UNCHANGED FROM THE DAY IT LEFT THE BINDERY, of the masterwork of Milman (1791-1868), a history of Western Christianity from the days of persecution under Nero through the papacy of Nicholas V (1455). **\$7,500** (ST14728a)

171 (BINDINGS - FINELY BOUND SETS). (MUHAMMAD). IRVING, WASHINGTON. *LIVES OF MAHOMET AND HIS SUCCESSORS.* (London: John Murray, 1850) 223 x 140 mm. (8 3/4 x 5 1/2"). **Two volumes.** Contemporary polished calf, gilt, covers with double rule borders with floral cornerpieces, raised bands, spine compartments with central floral lozenge surrounded by stars and circles, floral cornerpieces, red and green morocco labels, marbled endpapers and edges. Front pastedown with bookplate of Edward Nicholas Hurt. ♦ Spines lightly and uniformly sunned, otherwise A BEAUTIFUL COPY of this biography of the founder of Islam and the history of that religion up to the Moorish invasion of Spain in 710 A.D., by “the first American to earn a comfortable living by his writing.” (ANB) **\$1,500** (ST14729c)

172 (BINDINGS - FINELY BOUND SETS). SMITH, PHILIP. *AN ANCIENT HISTORY FROM THE EARLIEST RECORDS TO THE FALL OF THE WESTERN EMPIRE.* (London: James Walton, 1868) 223 x 140 mm. (8 3/4 x 5 1/2"). **Three volumes.** BEAUTIFUL CONTEMPORARY POLISHED CALF by B. M. Pickering (stamp-signed on verso of front free endpaper), boards with gilt floral scroll border, raised bands, spine compartments with central lozenge surrounded by stars and floral cornerpieces, red and green morocco labels, marbled edges and endpapers. With numerous fold-out maps and in-text maps. Front flyleaf with inked presentation: “Frank Wolley Dod / with / Francis Edward Dunsford’s (?) / Best wishes / Eton - / Dec[ember] 13, 1872.” ♦ A NEAR PERFECT COPY of this ambitious history by Smith (1817-85), covering Western Civilization from the biblical Creation through the fall of the Roman Empire in 476 A.D. **\$1,750** (ST14728d)

173 (BINDINGS - FINELY BOUND SETS). SMYTH, WILLIAM. LECTURES ON MODERN HISTORY FROM THE IRRUPTION OF THE NORTHERN NATIONS TO THE CLOSE OF THE AMERICAN REVOLUTION. [and] LECTURES ON HISTORY SECOND AND CONCLUDING SERIES ON THE FRENCH REVOLUTION. (Cambridge: J. and J. J. Deighton; London: William Pickering, 1840-41) 220 x 137 mm. (8 3/4 x 5 1/2"). **Five volumes.** Third Edition of the first work and FIRST EDITION of the second work. EXCELLENT CONTEMPORARY POLISHED CALF, GILT, covers with single rule frames, raised bands, spine panels with scrolling floral design, tan and dark green morocco labels. Front pastedown with bookplate of Edward Nicholas Hurt and bookseller's ticket of W. H. Dalton. ♦A FINE SET, with only the most trivial imperfections, of a collection of lectures by Whig historian Smyth (1765-1849), "a firm believer in the value of history as an education for life and for public service," who intended this work to be "a refutation of David Hume's much read, 'Tory' interpretation of English history [see item #168, above]." (DNB) **\$2,500** (ST14726c)

174 (BINDINGS - FINELY BOUND SETS). STRICKLAND, AGNES. LIVES OF THE QUEENS OF ENGLAND FROM THE NORMAN CONQUEST; WITH ANECDOTES OF THEIR COURTS, NOW FIRST PUBLISHED FROM OFFICIAL RECORDS AND OTHER AUTHENTIC DOCUMENTS, PRIVATE AS WELL AS PUBLIC. (London: Henry Colburn, 1842-48) 195 x 120 mm. (7 3/4 x 4 3/4"). **12 volumes.** Second Edition. Contemporary russia, covers with single gilt rule frame, raised bands, spine panels with central anular dot surrounded by scrolling cornerpieces, marbled endpapers and edges. Frontispiece portrait of Matilda, consort to William the Conqueror, title page vignette engraving of Matilda with the Bayeux tapestry. Front pastedown with bookplate of Edward Nicholas Hurt. ♦With a few scratches to boards and light wear to joints and top edge of spine, but remarkably clean and fresh internally, and a copy in excellent condition overall, of this collection of biographies valued for their reliance on original sources, covering the lives of British queens from Matilda of Flanders, wife of William the Conqueror, to Mary II (d. 1694, joint ruler with her husband William III), and her sister Anne (reigned 1702-14). **\$1,800** (ST14725b)

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

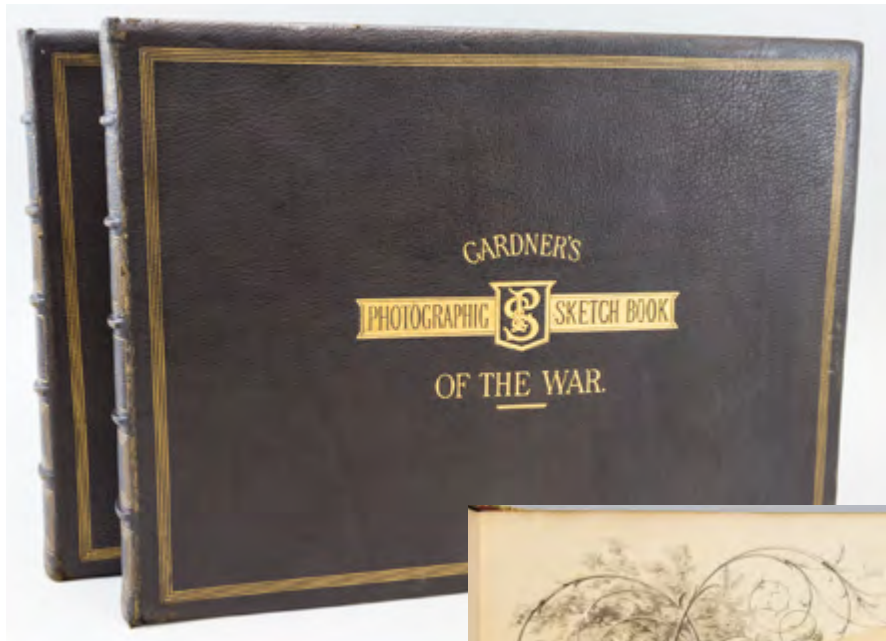
175 (CHILDREN'S BOOKS - AMERICANA). THE YOUNG AMERICAN'S LIBRARY. (Philadelphia: Lindsay & Blakiston, 1844-53) 180 x 120 mm. (7 1/8 x 4 3/4"). **12 volumes.** Original publisher's brown cloth with decorative blind-stamped covers, spines with gilt lettering, scrolling, the image of a shrouded set of books,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



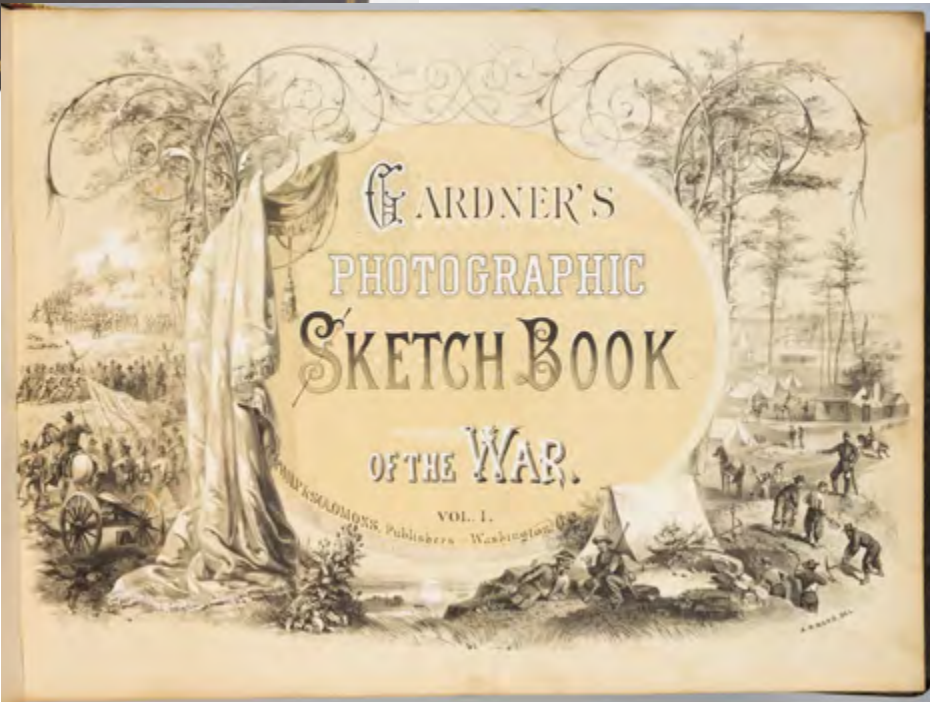
Exceptionally well-preserved in their original cloth bindings, this complete 12 volume set contains stories of notable figures and events that shaped early American history, published with the intent of educating young people about the values and legacy of the nation. The titles include "The Old Bell of Independence" and "The Yankee Tea-Party" as well as the lives of Henry Clay, Daniel Webster, General Lafayette, William Penn, Benjamin Franklin, and Napoleon Bonaparte (the last being the only work here to deal exclusively with Europe). Given the intended audience, the present set is remarkably fresh and clean, with very little wear and few signs of use. Although individual titles from this run do appear, the complete set of 12 is seldom found on the market, and even more rarely found in anything approaching fine condition. (ST14534)

One of the First and Greatest American Photographic Books Ever Published, And Perhaps the Most Important Book to Come out of the American Civil War

176 (CIVIL WAR). GARDNER, ALEXANDER. GARDNER'S PHOTOGRAPHIC SKETCH BOOK OF THE WAR. (Washington: Philip & Solomons, [1866]) 425 x 320 mm. (16 3/4 x 12 1/2") **Two volumes.** FIRST EDITION. Original publisher's black morocco over heavy boards, upper covers with gilt titling, publisher's monogram, and triple-ruled gilt borders, spines with raised bands and gilt compartments. WITH 100 ALBUMEN PRINTS DEPICTING IMAGES OF THE CIVIL WAR, each mounted on larger sheets of card stock within a lithographed frame and captioned, and each preceded by a descriptive letterpress leaf. Front free end paper of first volume with a gift inscription dated 1867. Howes G-64; Sabin 26635. ♦Slight rubbing to corners and covers, lower boards and a small section of the upper board of Volume II with some dampstaining, one photograph with minor water damage (but only slightly wrinkling and lightening the image), blank flyleaves (front and rear), title pages, and two leaves of introductory text with moderate dampstaining to the top third of the leaves (the stains somewhat darker in the second volume), light scattered foxing and dampstaining affecting the head or tail edge of the photo mounts, occasionally touching the printed frames, a little light fading (no more than a half inch) just to the edges of some images, but AN EXCELLENT COPY despite these imperfections, the large bindings very attractive overall, entirely solid, and showing very little wear, and the images generally clean, clear, and with little of their powerful impact diminished. **\$125,000**



This is one of the first and greatest American photographic books ever published, and considered by many to be the most important book to come out of the American Civil War. It includes such memorable images as "President Lincoln on Battle-Field of Antietam," "A Harvest of Death," and the famously controversial "Home of a Rebel Sharpshooter, Gettysburg," which depicts a fallen soldier and his rifle and is now believed to have been partially staged by the photographer. In addition to his



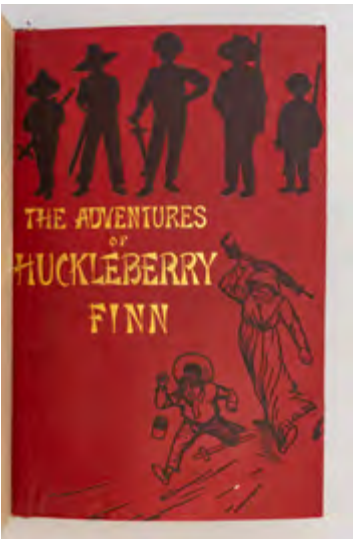


“Sketch Book,” Gardner (1821-82) is also remembered for his iconic photographs of President Lincoln, and he was the only photographer admitted to the execution of those conspirators involved with that president’s assassination. The present work was issued in a very small number (by most accounts no more than 200 copies) and was extremely expensive to produce because of the large number of images involved. The few similar examples at auction in the last 10 years have fetched upwards of \$200,000 or more. (CJN1603)



177 [CLEMENS, SAMUEL L.]. “MARK TWAIN” (Pseudonym). *THE ADVENTURES OF HUCKLEBERRY FINN*. (London: Chatto & Windus, 1884) 191 x 133 mm. (7 1/2 x 5 1/4”). xvi, 438 pp. FIRST EDITION. Very pleasing red morocco by Bayntun (stamp-signed on verso of front free endpaper), covers with two frames formed by simple gilt rules, the inner frame with cornerpieces of stylized fleurs-de-lys, raised bands, spine gilt in double-ruled compartments with central lily and open dot corners, very pretty intricate floral gilt turn-ins, marbled endpapers, top edge gilt. Original red cloth covers bound in at the rear. With frontispiece and many illustrations in the text. BAL 3414. ♦Spine slightly and evenly a darker red, a touch of rubbing to joints and extremities, two small closed marginal tears, other trivial imperfections internally, but still a fine copy, the text clean, fresh, and smooth, and the appealing binding lustrous and with only minimal wear. \$2,750

This is the first printing of the great American novel, preceding the US issue by three months, in a fine leather binding by Bayntun. Twain’s most acclaimed novel, and perhaps the greatest novel of the 19th century, it is the classic tale of the American rite of passage, set on the Mississippi. Our binding is a good example of the Bayntun firm’s elegantly simple decorative work, offered here in very appealing condition: even the original cloth binding at the back—which is almost always found in deplorable shape—is clean and pleasing. (CMH1815)



178 [CLEMENS, SAMUEL L.]. “MARK TWAIN” (Pseudonym). *A SALESMAN’S PROSPECTUS FOR “THE ADVENTURES OF HUCKLEBERRY FINN.”* (New York: Charles L. Webster and Company, 1885) 220 x 168 mm. (8 5/8 x 6 1/2”). 19, [75] pp. irregularly numbered, as always, [1] leaf ads, [7] leaves of subscription forms (mostly blank). Publisher’s illustrated green cloth. With two plates and numerous illustrations in the sample text. ♦Extremities a bit worn, upper cover with a sprinkling of tiny white spots, occasional offsetting



or faint marginal dampstains, one leaf of subscription form torn out, the adjacent (blank) leaf with curving three-inch tear, other trivial defects, but a generally well-preserved example nevertheless of a rare and fragile item, the bindings completely solid, and the item very agreeable in appearance. \$9,500

Providing a pre-publication sample of content and available bindings for Twain’s masterpiece, this is an extremely desirable copy of a seldom seen, fragile, and much sought-after ephemeral item. A salesman’s prospectus, or “dummy,” is a publisher’s marketing device, containing illustrations and excerpts



of a forthcoming book, intended to encourage people to “subscribe,” or pre-order it. As was the case with many of Twain’s books, “Huckleberry Finn” was sold, not through 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 who carried 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, testimonials, reviews, advertisements, and subscription forms. Our anonymous salesman apparently had an undistinguished career selling to patrons in Burlington, Vermont: he recorded four orders (one crossed out) for cloth copies and one for a library binding, all sold to ladies on Prospect Street, plus one copy in cloth to a gentleman on North Street. The vast majority of these publisher’s prospectuses have been entirely used up, and the ones that appear in the marketplace are very often quite battered. Because of the importance of the novel, the salesman’s dummy for “Huckleberry Finn,” is the most coveted of the pre-publication previews; it is very seldom seen for sale. (ST14081)

The Abbey Copy, with Two Dozen Hand-Colored Aquatints



179 (COLOR PLATE BOOKS). (CHIVALRY). THE TOURNAMENT; OR, DAYS OF CHIVALRY. (London: Printed [by William Clowes] for William Sams, bookseller to H. R. H. the Duke of York, 1823) 245 x 150 mm. (9 1/2 x 5 3/4”). 2 p.l., 67, [1] pp. Second Edition. Pleasing contemporary polished calf, covers bordered by triple gilt fillet and blind floral roll, expertly rebacked to style, raised bands, spine divided into panels by multiple decorative rules, two new olive morocco labels, gilt-rolled turn-ins, marbled endpapers and edges. WITH 24 FINE HAND-COLORED AQUATINT PLATES, as called for (no. 20 bound after no. 24). Front pastedown with bookplate of J. R. Abbey and book label of J. O. Edwards. Not in Tooley. ♦A little wear to extremities, a couple of small stains or scratches to boards, occasional minor foxing or offsetting, otherwise A VERY FINE COPY, clean and fresh internally with ample margins, the plates bright, with rich coloring, and the expertly restored binding sound and pleasing. **\$2,900**

This charming color plate book capitalized on the enthusiasm for the Age of Chivalry set off by the appearance of Scott’s “Ivanhoe” in 1819, and it excited sufficient sales that our second edition appeared in the same year as the first. The pretty color illustrations here were long attributed to Thomas Rowlandson, and they certainly reflect his style and influence, but it is more likely they are the work of William Heath or one of the artists from publisher William Sams’ stable of illustrators. The account of the struggles of Sir Ethelbert and his lady-love Adelaide against the machinations of the wicked Gondibert contains all the elements of a rollicking knightly tale, with assassins, kidnappings, mistaken identities, an exciting contest (the tournament), and a happy ending. Our copy comes from the renowned library of John Roland Abbey, which contained one of the finest collections of illustrated books ever assembled. (ST14875)

180 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. 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. (ST13648)

181 (DOVES PRESS). WORDSWORTH, WILLIAM. A DECADE OF YEARS. (Hammersmith: Doves Press, 1911) 238 x 170 mm. (9 1/4 x 6 3/4”). 230 pp., [1] leaf. ONE OF 200 COPIES ON PAPER (and 12 on vellum). Original limp vellum, gilt titling on spine, housed in a later marbled slipcase. Printed in red and black. Front pastedown with bookplate of Marjorie & Martin Mitau. Tidcombe DP-25; Tomkinson, pp. 56. ♦A hint of pigment transfer from slipcase to extremities of binding, otherwise A PRISTINE COPY. **\$1,600**

This is a choice copy of a Doves Press book that is sought after because of its limited press run and content, which Cobden-Sanderson greatly admired for its “cosmic” quality. Tidcombe tells us that in the present anthology, the publisher “selected the poems to build one great poem, as Wordsworth himself had intended.” As Cobden-Sanderson says, the verses begin and end with Nature, being linked together “in one chain of emotion, rising and falling, expanding and contracting, as is the manner of emotion itself.” Perceiving in Wordsworth’s works a recourse from the violence of the world, Cobden-Sanderson sent a copy of this book to his old friend Bertrand Russell, who had been imprisoned for his pacifist pronouncements during the Great War. Our copy comes from the impressive collection of San Francisco bibliophiles Martin (1900-73) and Marjorie Fleishhacker Mitau (1906-83). Martin was a member of the Roxburghe Club and the Book Club of California; Marjorie was the daughter of banker, civic leader, and philanthropist Herbert Fleishhacker. (ST14411)



182 (EDWARDS, SYDENHAM TEAK, Illustrator). [DICKSON, R. W.] “ALEXANDER MACDONALD” (Pseudonym). THE NEW BOTANIC GARDEN, ILLUSTRATED WITH ONE HUNDRED AND THIRTY-THREE PLANTS, ENGRAVED BY SANSOM, FROM THE ORIGINAL PICTURES, AND COLOURED WITH THE GREATEST EXACTNESS FROM DRAWINGS BY SYDENHAM EDWARDS. (London: Printed for John Stockdale by T. Bensley, 1812) 300 x 235 mm. (11 3/4 x 9 1/4”). **Two volumes.** FIRST EDITION. Recent taupe distressed leather, raised bands, brown morocco label. 60 BEAUTIFUL HAND-COLORED PLATES SHOWING 133 DIFFERENT PLANTS, engraved by F. Sansom after Sydenham Edwards. Pritzel 2622; Dunthorne 107; Sitwell, “Great Flower Books,” p. 93 (under the title “New Flora Britannica”). ♦Occasional light offsetting to opposite plates, isolated very minor marginal spotting, but A REALLY EXCELLENT COPY INTERNALLY, the text generally very clean and with ample margins, and the vibrant plates fresh and altogether pleasing, and in a sympathetic modern binding. **\$4,500**

This is an appealing copy, with very comfortable margins, of a practical work on flower gardening that features a famous group of fine floral plates by perhaps the leading British botanical illustrator of the time. Sydenham Edwards (1769?-1819) was discovered and trained by William Curtis (1746-99), whose name will always be linked with “The Botanical Magazine,” which he founded in 1787 and which was published for nearly 200 years. The beautiful colored plates in our volumes appeared under three different titles: first in 1807 in McDonald’s “A Complete Dictionary of Practical Gardening,” and then in 1812 with the title given above as well as the title “The New Flora Britannica.” Dunthorne says



that “the plates are well coloured, and many American flowers are included.” Unlike many botanical works where the majority of images are important more for their accuracy than their aesthetic merits, the present volume contains almost no plates that are not as beautiful as they are useful. (ST14358)

A Petite Penmanship Copy Book, Representing an Effort To Inculcate Personal Elegance and Moral Character

183 (ENGRAVED BOOK - CALLIGRAPHY). AN ENGRAVED CALLIGRAPHIC MODEL BOOK. (England: ca. 1850) 28 x 170 mm. (1 1/8 x 6 3/4”). [29] leaves (last two blank). Contemporary brown calf, covers with double gilt rule border, flat spine divided into three panels with double rules. With 27 leaves of engraved sample script, two leaves with alphabets, one with numbers, and 24 with phrases. Leaf 16 inscribed on verso: “Miss Warnes / A present from her dear Grandmother / May 13 1856”; leaf 15 with ink signature of Martha Warnes on verso; ink copying efforts by Miss Warnes throughout. ♦Leather a little crackled and rubbed, leaves lightly yellowed with age and with occasional small ink blots, but A REMARKABLY WELL-PRESERVED EXEMPLAR of a very ephemeral item. \$2,500



This extremely charming item documents a young Victorian lady's attempts to learn a graceful copperplate script by copying out the moralizing sentences engraved in this tiny volume, each of them beginning with a different letter of the alphabet. On the facing blank

page provided for practice, young Martha Warnes tried to duplicate such sentences as “Charity and humility purchase immortality” or “One bad companion ruins many good men.” (However, she sometimes goes off-script: for some reason, instead of copying “A good conscience has continual quietness,” she writes instead, “A Man there was that had no eyes”!) There is something poignant in the attempts of a girlish hand to reproduce the flowing copperplate; Martha’s writing does not achieve the elegance of the original, but it has a certain adolescent charm. Perhaps growing bored or frustrated—only half the entries inspired her efforts at duplications—she began signing her name repeatedly, like many schoolgirls before and after her. The last five blank pages and the pastedown are filled with her touching efforts to write like a lady. The word “Lowestoft” makes several appearances near the inscriptions asserting her ownership of the book, suggesting perhaps a Suffolk residence. Ephemeral items like this little book rarely withstand the vicissitudes of time, and this fortunate survival



offers an appealing and rarely seen glimpse of the efforts of a bygone era to inculcate personal elegance along with moral character. (ST14926)

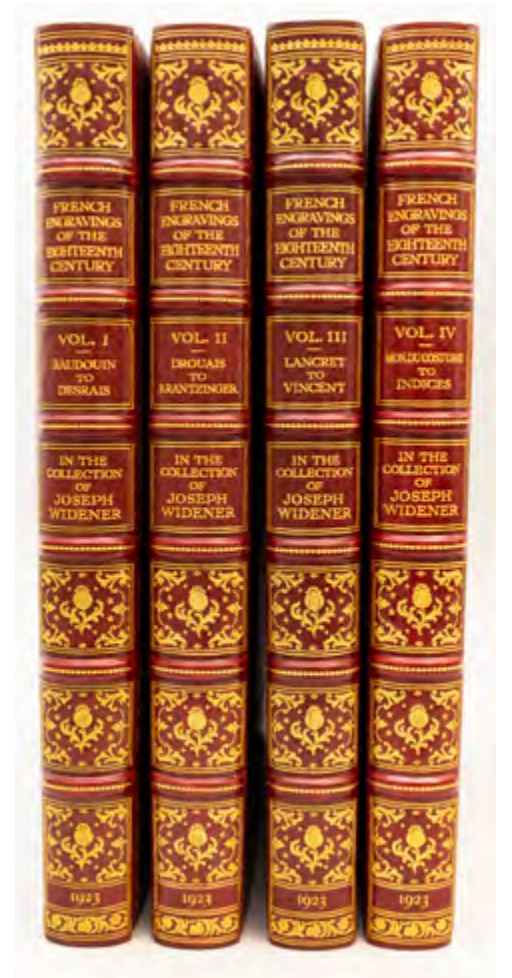
A Vast, Beautifully Bound Work with More than 150 Large-Folio Plates

184 (ENGRAVINGS - FRENCH, 18TH CENTURY). (BINDINGS - RIVIERE). FRENCH ENGRAVINGS OF THE EIGHTEENTH CENTURY IN THE COLLECTION OF JOSEPH WIDENER, LYNEWOOD HALL. (London: Privately printed at the Chiswick Press, 1923) 403 x 283 mm. (15 7/8 x 11 1/8”). **Four volumes.** Compiled by Edward Clayton. FIRST EDITION. ONE OF 120 COPIES. IMPRESSIVE RED CRUSHED MOROCCO BY RIVIERE & SON (signed on front turn-ins), triple-ruled boards, raised bands, spines gilt in seven compartments, three with lettering, four with ornately gilt foliate cornerpieces and a blooming pineapple shrub centerpiece surrounded by star and circle tools, densely gilt inner dentelles, blue silk pastedowns and free endleaves, top edges gilt, in numbered cloth slipcases (one of the slipcases inexpertly taped along the bottom). WITH 153 VERY FINE ENGRAVED PLATES, 62 OF WHICH ARE COLORED. Captioned tissue guards. ♦A BEAUTIFUL SET, with only the most trivial of imperfections. \$7,500

This rare set has great appeal both for the charm and quality of its illustrations and for Edward Clayton's interesting and informed



commentary, and the whole beautifully produced and very substantial work is pleasing as a physical object on the shelf. The works are arranged alphabetically by artist, and many of the great names of the French Rococo, such as Boucher and Fragonard, are well represented. As is typical of the era, scenes of daily life among the highest echelons of society predominate. The final volume has a large section illustrating costume and an index enabling the reader to search by engraver. Late 19th century French lawyer and politician Albert Christophle was the original owner of this collection, which was purchased by American Joseph Early Widener (1871-1943), to enhance the Widener family art collection, one of the most notable in the Western hemisphere. In 1941 Widener donated the collection to the American public; the National Gallery of Art in Washington D.C. was built to house this magnificent artistic treasure. (CAH1231)



The Rarest and Most Sought-After Eragny Press Book



185 (ERAGNY PRESS). NERVAL, GERARD DE. HISTOIRE DE LA REINE DU MATIN & DE SOLIMAN BEN DAOUD. ("The Brook," Hammersmith, London: Eragny Press, 1909) 224 x 140 mm. (8 3/4 x 5 1/2"). 159, [1] pp. No. 54 OF 130 COPIES printed on Arches paper for La Société des Cents Bibliophiles and not for sale, this copy for M. F. Imhoof-Blumer. The publisher's lovely binding of gray-green flexible lambskin, covers executed to a design by Henri Marius Michel with repeating rows of a gilt Art Nouveau carnation, smooth spine with vertical gilt titling. Title page with gold-leaf lettering and woodcut vignette in gray-blue, opening page of text with a full "window-paned" frame of climbing roses enclosing the text and a color miniature of women in the seraglio, 12 historiated initials in gold leaf and colors with original tissue guards, and 30 gray-blue line illustrations in the text, all designed by Lucien Pissarro and cut on wood by Esther and Lucien Pissarro. Printed in black and red. Urbanelli, pp. 53-4, 123; Tomkinson, p. 66; Ransom, p. 263. ♦A score of tiny (scarcely noticeable) dark spots to edges of covers, isolated trivial dots of foxing internally, but a fine copy of a book that is increasingly difficult to find this way—clean, fresh, and bright internally, with vivid colors and gold, and the fragile binding unworn. **\$12,500**

Funded by the French Society of 100 Bibliophiles, this is the rarest and most sought-after production of the Eragny Press, and likely its most beautiful and certainly its most opulent book. In his "Notes on the Eragny Press," Pissarro wrote, "For lack of capital, I was not able to print the books I wanted to produce until the French began, at last, to take an interest in the revival of printing. Mr Roger Marx, who knew of my efforts, introduced me to Mr Rodrigues, the President of the Society of the 'Cent Bibliophiles' in Paris. The latter asked me to produce a book for them, giving me carte blanche with regard to text, illustrations, size, paper, etc. This gave me the opportunity I wanted and with a quiet mind as to cost, I set to work on the production of the 'Historie de Soliman' . . . by Gerard de Nerval. For this book we used gold



leaf in the printing of the initial letters. This gave us much trouble and we had to invent a technique to overcome the great difficulty of preventing the gold leaf from sticking to the wet hand-made paper, and after many attempts we were successful." The result is an enormously charming volume, combining French elegance with English craftsmanship. Ray observes, "Pissarro's decorations for this extract from Nerval's 'Voyage en orient' achieve a selective richness. The book opens with a burst of color and gold leaf, there are monochrome woodcuts dotting the text, and every chapter has a pictorial initial letter printed in color and gold. It is a pity that the book's extreme rarity (most of the 130 copies printed must still be in France) has prevented collectors from becoming acquainted with it." Our copy was prepared for Friedrich Imhoof-Blumer (1838-1920), a noted Swiss numismatist. (ST15008e)

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

186 (EXTRA-ILLUSTRATED WORKS). (BINDINGS - KNICKERBOCKER PRESS). (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



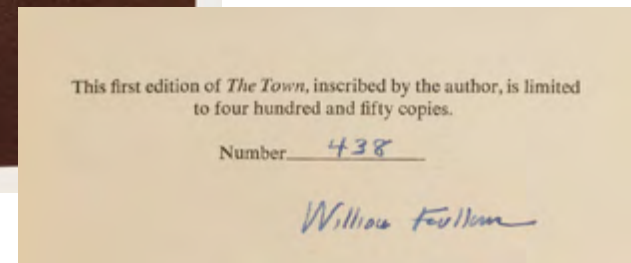
doublures by the Knickerbocker Press and Putnam's Sons), covers with gilt-rule frame with Napoleonic insignia at corners, raised bands, spines gilt in compartments with an initial "N," a bee, or a crown at center, gilt titling, DARK GREEN MOROCCO DOUBLURES tooled with similar gilt frame, matching moiré 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. **See also front cover. \$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 later served as his private secretary. 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. The work was likely done for former owner William H. Bartlett (1850-1918), a wealthy Chicago businessman. (CJW1701)



187 FAULKNER, WILLIAM. THE TOWN. (New York: Random House, 1957) 205 x 130 mm. (8 x 5 1/8"). 5 p.l., 371 pp. FIRST EDITION. No. 438 OF 450 SIGNED COPIES. FINE CONTEMPORARY BROWN CRUSHED MOROCCO, raised bands, spine gilt in compartments with filigree cornerpieces, gilt titling, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt. Petersen A34c. ♦Just a breath of wear to the binding, but a near-mint copy, pristine internally. **\$1,950**

This is a desirable signed copy of the second volume in Faulkner's "Snopes" trilogy, a work written near the end of his storied career. As ANB observes, "Faulkner drew on the history of his region, its brief rise and its rapid fall; on its rich oral traditions . . . ; on its customs, mores, folkways, and dialects; and even on its vegetation, geography, and wildlife. Faulkner's fiction conveys a sense of the past and its force." (ST14079)



A Selection of Fore-Edge Paintings

188 (FORE-EDGE PAINTINGS). BLACK, JOHN. *LIFE OF TORQUATO TASSO; WITH AN HISTORICAL AND CRITICAL ACCOUNT OF HIS WRITINGS.* (Edinburgh: John Murray, 1810) 280 x 215 mm. (11 x 8 1/2"). **Two volumes.** FIRST EDITION. Once very handsome and still quite appealing contemporary citron straight-grain morocco, elaborately decorated in gilt and blind, covers with border of thick and thin gilt rules enclosing a delicate frame of closely spaced floral and foliate tools, central panel formed by similar gilt tools and a scalloped blind roll with oblique floral cornerpieces in blind, raised bands flanked by plain gilt and decorative blind rules, spine panels with gilt titling or intricately gilt lozenge centerpiece, turn-ins with gilt Greek key roll, all edges gilt. EACH VOLUME WITH A VERY BEAUTIFUL FORE-EDGE PAINTING OF ETON COLLEGE. First volume with engraved frontispiece portrait of Tasso by Raimbach after Flaxman, title pages with medallion portraits of Tasso and his father Bernardo Tasso (Volume I) and Alfonso d'Este and his wife Eleonora, Duke and Duchess of Ferrara. Lowndes I, 210. ♦Spines sun-darkened, covers a little soiled, minor rubbing to joints and extremities, but the unsophisticated original bindings entirely solid and still attractive. Titles and flyleaves rather foxed, isolated minor foxing in text (errata leaf and one gathering in index rather browned), otherwise excellent internally, the text almost entirely clean, bright, and fresh, and with especially ample margins (perhaps qualifying as a Large Paper Copy). **\$2,500**



Described by Lowndes as “a very valuable and elaborate work,” this life of Tasso is based largely on an Italian biography by Serassi and on the study of Tasso’s own works, which receive analysis here in the appendices. John Black (ca. 1777-1825) was a miscellaneous writer of poetry, drama, and literary criticism, as well as a translator of works in German and French. The present set contains two of the most beautifully executed fore-edge paintings we have ever offered for sale. The scenes show extremely pleasing views of Eton College, one of England’s most famous “public”

schools. The large size of the book has allowed the artist to create depth of field and to add numerous picturesque details, and he has not failed to capitalize on his opportunity. In both paintings, the school is viewed from the Thames, as if the viewer were in a boat in the middle of the river. The painting on the first volume is bathed with sunlight; the second scene, suffused with a reddish tint, presents the college at sundown. The highly skilled artist here has carefully designed both scenes and has convincingly portrayed the tranquility of the venerable college and its environs. His line is assured, the colors are extremely pleasing, and the scenes as a whole are characterized by obvious sophistication. (ST14310a)

189 (FORE-EDGE PAINTINGS). DEFOE, DANIEL. *THE LIFE AND ADVENTURES OF ROBINSON CRUSOE.* (London: John Stockdale, 1804) 275 x 210 mm. (10 3/4 x 8 1/4"). **Two volumes.** Large Paper Copy. VERY HANDSOME CONTEMPORARY MAROON STRAIGHT-GRAIN MOROCCO, INTRICATELY GILT, covers with gilt and blind-tooled borders, central gilt armorial device topped with a floral motif, raised bands, compartments with intricate gilt decoration and gilt lettering, gilt-rolled turn-ins, all edges gilt. EACH VOLUME WITH A LATER FORE-EDGE PAINTING DEPICTING SCENES FROM THE BOOK. With two engraved title pages and 15 engraved plates (including two frontispieces) designed by Stothard. Front pastedown of volume I with armorial bookplate depicting coat of arms of “Le Breton.” Lowndes I, 614. ♦Trivial scuffing to extremities, a few very light scratches to covers, but the bindings in excellent condition, the color rich and the gold very bright;



mild to moderate foxing to plates and adjacent pages, scattered light marginal stains, but generally the text fresh and clean, and with generous margins. **\$1,950**

This is an item with several sources of pleasure, including the lovely bindings, the skillful fore-edge paintings, the famous text, and the attractive illustrations. First published in 1719 and still beloved today, “Robinson Crusoe” is a tale of endurance and ingenuity in which a marooned seaman rises to the challenges of 28 years on a desert island, his solitude relieved only by the eventual appearance of the loyal native, Friday. This edition of the classic adventure tale includes a life of Defoe by George Chalmers, and engravings by Thomas Stothard (1755-1834), reproduced here from the 1790 edition. According to the DNB, Stothard “illustrated almost the whole range of English literature with a taste that seldom failed and a sympathy that was often remarkable,” attaining “a place which is second to none for invention and grace.” Although the fore-edge paintings are unsigned, they are very capably executed. Each painting depicts two scenes featuring Crusoe engaged in various tasks—paddling to shore, writing, ship building, and foraging for food—separated by a complex emblem composed of ship materials and tools of survival. (ST14310b)

190 (FORE-EDGE PAINTINGS). FÉNÉLON, FRANÇOIS DE SALIGNAC DE LA MOTHE. *EXTRACTS FROM THE RELIGIOUS WORKS.* (London: J. Hatchard, 1809) 210 x 133 mm. (8 1/4 x 5 1/4"). xvi, 291 pp. Translated by Louisa A. Marshall. Contemporary dark blue straight-grain morocco, covers bordered with gilt rule, flat spine with simple gilt rules and titling, gilt-ruled turn-ins, all edges gilt and WITH A FINE FORE-EDGE PAINTING OF A SCENIC RIVER VIEW FEATURING CHRIST CHURCH PRIORY in Hampshire. Front free endpaper with owner signature of E. A. Fetherston(?). ♦Slight variation in color of boards, half title with one inch trimmed away at head (probably removing owner inscription), leaves a shade less than bright, occasional minor foxing or offsetting in the text bed, but still an excellent copy, the text clean and fresh, the pleasant binding entirely sound, and the lovely fore-edge painting very well preserved. **\$1,500**

The typically bucolic fore-edge scene here—boat in tranquil water, stately building occupying center stage, trees all around, puffy clouds—stands out for the level of

achievement in execution by the artist. The clouds are painted in a delicately applied range of shades, so that they are very convincing; there is considerable architectural detail visible on the side of the church; and it seems as if one can almost see individual leaves in the trees. These features are all hallmarks of the work of the so-called “Dover Painter,” the name given by Jeff Weber to the artist who produced very high quality painted fore edges in the 1920s and 1930s. He did work for the famous London bookseller Marks & Company, for Dawson’s Bookshop in Los Angeles, and for J. W. Robinson Company, the Los Angeles department store. Estelle Doheny (1875-1958), whose library comprised one of the great collections of the 20th century, bought actively from Dawson’s, and Weber estimates that approximately half of the very considerable number



of especially fine fore-edge paintings in the Doheny collection in Camarillo, California, were done by the Dover Painter. As the fore-edge painting here evokes a feeling of serenity, so too does the content, religious meditations by François Fénelon (1651-1715), priest, writer, and tutor to King Louis XIV's grandson, for whom he composed his best-known work, "The Adventures of Telemachus." (ST14310f)

191 (FORE-EDGE PAINTINGS). (GERMANY). [SPENCER, EDMUND]. SKETCHES OF GERMANY AND THE GERMANS, WITH A GLANCE AT POLAND, HUNGARY, & SWITZERLAND, IN 1834, 1835, AND 1836. (London: Whittaker & Co., 1836) 222 x 140 mm. (8 3/4 x 5 1/2"). **Two volumes.** Second Edition. Attractive contemporary maroon pebble-grain morocco by Thomas Ingleton of Eton (binder's ticket on front turn-in of volume I), covers in gilt and blind with wide and narrow blind-ruled frame, foliate sprays in panels at corners, elaborate gilt elongated oval ornament centerpiece, raised bands, spine panelled with decorative gilt rolls, blind foliate turn-ins, all edges gilt. WITH CHARMING CONTEMPORARY FORE-EDGE PAINTINGS OF GERMAN CITYSCAPES, Frankfurt (volume I) and Mainz (volume II). With 20 illustrations (most of regional costume), and two hand-colored plates, **lacking the map.** Front pastedowns with engraved book label of Alfred Sartoris. ♦Separation at the hinges in both volumes, but the binding still entirely sound, frontispieces and a few other leaves slightly foxed, otherwise bright and fresh internally, and the binding with only the most trivial imperfections. **\$750**



Pictured above (left to right): 189, 188, 190, 191, 192, 193, 194



This is a charming, if slightly worn, copy of a 19th century travelogue with two apparently contemporary fore-edge paintings. Although the author is simply listed as "An Englishman Resident in Germany," several sources identify him as Captain Edmund Spencer, who also wrote travelogues on European Turkey and the Western Caucasus. The binder, Thomas Ingaltton of Eton, was active in the 1830s and is listed in Ramsden and Spawn & Kinsella. He also appears to have been an artist in other media, with several examples of his work (all landscape etchings of the architecture in and around Eton) in the Royal Collection Trust. The fore-edge scene on volume I depicts the Frankfurt skyline as seen from the banks of the Main River. We see St. Bartholomew's Cathedral and the Eschenheimer Tower among other landmarks. Boats and

barges float in the river, and anglers fish on the riverbank. Volume II's painting depicts a street scene in Mainz with a view of the cathedral. Horse-drawn carts roll by and pedestrians stroll along. The paintings are fresh and bright, with crisp, clean lines. The artist, while unknown, was clearly a skilled draughts-person with an eye for architectural rendering. It is an interesting possibility that these paintings may have been done by the binder himself. (ST14310d)

192 (FORE-EDGE PAINTINGS). (JERUSALEM). MILMAN, REV. H. H. THE FALL OF JERUSALEM: A DRAMATIC POEM. (London: John Murray, Albemarle Street, 1825) 222 x 140 mm. (8 3/4 x 5 1/2"). vii, [i], 167, [1] pp. New Edition. Contemporary maroon straight-grain morocco, covers with single gilt fillet border, spine gilt with wide decorated raised bands and with compartments featuring ruled frame, foliate curl cornerpieces, and quatrefoil centerpiece, all edges gilt. WITH A FINE FORE-EDGE PAINTING OF JERUSALEM centering on the Dome of the Rock. Front endpaper with inscribed book label and title page with ownership signature, both perhaps belonging to Alexander Graham (the one on the title page in a firmer hand and dated 1825). ♦Leather with general wear (though carefully refurbished), title page and several openings foxed, some denting to the upper right corner of last half of text block, but the binding solid, and the lovely fore-edge painting in fine condition. **\$950**



This is a pleasant example of a contemporary fore-edge painting by an unknown but skilled artist on a classic edition of a 19th century dramatic poem. The scholar, historian, translator, and dramatist Rev. H. H. Milman (1791-1868) was, for a time, primarily known for his poetry, though perhaps he is best remembered for his "History of Latin Christianity" (see item #170, above). The dramatic epic in our volume tells of the catastrophic destruction of the second Jewish temple, taking as its theme the siege of rebellious Jerusalem, which fell to the Roman forces in the year 70. While the subject of the fore-edge painting matches the content of the text, the tranquility of the painting belies the turmoil contained within. The painting depicts the Church of the Holy Sepulchre on the left with the Temple Mount in the center. Off in the distance in the surrounding hillside is the Garden Tomb, thought to be the site of the burial and resurrection of Jesus. The cypress and olive trees add balance, color and texture to the piece. (ST14310e)

193 (FORE-EDGE PAINTINGS). [MARJORIBANKS, ALEXANDER]. TOUR TO THE LOIRE AND LA VENDÉE, IN 1835. (London: Effingham Wilson, 1836) 165 x 108 mm. (6 1/2 x 4 1/4"). viii, 254 pp., [1] leaf. Second Edition. Contemporary or slightly later polished calf, ornamental gilt border on covers and turn-ins, raised bands, spine compartments featuring central floral lozenges and corner scrolls, burgundy spine label, all edges gilt. WITH A PLEASING FORE-EDGE PAINTING SHOWING A LOIRE CHATEAU and surrounding estate in a forest setting. Frontispiece showing St. Florent on the Loire. Front pastedown with the bookplate of Dudley C. Marjoribanks, and with an inscription on preliminary page in his hand saying that this volume was given to him by someone from Inverness (whose name is illegible here) on the presumption that Dudley was a relative of the author. ♦Joints cracked (rear joint not serious, front joint deeper, with the upper cover slightly wobbly), corners bumped, frontispiece and first few leaves lightly foxed, additional very minor defects internally, otherwise an excellent copy, with the covers and the painting quite bright. **\$650**



Written by a popular author of travel books, this work has an extended title indicating that the Loire must have prompted reflection, because the book is “interspersed with novel and interesting remarks, addressed to the judgment, not to the prejudices of mankind.” The painting, which is probably 20th century, is representational without being realistic, adding to the charm of the piece. The scene has a touch of fancy to it, with the chateau and the forest looking almost the way they might appear in a children’s book. (ST14310c)

With an Especially Beautiful Painting of Canterbury Cathedral

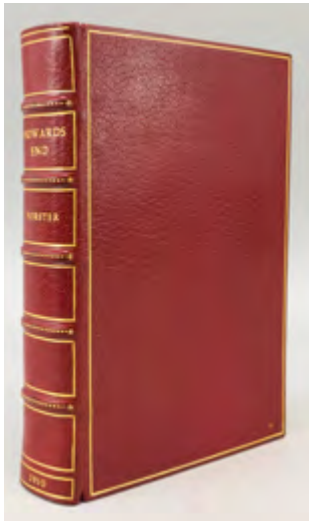
194 (FORE-EDGE PAINTINGS). SOAMES, HENRY. AN INQUIRY INTO THE DOCTRINES OF THE ANGLO-SAXON CHURCH, IN EIGHT SERMONS. (Oxford: Samuel Collingwood, Printer to the University, for C. J. G. and F. Rivington, 1830) 220 x 140 mm. (8 3/4 x 5 1/2”). xxvii, [i], 478 pp. FIRST EDITION. Very decorative contemporary deep purple straight-grain morocco, covers with a frame of multiple gilt and blind fillets and featuring a dense gilt roll, interlacing at medians, and broad-leaf ornaments, broad raised bands, spine compartments with interlaced lobed ribbons, cornerpieces, and central massed tools, turn-ins gilt-ruled, moiré silk endleaves, all edges gilt, and WITH A VERY PLEASING FORE-EDGE PAINTING OF CANTERBURY CATHEDRAL. Housed in an unusually fine heavily gilt pebble-grain morocco clamshell box in convincing imitation of the present binding. Front pastedown with an armorial bookplate (“Souvenez St. Quentin”), front free endpaper with the morocco bookplate of Lucy Smith (Doheny) Battson. ♦Lower cover with uneven fading, spine darkened (with consequent dulling of gilt), light wear to extremities and joints, otherwise an excellent copy, the once extremely pretty binding still appealing (with glistening gilt on covers), the text very bright, fresh, and clean, and the fore-edge painting perfectly preserved. **\$2,250**



This is a volume containing a work of substantial interest in its time, enhanced by a splendid fore-edge painting that reflects the book’s content. The well-balanced painting here depicts an imposing Canterbury Cathedral against a richly blue sky with large, billowing gray and white clouds. The distinctive treatment of clouds and pointillistic brush strokes for detail are characteristic of the “Dover Painter” (see item #190). The work of this artist is always excellent, but this painting takes a place among his best for its multiplicity of detail, its convincing sense of space, and the deftness of its execution. A provincial schoolmaster, rector, and vicar before becoming chancellor of St. Paul’s Cathedral, Henry Soames (1785–1860) authored a number of significant works on ecclesiastical history. (ST12795)

195 FORSTER, E. M. HOWARDS END. (London: Edward Arnold, 1910) 183 x 122 mm. (7 1/4 x 4 3/4”). [iv], 343 pp., [4], 8 pp. (ads). FIRST EDITION, later issue. HANDSOME RED MOROCCO BY BAYNTUN-RIVIERE (stamp-signed on front turn-in), covers with single gilt rule, raised bands, compartments ruled in gilt with gilt lettering, turn-ins ruled in gilt, marbled endpapers, all edges gilt. ♦Contents with a hint of foxing here and there, the odd negligible blemish, but a FINE, FRESH COPY inside and out, THE BINDING PRISTINE. **\$2,000**

This is an attractively bound first edition of the exploration of conflicts between humanist and materialist values widely considered the masterpiece of one of the most important novelists of the 20th century. Cambridge-educated Edward Morgan Forster



(1879-1970) here contrasts the the bohemian Schlegel sisters to the wealth-conscious Wilcoxes, and confirms DNB’s observation that he “spoke for liberal humanism.” (ST14281)



196 (GOLDEN COCKEREL PRESS). LAWRENCE, T. E. CRUSADER CASTLES. (London: Golden Cockerel Press, 1936) 255 x 192 mm. (10 x 7 1/2”). **Two volumes.** With a foreward by A. W. Lawrence in volume I and a preface by Mrs. Lawrence in volume II. No. 299 OF 1,000 COPIES printed on paper. Original terra cotta half morocco over wheat-colored linen by Sangorski & Sutcliffe (stamp-signed on front pastedown), raised bands, spines with gilt titling and printer’s device. With frontispiece photograph of Lawrence and his brothers; with plates showing 165 reproductions of black and white photographs, drawings, and plans; and with two folding maps of Palestine in an envelope laid in at the rear of volume I (as issued). Printed in Perpetua type. Chanticleer 112; Cave & Manson, pp. 119-20. ♦Two corners just slightly bumped, a couple of negligible smudges to cloth, trivial internal imperfections, but AN ESPECIALLY FINE COPY, extraordinarily clean, fresh, and bright inside and out. **\$2,900**

Published the year after the author’s death, this is the first printing of Lawrence’s final examination thesis submitted to Jesus College, Oxford in 1910 under the more academic title “The Influence of the Crusades on European Military Architecture to the End of the Twelfth Century.” Lawrence travelled to all the major castles in England, Wales, France, Syria, and northern Palestine, and his lifelong affection for the Middle East began during these explorations. Volume I contains the thesis, for which he was awarded a first class degree in modern history, and volume II the letters he wrote to his mother, Sarah Lawrence, while on his research trips. Lawrence (1888-1935), known popularly as Lawrence of Arabia, was a national hero in Britain; the DNB notes that at his death, “there were rumours that Lawrence had not died, but had withdrawn into an Arthurian limbo from which he would emerge to assist an imperilled nation.” Founded in 1920 with the intention to print fine editions of important well-known books as well as new literary works of merit from young authors, the Golden Cockerel Press was purchased in 1924 by the illustrator and wood-engraver Robert Gibbings. “Under his direction,” says Cave, the Press was “transformed into the principal vehicle for the renaissance of wood-engraved book illustration that took place in the years between the wars.” Cave and Manson disclose that for the present title, editors had wanted to use the wood engravings for which the press was renowned and which would have contributed to the beauty of the book, but they were thwarted by the Lawrence family’s insistence on using collotype reproductions of Lawrence’s photographs and drawings. A. W. Lawrence, brother and executor of the author, notes that at his urging, departures had been made “from the Golden Cockerel concept of book production. The Press wishes it to be appreciated that it does not advocate this treatment, and has agreed to issue the book in this way only with reluctance.” Despite this apology, the well-printed and well-bound book has always been regarded as a pleasing and popular item in the Golden Cockerel corpus. The light-colored linen used for the binding has a tendency to soil very easily; the present virtually immaculate copy is less affected than any we have seen. (ST15013)

John Gould’s Final Publication, Containing Tropical Birds with a Range of Colorful Plumage

197 GOULD, JOHN. MONOGRAPH OF THE PITTIDAE. (London: Published by the Author, 1880-1) 565 x 390 mm. (22 1/4 x 15 3/8”). Part I with text and plates; part II with text only (all published). **Two parts in one volume.** Part II edited by Richard Bowdler Sharpe. FIRST AND ONLY EDITION. Pleasing green three-quarter crushed morocco over green cloth boards, raised bands, spine compartments with gilt lettering and tools. WITH 10 BEAUTIFUL HAND-COLORED LITHOGRAPHIC PLATES. With original blue upper wrapper to each part bound in. Sitwell, “Fine Bird Books,” p. 102; Zimmer, p. 263. ♦Lower cover with a few negligible scratches and a light stain or two, original wrappers with a faint crease down the middle, plates with just a touch of toning around the edges, but A REALLY EXCELLENT COPY, ENTIRELY FRESH AND CLEAN. **\$15,000**

This brief but very pleasing work was John Gould's final publication before his death in 1881. According to the nota bene on the wrapper for Part I, the illustrations found here were “principally taken from the Author's works on ‘Birds of Asia,’ ‘Australia,’ and ‘New Guinea.’” As these sources suggest, the pittidae, a family of small, tropical birds, are found almost entirely in the aforementioned regions. The hand-colored lithographs were a special point of pride for the scientist. According to DNB, “the design and natural arrangement of the birds on the plates was due to the genius of John Gould, and a Gould plate has a distinctive beauty and quality.” As a scientist, Gould (1804-81) is perhaps the most recognizable name in ornithology after Audubon. (STCNI1601)

198 GOULD, JOHN. ORIGINAL HAND PAINTED LITHOGRAPHS, OFFERED INDIVIDUALLY. FROM “A MONOGRAPH OF THE TROCHILIDAE, OR FAMILY OF HUMMINGBIRDS” AND “BIRDS OF NEW GUINEA.” ([London: ca. 1888]) Sizes vary slightly depending on the work, the largest dimensions being 560 x 385 mm. (22 x 15 1/8”). Most plates accompanied by a letterpress leaf describing the species being depicted. ♦A few leaves with slight creasing to a corner or a touch of light foxing, otherwise FINE SPECIMENS, the coloring bright and the paper very clean. Prices vary from **\$185-\$600**

These hand-colored lithographs come from two of Gould's most sought-after works



Pictured above: 197, below: 198

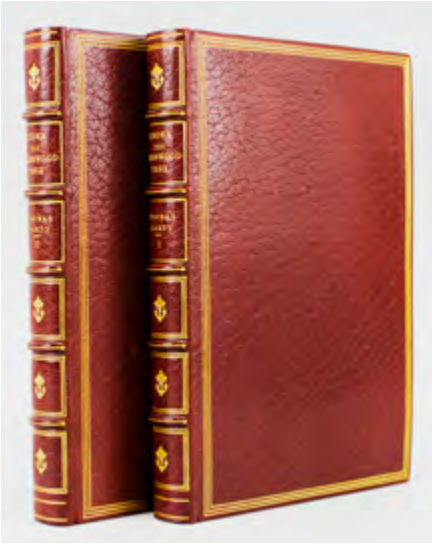


and display the characteristic detail, quality, and accuracy that are synonymous with the so-called “English Audubon.” Each plate captures the individuality and personality of the species, often placing them within their natural environments and pairing them with different types of flora. Attainably priced, they offer an opportunity to own and appreciate a piece of art from this giant of ornithology. For more information on Gould, see previous item. A full list of the plates and prices is available upon request. (STCNI1602)

Hardy's Rarely Seen Second Novel, Finely Bound by Zaehnsdorf

199 HARDY, THOMAS. (BINDINGS - ZAEHNSDORF). UNDER THE GREENWOOD TREE. (London: Tinsley Brothers, 1872) 192 x 130 mm. (7 1/2 x 5 1/4”). **Two volumes.** FIRST EDITION. ONE OF PRESUMABLY 500 COPIES (according to Purdy). FINE MAROON CRUSHED MOROCCO BY ZAEHNSDORF (stamp-signed on rear turn-in), covers with triple gilt fillet border, raised bands, spines gilt in compartments with vase and garland centerpiece, gilt titling, turn-ins with gilt floral vine roll, marbled endpapers, top edges gilt. Purdy, p. 6; Sadleir 1117. ♦A BEAUTIFUL COPY, the bindings entirely unworn and unusually bright, and the text with no signs of use. **\$5,000**

This is a handsomely bound copy of Hardy's rare second novel, the first of his Wessex stories. A gentle and optimistic tale compared to his darker later works, it relates the romance of Dick Dewy, a church musician in rural Mellstock, and Fancy Day, the young schoolteacher who, as organist, will soon supplant Dick and his fiddlers in the Mellstock church. DNB observes that it “possesses a deceptively simple elegance unmatched by any of Hardy's later fiction.” That phrase could also be used to describe our tasteful, understated binding, which is expertly crafted with high quality materials by one of England's leading binderies. (ST12957)



200 HARRIS, JOEL CHANDLER. UNCLE REMUS, HIS SONGS AND HIS SAYINGS. THE FOLK-LORE OF THE OLD PLANTATION. (New York: D. Appleton and Company, 1881) 195 x 125 mm. (7 3/4 x 5”). 231 pp. [4] leaves (ads). FIRST EDITION, First State (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 brown cloth, upper cover with gilt portrait of Brer Rabbit smoking a pipe, flat spine with gilt titling, butterfly-patterned endpapers. In a (somewhat worn) brown morocco-backed clamshell box. Illustrated by Frederick S. Church and James H. Moser with frontispiece of “Uncle Remus and His Deceitful Jug,” 15 in-text illustrations, and seven wood-engraved plates. BAL 7100; Grolier American 83. ♦A faint hint of rubbing to extremities, one leaf with short tear (not affecting text), but AN EXCEPTIONALLY FINE COPY with virtually no signs of use. **\$4,500**

This is the very first printing of Harris' folk tales 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 Brer [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. Subsequently, 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. This is a commonly-seen book, but is almost never found in fine condition. The clamshell box here has done an excellent job of preserving the volume in a near-pristine state. (ST15006)



201 HAWTHORNE, NATHANIEL. (BINDINGS - AMERICAN). *THE HOUSE OF THE SEVEN GABLES.* (Boston: Ticknor, Reed, and Fields, 1851) 183 x 120 mm. (7 1/4 x 4 3/4"). 2 p.l. (advertisements), 344 pp. FIRST EDITION, Fourth Issue. VERY ATTRACTIVE LATER POLISHED CALF, GILT, COMMISSIONED BY GOODSPEED OF BOSTON (stamp-signed on front flyleaf), covers with French fillet border, raised bands, spine in six compartments, two with dark brown morocco titling labels, the others with central black flower tool surrounded by much leafy gilt foliage, gilt turn-ins, top edge gilt. Front endpaper with a cut signature of the author mounted vertically. BAL 7604; Clark A17.1.d. ♦Contents printed on lesser quality paper and consequently with intermittent foxing, browning, and small stains (not infrequent, but always minor), otherwise perfectly satisfactory internally, and the binding entirely unworn. **\$1,500**

Hawthorne's classic gothic novel appears here with two special bonus features—a pleasing smooth calf binding and a cut signature of the author. Written and published

shortly after his enormously popular and best-known title, "The Scarlet Letter," the present work contains similar themes of guilt, repentance, and dark romance. This title is not infrequently encountered on the market, but its original cloth binding is notoriously difficult to find in desirable condition. This finely bound volume offers an opportunity to obtain a thoroughly pleasing copy of this American classic in an appealing alternative form. (ST13385)

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

202 HAWTHORNE, NATHANIEL. (BINDINGS - BRADSTREET). *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." Brucoli & 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, probably the most brooding, Romantic, and distinctive major work in the Hawthorne canon. 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." 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)



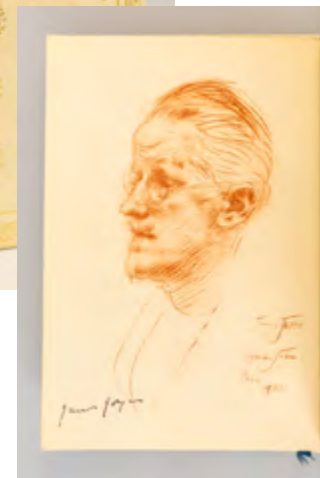
203 IBSEN, HENRIK. *HEDDA GABLER.* (New York: John W. Lovell & Co., 1891) 210 x 165 mm. (8 1/4 x 6 1/2"). xv, 236 pp. Translated from the Norwegian by Edmund Gosse. FIRST AMERICAN PRINTING. No. 49 OF 100 COPIES of the Large Paper Edition. Contemporary chocolate brown three-quarter morocco over marbled boards, raised bands, spine gilt in compartments with lily-of-the-valley sprig at center, volute cornerpieces, gilt titling, top edge gilt, other edges untrimmed. With frontispiece photogravure portrait of Ibsen, and two photo-mezzotype pictures of actresses Miss Robins and Miss Lea in their roles in the London production. Front pastedown with bookplate of Henry Horner; front free endpaper with small gift inscription in green ink, dated 1923. PMM 375 (Norwegian Edition). ♦AN EXCELLENT COPY, with just a small, isolated dent to fore-edge of upper board and light browning to untrimmed edges; the contents extremely clean and fresh. **\$1,250**



This is a limited, Large Paper Copy of Ibsen's most famous play, very rare both institutionally and in commerce, with visually pleasing wide margins, tall proportions, and charming plates. "Hedda Gabler" tells the story of a strong-willed woman marooned in a marriage to a boring pedant, and the destructive results that follow when she refuses to accept society's role for her as the supportive wife. Britannica notes that this play "is remarkable for its nonjudgmental depiction of an immoral, destructive character, one of the most vividly realized women in dramatic literature." Although Norwegian playwright Henrik Ibsen (1828-1906) began his career in the Romantic vein, he became a pioneer of the realist style, and each later play concentrates on the troubled psyche of a protagonist caught between individualism and social pressure. It is not an overstatement to say that Ibsen revolutionized the theater; PMM notes that "[his] influence on the whole course of modern drama may be indicated by the inclusion of his plays in the repertoire of every avant-garde theatre of his day." Our American edition is surprisingly rare on the market, with no copies listed on ABPC or RBH in the last 50 years. (ST14428)



204 JOYCE, JAMES. *COLLECTED POEMS.* (New York: Black Sun Press, 1936) 168 x 113 mm. (6 1/2 x 4 1/2"). [1] p.l., LXVI pp. FIRST COLLECTED EDITION. No. 13 OF 50 DELUXE COPIES on Japanese vellum (from a total edition of 800), SIGNED BY THE AUTHOR. Publisher's cream-colored paper boards, upper cover with repeating pattern of gilt fleurons surrounded by multiple plain and floral gilt rules, smooth spine with gilt titling, top edge gilt, others untrimmed. In a (slightly worn) green-gold metallic slipcase. Frontispiece portrait of the author by Augustus John dated 1930, SIGNED IN INK BY JAMES JOYCE. Printed in blue. Slocum & Cahoon A-44. ♦A hint of toning to top edge of spine, otherwise A PRISTINE COPY. **\$16,000**



This beautifully preserved limited edition contains two collections of poems by Joyce ("Chamber Music" and "Pomes Penyeach") as well as the very first printing of the poem "Ecce Puer," written to commemorate the birth of the author's grandson as Joyce was mourning the loss of his own father just a few months prior. It was designed and printed under the careful supervision of American expatriate Caresse Crosby, who, with her husband Harry, founded the Black Sun Press in Paris in 1927. Their literary circle included some of the leading lights of the day—Fitzgerald, Hemingway, Stein, and other members of the so-called "Lost Generation." Harry committed

suicide in December 1929, after which Caresse continued the enterprise, first in Paris and later in New York. Black Sun Press was known for its exquisitely produced and strictly limited runs of literature, and the present work is no exception. Ransom notes that the Press made a point of including fine illustrations in their books, and John's portrait here is one of the best of Joyce. This is a title that seems especially to be sought after in America: the last two copies at US auctions (albeit with slightly defective glassine jackets) brought (all in) \$17,500 in 2011 and \$17,925 in 2004. (ST14790)

Eight Kelmscott Press Books, All in Very Fine (or Even Better) Condition

205 (KELMSCOTT PRESS). MORRIS, WILLIAM. CHILD CHRISTOPHER AND GOLDILIND THE FAIR. (Hammersmith: Kelmscott Press, 1895) 148 x 102 mm. (5 7/8 x 4 1/8"). **Two volumes.** FIRST EDITION, ONE OF 600 SETS on paper (and 12 on vellum). Original holland-backed blue paper boards, paper labels on spines. Decorative woodcut initials, elaborate woodcut title as well as full white vine border on first page of text. Printed in red and black in Chaucer type. Front pastedown with book label of Laurence Hodson (printed for him at the Kelmscott Press). Peterson A-35; Sparling 35; Forman 161. ♦AN EXTREMELY FINE COPY, the fragile bindings with almost no signs of wear, and the interiors pristine. **\$2,750**



This is an extraordinarily fine copy of the set Morris himself considered “quite the most charming things issued from [his] press.” This prose narrative, based on the Anglo-Danish romance of Havelok the Dane, was nearly abandoned by Morris after he tried twice, unsuccessfully, to produce a version in verse. The printing here is especially charming because of the small format, gothic typeface, and very wide margins: the page has the feeling of a Medieval pocket-size prayer book. The borders designed specially for this work were used only one other time. This is by no means a rare book, but it is almost always found in rather dumpy condition. Former owner Laurence W. Hodson (1864-1933) was the heir to a brewery fortune and a major patron of William Morris and other figures in the Arts & Crafts Movement. In 1896, he hired Morris and Company to redecorate his home, Compton Hall in Wolverhampton, for which Morris’ last wallpaper, “Compton,” was designed and named. He acquired an extraordinary library that included an outstanding collection of Kelmscott Press and Vale Press books and ephemera. Volumes from this library are notable for their superb—sometimes virtually untouched—condition. (CJW1802)



206 (KELMSCOTT PRESS). (BINDINGS - HAMPSTEAD BINDERY). MORRIS, WILLIAM. CHILD CHRISTOPHER AND GOLDILIND THE FAIR. (Hammersmith: Kelmscott Press, 1895) 145 x 103 mm. (5 3/4 x 4"). **Two volumes.** FIRST EDITION, ONE OF 600 SETS on paper (and 12 on vellum). ATTRACTIVE OLIVE GREEN MOROCCO WITH LOVELY ART NOUVEAU GILT DESIGN BY THE HAMPSTEAD BINDERY (stamp-signed on verso of front free endpaper), covers with dramatically swooping long-stemmed gilt tulip topped with an inlaid red morocco blossom, smooth spines with similar gilt and inlaid design, gilt titling, turn-ins framed by gilt rules with oblique gilt tulip flower cornerpieces, marbled endpapers, top edges gilt. Decorative woodcut initials, elaborate woodcut frontispiece, and full white vine border on first page of text. Printed in red and black in Chaucer type. Front pastedowns with bookplate of Jacobus Cowan de Rosshall. Peterson

A-35; Sparling 35; Forman 161. ♦Spine uniformly faded to brown (as usual with green morocco), a couple of corners gently bumped, just a hint of rubbing, otherwise A FINE COPY, clean and bright internally, and the lovely bindings well preserved. **\$2,900**

In unusual and appealing bindings, this is another copy of the work described in the previous item. Founded in 1898 at the instigation of the antiquarian bookseller Harold Karslake, the Hampstead Bindery, at its peak, had a work force of seven men, including Alfred de Sauty and P. A. Salvodelli, two of the most accomplished binders of their day. The charming floral Art Nouveau binding here was very appropriate for the library of former owner James Cowan (1830-1907), whose love of his library was equalled only by his love of the gardens surrounding his home, Ross Hall. (ST14881)

207 (KELMSCOTT PRESS). MORRIS, WILLIAM. THE EARTHLY PARADISE. (Hammersmith: Kelmscott Press, 1896-97) 235 x 165 mm. (9 1/4 x 6 1/2"). **Eight volumes.** ONE OF 225 COPIES on paper



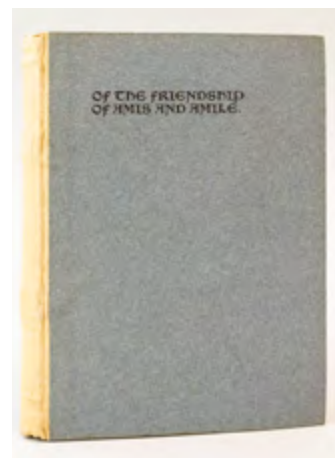
(and six on vellum.) Original flexible vellum, flat spine with gilt titling, silk ties. Woodcut initials, 14 DIFFERENT ELABORATE WOODCUT BORDERS USED ON 60 PAGES (50 of these pages with full borders), printer’s device on final page. Printed in red and black in Golden type. Peterson A-41; Sparling 41. ♦A BEAUTIFUL, BRIGHT COPY, with virtually no signs of use. **\$19,500**

This is the ambitious Kelmscott version of Morris’ long Chaucerian poem, first published in 1868-70. The storytellers here are Norse wanderers and elders, and their tales are mostly based on



Norse and other Medieval sources. One of the more elaborately decorated Kelmscott titles, this is the only book in which any of the 14 “Paradise” borders appears. Our copy of this item—which is now less and less often to be found in appealing condition—is especially fine, with the silk ties entirely intact, without any signs of previous ownership, and with very clean, fresh bindings and leaves. The last copy we can trace at auction, with “occasional light soiling but still a very good set,” sold in 2017 (in a sale that would not have artificially ignited bidding) for £20,000 (more than \$25,000). (ST14419)

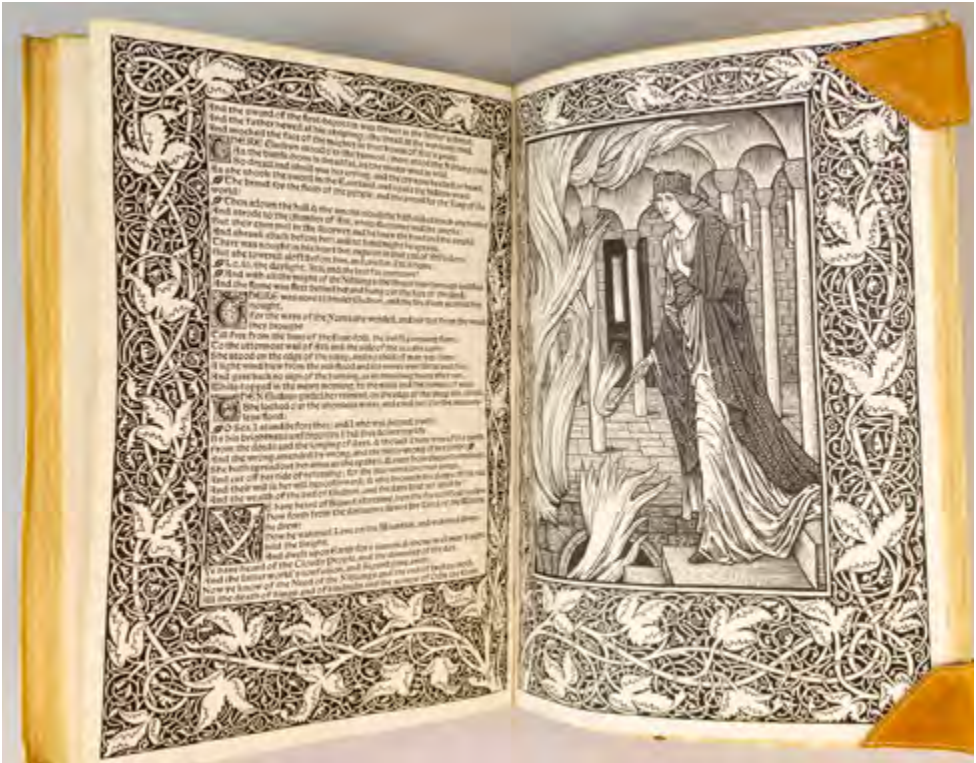
208 (KELMSCOTT PRESS). MORRIS, WILLIAM, Translator. OF THE FRIENDSHIP OF AMIS AND AMILE. (Hammersmith: Kelmscott Press, 1894) 148 x 105 mm. (6 x 4 1/4"). 2 p.l., 67 pp. ONE OF 500 COPIES on paper (there were also 15 copies on vellum). Publisher’s holland-backed blue boards, black titling on upper cover. Woodcut decorative initials, title opening with elaborate full woodcut border. Printed in red and black on handmade paper in Chaucer type. Front pastedown with book label of Laurence Hodson, printed for him at the Kelmscott Press. Peterson A-23; Sparling, p. 157; Forman 151. ♦A couple of small, faint spots to lower board, otherwise A SPLENDID COPY, clean and bright with no signs of wear, inside or out. **\$3,000**



One of the most charming of Kelmscott items, this is an outstanding copy of a Medieval tale in small format, translated by Morris (as was “King Florus,” “Emperor Coustans,” and “Over Sea”) from “Nouvelles Françaises en Prose du XIIIe siècle” (Paris, 1856). The devoted friendship of knights Amis and Amile is proven by the sacrifices they make for one another. Amis perjures himself to save Amile, and is cursed with leprosy for this sin. When Amile learns that Amis can be cured by bathing in the blood of Amile’s children, he kills his offspring. Happily, the murdered children are restored to life in recognition of Amile’s devotion to his friend. Wealthy collector and philanthropist Laurence Hodson was perhaps an unlikely champion of the socialist Arts & Crafts Movement, but he was a good friend to Morris as well as a major client. Copies of this work in original boards appear with regularity, but the fragile binding is usually soiled, with fraying or tears to the holland spine. Books from Hodson’s library are noted for their uniformly fine condition, and our volume is an excellent illustration of the difference a diligent guardian can make in terms of condition. (CJW1801)

209 (KELMSCOTT PRESS). MORRIS, WILLIAM. THE STORY OF SIGURD THE VOLSUNG AND THE FALL OF THE NIBLUNGS. (Hammersmith: Kelmscott Press, 1898) 330 x 245 mm. (13 x 9 1/2"). 4 p.l., 207, [3] pp. ONE OF 160 COPIES on paper (and six on vellum). Original limp vellum, six silk ties, gilt titling on spine. With woodcut initials and border decorations, two double-page borders designed by Morris, and two full-page woodcuts by Sir Edward Burne-Jones. Peterson A-50; Sparling 50. ♦A little mild soiling to vellum, otherwise A CHOICE COPY, clean, fresh, and bright inside and out. \$15,000

This is the Kelmscott edition of Morris' favorite of his own writings, a Nordic epic inspired by his trip to Iceland in 1871. According to Sparling, the borders here were among the last Morris designed, and were inspired by the decoration in two 13th century psalters in Morris' library. This is one of the scarcer Kelmscott volumes, and this copy is in particularly desirable condition. (ST14097)



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. The story of brave Osberne, who rescues his kidnapped lover Elfhild with the help of his magical sword, Broadcleaver, brings elements of Medieval tales of chivalry into what is considered an early example of the modern fantasy genre, with supernatural elements and created worlds. Because of the failing health of Morris, 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 Morris' wife, Jane. Because of the thickness of the book and the insubstantial materials the binding

210 (KELMSCOTT PRESS). MORRIS, WILLIAM. THE SUNDERING FLOOD. (Hammersmith: Kelmscott Press, 1897) 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). Original holland-backed blue paper boards, front cover with titling, flat spine with 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 at end. Front free endpaper with book label of Laurence W. Hodson, printed for him at the Kelmscott Press. Peterson A-51; Sparling 51; Walsdorf, "William Morris" 51. ♦A tiny chip out of spine label, otherwise as fine a copy as one will find of this fragile item, VIRTUALLY PRISTINE INTERNALLY. \$3,500

Dated 1897, but issued in February of 1898, this was the last romance written by William Morris



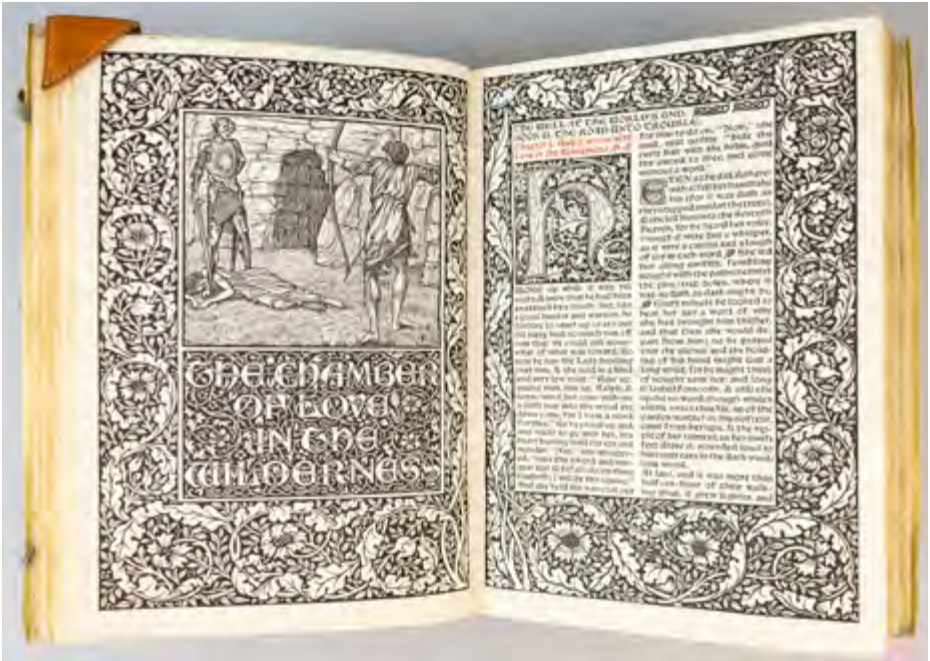
is made of, fine copies of this title are especially difficult to find. The present copy owes its superb condition to Laurence Hodson, described by Sydney Cockerell as "facile princeps" (i.e., "easily the chief") collector of Kelmscott Press books, who obviously considered books as artifacts to be carefully protected, rather than objects to be read. (CJW1803)

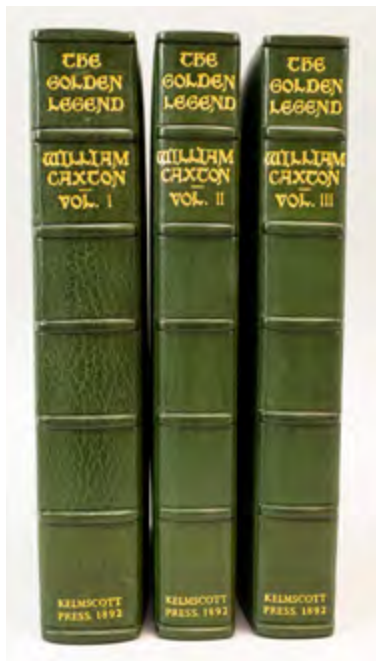


Sparling 39; Forman 164; Dreyfus, "William Morris: Typographer," p. 88. ♦Small crease to vellum near head of spine, one gathering with light foxing to tail margin, otherwise (and excepting the missing ties) a very fine copy, quite clean, fresh, and bright inside and out. \$9,000

This is a very pleasing copy of Morris' fantasy novel, which spent so much more time in production than any other Kelmscott Press publication that Morris himself began to refer to it as "The Interminable." Printing commenced in December 1892 and only finished in March 1896, the delay due in part to difficulties with the illustrations. Having originally announced that Charles Fairfax Murray would illustrate the book, Morris then commissioned Arthur J. Gaskin to carry out the work, but his designs were ultimately rejected in favor of those of Burne-Jones. According to Dreyfus, Morris was greatly pleased with the "magnificent and inimitable" illustrations of Burne-Jones. "These gave Morris particular satisfaction because they formed not only a series of most beautiful and imaginative pictures, but also made 'the most harmonious decoration possible to the printed book.'" Our copy was once in the library of bibliophile, scholar, and translator Lazarus Goldschmidt (1871-1950), whose major work was a translation of the entire Babylonian Talmud into German. (ST15032)

211 (KELMSCOTT PRESS). MORRIS, WILLIAM. THE WELL AT THE WORLD'S END. (Hammersmith: Kelmscott Press, 1896) 297 x 215 mm. (11 1/2 x 8 1/4"). 2 p.l., 496 pp. ONE OF 350 COPIES on paper (and eight on vellum). Original limp vellum, yapp edges, three (of six) silk ties, spine titled in gilt. In a gray marbled paper clamshell box. Woodcut borders and initials designed by Morris and FOUR DOUBLE-PAGE OPENINGS WITH WHITE VINE BORDERS AND A WOOD-ENGRAVED ILLUSTRATION by W. H. Hooper after Sir Edward Burne-Jones. Printed in red and black in Chaucer type. Front pastedown with wood-engraved bookplate of Laz[arus]. Goldschmidt. Peterson A-39;





212 (KELMSCOTT PRESS). VORAGINE, JACOBUS DE. THE GOLDEN LEGEND. (Hammersmith: Kelmscott Press, 1892) 292 x 210 mm. (11 1/2 x 8 1/4"). **Three volumes.** Translated by William Caxton. Edited by F. S. Ellis. ONE OF 500 COPIES. EXCELLENT MODERN GREEN CRUSHED MOROCCO BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), thick raised bands, gilt lettering on spines, marbled endpapers, top edges gilt. In matching green buckram slipcases. Elaborate woodcut title and first page with full borders, two other woodcuts and two full borders designed by Edward Burne-Jones, large and small decorative woodcut initials, printer's device. Printed in Golden type. Peterson A-7; Sparling 7. ♦A couple of leaves (only) with faint marginal foxing, isolated leaves with a touch of yellowing, otherwise A SUPERB COPY, clean, fresh, and bright internally with only trivial imperfections, in an unworn binding. **\$11,000**

In a simply designed but powerful binding by a venerable English firm, this is an exceptionally attractive copy of the fine Kelmscott Press edition of Voragine's extremely popular 13th century compilation of saints' lives and legends, grouped according to the liturgical calendar. In 1890 William Morris had acquired a 1527 edition of the "Golden Legend" printed by Wynkyn de Worde, and was so charmed with the work that he determined to make it the first book printed at the Kelmscott Press.

Because of difficulty in procuring the large paper suitable for such a work, Morris' "Story of the Glittering Plain" became the first Kelmscott book off the press, and the "Golden Legend" became the seventh—although it was the first Medieval work Morris printed, the first in such a large format, and the first with a woodcut title designed by Morris. Also, because it was intended to be the first publication of the Press, Morris had already chosen "Golden" as the name of his first typeface (which was used in 35 Kelmscott volumes). The publisher was Bernard Quaritch, who drove a hard bargain, Morris and Ellis agreeing to take no compensation for their work beyond some complimentary copies. The Kelmscott "Golden Legend" in its publisher's holland-backed boards is a very fragile book that is next to impossible to find in even decent condition; as a consequence, a copy in fine morocco is a desirable alternative, and the present substantial bindings are most agreeable. (ST14846)

Our New Study of the Kelmscott Chaucer Typeface, Each Copy with a Chaucer Leaf and Four Leaves from Influential Incunabular Printers

213 (LEAF BOOK - KELMSCOTT PRESS AND PRINTING HISTORY). PIRAGES, PHILLIP J. LETTERS FROM THE 15TH CENTURY: ON THE ORIGINS OF THE KELMSCOTT CHAUCER TYPOGRAPHY. A STUDY, WITH SPECIMEN LEAVES, OF THE INFLUENCE OF THE EARLY GERMAN PRINTERS ON WILLIAM MORRIS' MASTERPIECE. (McMinnville, Oregon: Phillip J. Pirages, 2019) Text: 244 x 154 mm. (9 1/8 x 6 1/8"); Case: 502 x 372 mm. (19 3/4 x 14 5/8"). ii, 75 pp. 137 COPIES FOR SALE. In one of four bindings (to reflect the

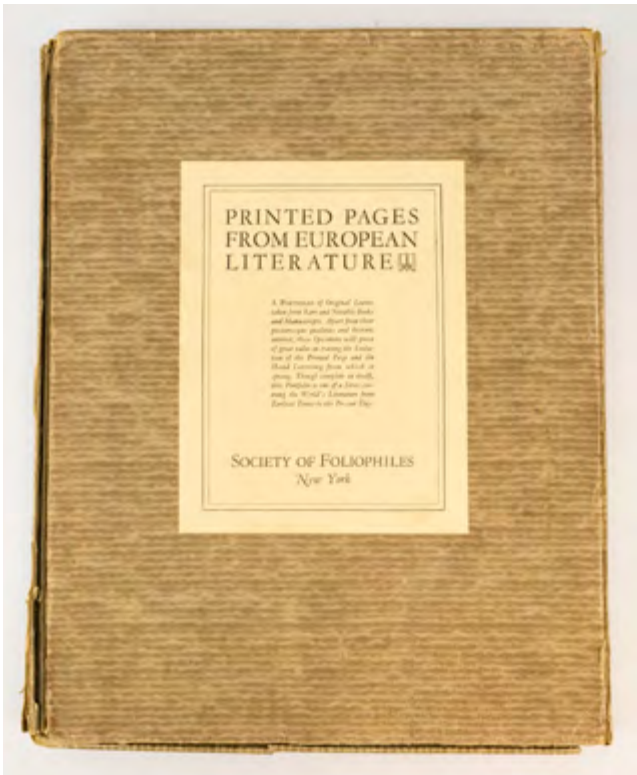


degree of decoration on the accompanying Kelmscott leaf): linen-backed paper boards, floral patterned cloth after a Morris design, flexible vellum with ties, or elaborately tooled white pigskin. Text composed by The Press & Letterfoundry of Michael and Winifred Bixler, the book printed letterpress on Zerkall Book Laid Vellum by Arthur Larson at Horton Tank Graphics, and bound (and with a large case constructed) by Amy Borezo. Book design done in consultation with Jill Mann. EACH COPY WITH FIVE LEAVES: ONE FROM THE KELMSCOTT CHAUCER AND ONE EACH FROM THE PRESSES OF FOUR GERMAN PRINTERS FROM THE 1470S: PETER SCHOEFFER, JOHANN MENTELIN, GÜNTHER ZAINER, AND ANTON KOBERGER. ♦The incunabular leaves consistently excellent, with only minor defects, and the Kelmscott leaves (which were never part of a bound volume) in entirely fine condition. Prices vary according to leaf decoration, but begin at **\$1,950**

Scheduled for early summer publication, this is a unique leaf book in the way that it combines three elements: a significant private press production involving people at the top of their craft, a scholarly commentary that contributes to a further understanding of the history of printing, and—most important—five leaves: one from the Kelmscott Press "Works" of Geoffrey Chaucer and four from books issued by German printers at work in the 1470s. The physical object has been set and bound by hand and printed letterpress, all by gifted professionals; the essay addresses a topic of significance to typophiles in a considerably more thoroughgoing way than has been done before; and the assemblage of leaves represents a powerful visual reinforcement of the text, as well as an opportunity to share in the ownership of four important incunabula, along with the extraordinary Kelmscott Chaucer. The story of the production is heavy on serendipity: in the winter of 2012, after purchasing a very incomplete copy of the Kelmscott Chaucer at auction, we considered the possibility of producing a leaf book, but because the Chaucer—universally considered to be one of the most beautiful books ever printed—had been written about by so many different people in so many different ways, we didn't know what aspect was left for us to explore. The one topic we fastened on as thus far inadequately examined is the origin of the work's typeface. We soon learned that Morris, who is known to have owned more than 500 incunables, most admired—and was, consequently, most likely to have been influenced in his typographic design by—Peter Schoeffer of Mainz, Johann Mentelin of Strassburg, Günther Zainer of Augsburg, and Anton Koberger of Nuremberg. Over the course of the years succeeding the purchase of the defective Chaucer, we were fortunate beyond all expectation to acquire incomplete books from each of these four eminent printers. As a result, the present leaf book will allow the reader not only to read in the accompanying essay about the influence on Morris of his typographic forebears, but also to compare with



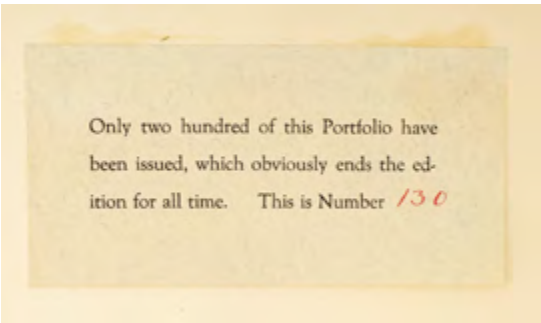
his or her own eyes the resemblances between the Kelmscott leaf and the leaves from four centuries earlier. The Kelmscott leaves fall into four categories (and these categories determine the individually set prices): (1) leaves with text only or with small initials, (2) leaves with six- to 10-line initials, (3) leaves with borders and large initials and/or woodcuts, and (4) two extraordinary copies featuring leaves from a vellum copy of the Chaucer (as well as vellum and other very special leaves from the four printers). Please contact us to receive a complete list of prices, to receive a prospectus, and to reserve copies. (ST15039)



214 (LEAF BOOK). (LITERATURE, EUROPEAN). BROWN, G. M. L., Compiler. PRINTED PAGES FROM EUROPEAN LITERATURE: A PORTFOLIO OF ORIGINAL LEAVES TAKEN FROM RARE AND NOTABLE BOOKS AND MANUSCRIPTS. (New York: Society of Folioophiles, 1925) Box measures 330 x 255 mm. (13 x 10"); specimens (of various sizes) within. No. 130 OF 200 NUMBERED SETS. The leaves in printed paper wrappers, housed in the original cardboard box (hinge reinforced). A collection of 23 leaves contained within 22 folders, the folders with printed commentary elucidating the contents. The manuscript leaf with initials in red and blue; two leaves rubricated by hand; three leaves with woodcuts. ♦Box somewhat worn, with tail edge side of upper lid missing and cracks along folds, but still doing its job; minor foxing and browning to half a dozen of the leaves, faint dampstains to margins of one leaf, another with a scattering of tiny wormholes, but the leaves generally in excellent condition. **\$1,600**

Chosen from works of European literature significant in the history of letter forms, the leaves are from: A VELLUM MANUSCRIPT BREVIARY, Flemish or French, 14th or

15th century. IN PSALTERIUM EXPOSITIO, Basel: Johann Amerbach, 1491; INFORTIATUM DE TORTIS, Venice: Baptista de Tortis, 1495; PANIS QUOTIDIANUS, Hagenau, 1509; Aristotle's NATURAL PHILOSOPHY, Paris: H. Estienne, 1510; Perottus' CORNUCOPIA, Venice: Aldus Manutius, 1513; AENEIS VERGILIANA, Lyons: Jacobus Sacon, 1517; Ovid's FASTI, Tusculanum: A. Paganini, 1527; BIBLIA PICTURIS ILLUSTRATA (with a woodcut), Paris: Pierre Regnault, 1540; LUCIAN in Greek, Basel: M. Isengrin, 1545; HISTORY OF HIS OWN TIMES by Bishop Paulus Jovius, Paris: Vasconsanus, 1553; WORKS OF JOSEPHUS, Basel: J. Froben and N. Episcopi, 1554; a WORK ON EUCLID (with diagrams), Venice, 1565; COMMENTARIORUM IN ORDINATIONES REGIAS CASTELLAE, Salamanca: Dominicus à Portonariis, 1574; A ROMAN MISSAL (with small woodcut), Venice: di Giunta, 1576; Magini's GEOGRAPHIAE UNIVERSAE, Cologne: P. Keschelt, 1597; JUSTINIAN CODE, St. Gervais: Ex Officina Vignoniana, 1602; HEBREW PENTATEUCH, Geneva: Roviere, 1617-18; an ELZEVIER "REPUBLIC SERIES" MINIATURE, Leiden, 1626; VULGATE BIBLE, Plantin Press, 1628; DE INDIAE . . . RE NATURALI ET MEDICA (with two woodcuts), Amsterdam, 1658; and COUTUMES DE TOURAINE [two leaves], Tours: Estienne La Tour, 1661. (CMH1822)



215 (LIGHTNING RODS). HARRIS, SIR WILLIAM SNOW. ON THE NATURE OF THUNDERSTORMS; AND ON THE MEANS OF PROTECTING BUILDINGS AND SHIPPING AGAINST THE EFFECTS OF LIGHTNING. (London: John W. Parker, 1843) 220 mm x 140 mm. (8 3/4 x 5 1/2"). xvi, 226 pp. FIRST EDITION. HANDSOME CONTEMPORARY TREE CALF, covers with decorative gilt frame, raised bands, spine heavily gilt in compartments, tan morocco labels, marbled endpapers and edges. With two plates and numerous in-text illustrations, diagrams, and graphs. Front pastedown with armorial bookplate of Edward Nicholas Hurt; front free endpaper with a tipped-in newspaper clipping regarding a lightning strike on the HMS Calliope in 1851. ♦A hint of shelfwear, two negligible smudges, but AN EXTREMELY FINE COPY with few signs of use. **\$500**



This is a remarkably attractive copy of an intriguing treatise written to promote the application of electric conductors on buildings and ships in order to mitigate the devastating effects of lightning strikes. A natural philosopher and avid sailor who worked mainly in the fields of electricity and magnetism, Harris (1791-1867) supports his arguments concerning the effectiveness of conductors in saving lives and structures by dividing the present work into three sections. First, there is a general overview of natural and artificial electricity, followed by the application of conductors on buildings and ships, and finally his scientific conclusions (peppered liberally with

numerous real-world examples, diagrams, and statistics). The HMS Beagle of Darwin fame was one of the earliest adopters of Harris' technology (and saw it used successfully) on its second voyage from 1831-36, but it would take several more years before the British Navy instigated a full-scale installation of the new conductors in 1843. It would take even longer before such conductors were adapted for use on land. From the same collection as the finely bound sets described in items #163-74, above, our volume was evidently read very little, if at all, and is close to pristine inside and out, in a beautiful, unsophisticated contemporary binding. (ST14273)

216 (LIMITED EDITIONS CLUB). [DODGSON, CHARLES]. "LEWIS CARROLL" (Pseudonym). ALICE'S ADVENTURES IN WONDERLAND. [with] THROUGH THE LOOKING GLASS. (New York: Limited Editions Club, 1932) 229 x 152 mm. (9 x 6"). **Two volumes.** "Wonderland" with an introduction by Henry Seidel Canby; "Looking Glass" with an introduction by Carl Van Doren. EACH VOLUME ONE OF 1,500 COPIES SIGNED BY ALICE HARGREAVES, "the original Alice." Publisher's elaborately gilt red morocco (for "Wonderland") and matching blue calf (for "Looking Glass"), both bindings designed by Frederic Warde, each with publisher's



(somewhat sunned) slipcase that repeats the spine decoration from the volume. With 94 original illustrations by John Tenniel, the 43 illustrations for “Wonderland” re-engraved on wood by Bruno Rollitz, the 51 illustrations in “Looking Glass” re-engraved by Frederic Warde. Front pastedown with engraved bookplate of Charles Edward Willock, Jr. “Wonderland”: Quarto-Millenary 36; Newman & Wiche 36a. “Looking Glass”: Quarto-Millenary 65; Newman & Wiche 65a. ♦Extremities a little rubbed, “Looking Glass” with very slight chip across head of spine, otherwise A FINE SET, clean, fresh, and bright internally in very well-preserved bindings. **\$4,500**

Alice Hargreaves

These attractively-produced private press copies of two of the best-loved works of children's literature represent the only editions to be signed by the girl for whom they were written, Alice Liddell Hargreaves (1852-1934), daughter of the dean of Christ Church, Oxford, where Charles Dodgson was a lecturer in mathematics. Dodgson became a close family friend,

making up stories for the children. According to DNB, it was on a picnic on 4 July 1862 that “he invented the story of Alice in Wonderland.” Over the years, Alice steadfastly refused requests to sign copies of the works, but, late in her life, and prompted by a significant monetary inducement (\$1.50 per signature), she was prevailed upon to sign some volumes from the present editions; about 1,200 copies of “Wonderland” and 500 of “Looking Glass” were signed. Our volume owes its appeal in large measure to the taste and skill of typographer and designer Frederic Warde (1894-1939), who began his career as a printer with the house of William Edwin Rudge, supervised the legendary Officina Bodoni, and later did work for several American private presses. (CMH1821)

All Five of the Loudon Flower Books, Handsomely Bound and in Very Fine Condition

217 LOUDON, MRS. JANE WEBB. THE LADIES FLOWER GARDEN: ORNAMENTAL ANNUALS, ORNAMENTAL PERENNIALS, ORNAMENTAL GREENHOUSE PLANTS, AND ORNAMENTAL BULBOUS PLANTS, [with] BRITISH WILD FLOWERS. (London: William S. Orr & Co., 1849, 1855) 298 x 230 mm. (11 5/8 x 9 1/4”). **Five volumes.** Second Editions. Uniformly bound in pleasing 19th century green half morocco over marbled boards, raised bands, spine compartments gilt with swirling floral vines, gilt titling, all edges gilt. WITH A TOTAL OF 300 HAND-COLORED LITHOGRAPHS, as called for. Nissen BBI 1233-37 (1st ed.); Sitwell, “Great Flower Books,” p. 115. ♦Very minor rubbing to joints and extremities, but A SPLENDID SET with only the most trivial imperfections inside and out, THE PLATES ESPECIALLY BRIGHT, WITH LOVELY COLORING. **\$12,500**



This is a handsomely bound and remarkably well-preserved set of the famous flower gardening manuals by noted horticultural writer Jane Webb Loudon, whose works helped to popularize gardening as a hobby for ladies. The series began with “Ornamental Annuals” in 1840, followed by “Bulbs” (1841), “Perennials” (originally two volumes, 1843-44), and “Greenhouse Plants” (1848). Second editions of each work appeared individually in 1849, and are sometimes found as a set, as here; however, in addition to these gardening guides, our set has a bonus volume: the 1855 second edition of Mrs. Loudon’s “British Wildflowers,” which first appeared in 1846. To have all five titles complete and uniformly bound is uncommon and particularly desirable. Loudon (1807-58) began writing to help support her family after the death of her father, achieving some success with “The Mummy” (1827) which DNB describes as “a pioneering work of science fiction that brought together political commentary, Egyptomania, and interest in technology.” In a story straight out of a romantic comedy,



this work was favorably reviewed by writer and publisher John Loudon, who was struck by the work’s incorporation of such technological innovations as a steam-driven mower and the telegraph. Impressed, he sought to make the author’s acquaintance, discovering to his surprise that the creator was an attractive young woman. They married in 1830, and Jane began working closely with her husband—who happened to be the leading gardening writer and landscape designer of the day—on his “Gardener’s Magazine.”

When they fell into debt over the production of a particularly expensive book, she took up her pen to write gardening works for ladies which, according to Adams, became “standard books of reference, and attained a large circulation.” These popular manuals comprised innovative departures from the specialized horticultural tomes generally intended for a male audience. After her husband’s death, which left her in financial straits, Loudon continued with her horticultural writings and also edited the “Ladies’ Companion at Home and Abroad,” a weekly periodical intended to contribute to the education of women and the general elevation of their position in the world. (ST14271)

An Untrimmed Copy of an Imposing Volume with Very Striking Obstetrical Plates

218 (MEDICINE - OBSTETRICS). MAYGRIER, JACQUES-PIERRE. NOUVELLES DEMONSTRATIONS D’ACCOUCHEMENTS AVEC DES PLANCHES EN TAILLE-DOUCE. (Paris: Bechet, 1822) 450 x 295 mm. (17 5/8 x 11 5/8”). x, 80 pp., [1] leaf. FIRST EDITION. 19th century marbled boards backed with olive brown polished calf, flat spine, gilt-ruled panels, gilt titling, edges untrimmed. With lithographed portrait and 79 FINE COPPER-ENGRAVED PLATES (numbered 1-80, one folding plate numbered 27 and 28), as called for, all with original tissue guards. Heirs of Hippocrates 759; Wellcome IV, 91; Waller 6375. ♦Spine a little sunned and stained, extremities lightly rubbed, first third of plates with light dampstain to lower fore-edge corner (well away from images), occasional mild foxing to borders, last couple of quires a bit foxed, isolated small rust spots, otherwise A FINE, UNTRIMMED COPY, clean and fresh internally with bright plates, in a sound binding. **\$8,000**

This extensively illustrated monograph on obstetrics is praised by Waller for its “splendid illustrations, executed with the utmost accuracy.” “Heirs” observes that these plates “cover virtually every phase of childbirth including pelvic deformities, pelvimetry, transverse presentations, Caesarean section, the use of forceps, and even a section on infant feeding and lactation.” There is also a demure



depiction of a doctor’s discreet “touch only” examination of a standing, clothed woman. Jacques-Pierre Maygrier (1771-1835) is considered one of the best obstetricians of the 19th century. He studied with the doctor who delivered Napoleon’s son and heir, practiced at Hotel-Dieu, taught anatomy and physiology, and served as Chair of the department of obstetrics at the Maternité de Port Royal, the first specialized medical chair in France. (ST14542)

219 MEREDITH, GEORGE. (BINDINGS - ZAEHNSDORF). *SELECTED POEMS.* (Westminster: Archibald Constable and Co., 1897) 195 x 133 mm. (7 3/4 x 5 1/8”). viii, 245, [1] pp. FIRST EDITION. LOVELY GREEN MOROCCO BY ZAEHNSDORF (stamp-signed on front turn-in and stamped on rear pastedown), covers with double gilt rule frame, upper cover with long intertwining vines and floral sprays covering most of the board, top corners with smaller sprays, lower cover with small floral sprays in each corner, flat spine gilt ruled, with similar vinework at head and tail, and with gilt lettering, turn-ins with multiple gilt rules and numerous gilt leaf tools, orange silk endpapers, top edge gilt, others untrimmed, MOSTLY UNOPENED. ♦Spine slightly faded, a hint of wear to extremities, paper just a shade less than bright, one or two negligible marginal blemishes, but A FINE COPY THROUGHOUT, elegantly bound and obviously little used. **\$550**

This animated and aesthetically pleasing binding by Zaehnsdorf is the perfect complement to the present volume, a late work by the great novelist and poet George Meredith, containing poems that explore nature, love, lust, grace, and vitality. Meredith (1828-1909) was a successful and popular author, as well as a nominee for the Nobel Prize in Literature no fewer than seven times. According to DNB, “Meredith was of the view that his poems would outlive his novels, for all that ‘Only a few read my verse, and yet it is that for which I care most . . . I began with poetry and I shall finish with it.’” The present volume contains one of his best-known poems, “Modern Love” (1862), which narrates the demise of a love affair and was perhaps the most personal (and painful) work of his entire career. (ST14531)



essays, but he is remembered almost exclusively as the creator of some of the best-loved characters in all of children’s literature: Winnie the Pooh, Christopher Robin, Eeyore, and Piglet. As Day observes, “both the verse and the stories . . . appeal immediately to children, and at the same time have fascinated the maturest of adult readers by their sensitive

explorations of the world through the eyes of childhood.” Apart from the memorable condition of the present copy, this is quite a pleasing compilation. (ST14087)

221 MILNE, A. A. *NOW WE ARE SIX.* (New York: E. P. Dutton & Company, 1927) 224 x 185 mm. (9 x 7 1/2”). 8 p.l., 103 pp. No. 115 OF 200 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR. Publisher’s pink half cloth and blue paper boards, edges UNTRIMMED AND UNOPENED, in the original light blue dust jacket and housed IN THE ORIGINAL PUBLISHER’S BLUE PAPER BOX. With frontispiece and illustrations throughout the text by E. H. Shepard. ♦The box with slight fading and one minor tear to the vertical portion of one side of the lid, otherwise IN VIRTUALLY MINT, CERTAINLY UNSURPASSABLE, CONDITION. **\$6,000**

This is the companion work to Milne’s first volume of verse, “When We Were Very Young” (1924). The illustrations by “Punch” cartoonist Ernest Howard Shepard (1879-1976) are integral to the charm of Milne’s works, and are enormously popular in their own right. The present copy is especially desirable as it retains the original box in almost perfect condition—nothing short of an astonishing survival. (CMH1818)



222 MORRIS, WILLIAM. *THE WORKS.* (London: Chiswick Press for Longmans, Green and Co., 1901-02) 292 x 210 mm. (11 1/2 x 8 1/4”). **Eight volumes.** ONE OF 300 SETS for sale (of a total edition of 315). Original linen-backed paper boards, printed paper labels on spines, edges untrimmed and MOSTLY UNOPENED. One volume with engraved map frontispiece. Printed in red and black in Golden type. Additional paper title label tipped in at the front of each volume. Walsdorf 84. ♦Some corners a little bumped, spines sunned to a soft gray, most of the cover surfaces faintly discolored from glue used in binding (a few covers slightly soiled), inevitable faint toning and isolated foxing to front free endpapers, otherwise a very fine copy, the original insubstantially made bindings quite sturdy, scarcely worn, and generally pleasing, and VIRTUALLY PRISTINE



INTERNALLY (all but a half dozen gatherings having never been opened), with no signs of use. **\$2,250**

This set is in the Golden type designed and intended for use at the Kelmscott Press, and like other posthumous Morris items from the Chiswick Press, this one shares a direct bloodline in terms of binding, design, and typeface with its famous Hammersmith relatives. Of special importance, the hand-made paper used here is also identical to that used at the Kelmscott Press, being made of the same materials at the same mill using the same moulds. These eight volumes are frequently sold individually, and one cannot easily find complete sets in satisfying condition. (CMH1805)

223 (OFFICINA BODONI). AESOP. *THE FABLES OF AESOP.* PRINTED FROM THE VERONESE EDITION OF MCCCCLXXIX IN LATIN VERSES AND ITALIAN VERSION BY ACCIO ZUCCO, WITH THE WOODCUTS NEWLY ENGRAVED AND COLOURED AFTER A COPY IN THE BRITISH MUSEUM. [with] THE FIRST THREE BOOKS OF CAXTON’S AESOP. (Verona: Officina Bodoni, 1973) 255 x 182 mm. (10 x 6 3/8”). **Two**



volumes. With an epilogue by Giovanni Mardersteig. No. 131 OF 160 COPIES. Publisher's stiff vellum backed with green morocco, top edges gilt. WITH 68 FINE HAND-COLORED WOODCUTS by Ann Bramanti (66 of these full-page), colored via pochoir by Daniel Jacomet to recreate the illuminated miniature effect of the British Library colored copy of the Veronese Aesop of 1479 (upon which the present edition is based). Printed on Magnani mouldmade paper with goose watermark. Volume I: the Latin text of the 1479 edition, with Italian translation; volume II: the English text, based on Caxton's 1482 translation. Prospectus laid in. Mardersteig/Schmoller 182. ♦Vellum grain showing variation, as always, otherwise in mint condition. **\$8,500**

This beautiful limited edition of Aesop is generally considered to be the finest book from Officina Bodoni, and is thought by

many to be among the half dozen greatest private press books ever printed. Probably the most important (certainly the longest-lived) 20th century Continental private press, Officina Bodoni was founded in 1922 by Hans Mardersteig, who later changed his first name to Giovanni. Like Sweynhheim and Pannartz, the first printers in Italy, Mardersteig was born in Germany, but moved to Italy as an adult and set up his hand press in a small village there. Will Carter has called Mardersteig "probably the finest pressman the world has ever seen or is ever likely to see," and it is difficult to overstate the pleasure derived from the precision of the Officina Bodoni books. Based on a beautiful hand-colored copy of the Aesop of Giovanni Alvise, the third printer in Verona, the Officina Bodoni Aesop celebrates the golden anniversary of Mardersteig's founding of his press. (ST14304)

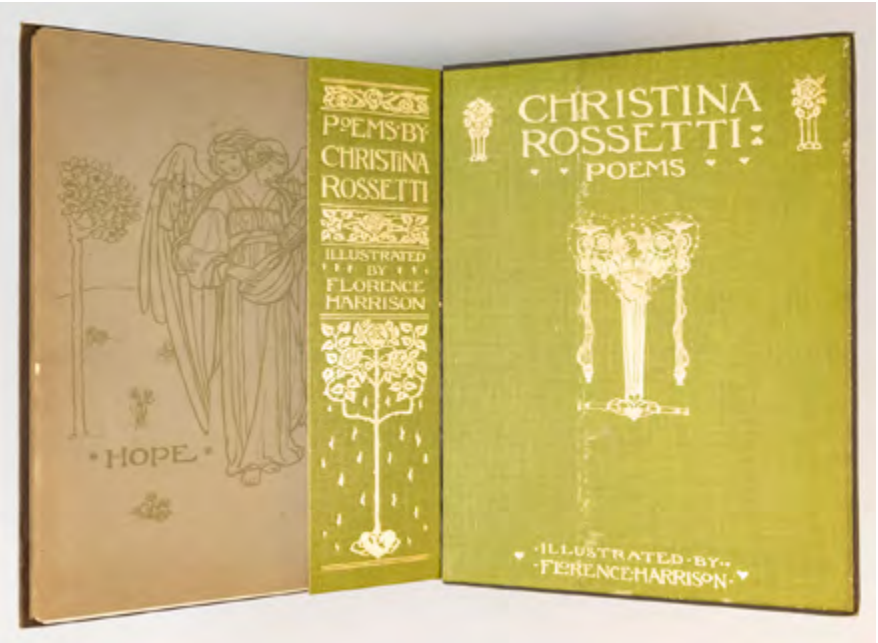


224 PRESCOTT, WILLIAM. HISTORY OF THE REIGN OF FERDINAND AND ISABELLA, THE CATHOLIC, OF SPAIN. (London: Richard Bentley, 1850, 1849, 1849) 180 x 115 mm. (7 x 4 1/2"). **Three volumes.** Sixth Edition of volume I, Fifth Edition of volumes II and III. FINE CONTEMPORARY TAN POLISHED CALF, covers bordered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

This history of Spain under the eventful rule of Ferdinand and Isabella is in virtually the same condition today as when it was presented by one Eton "old boy" to another.

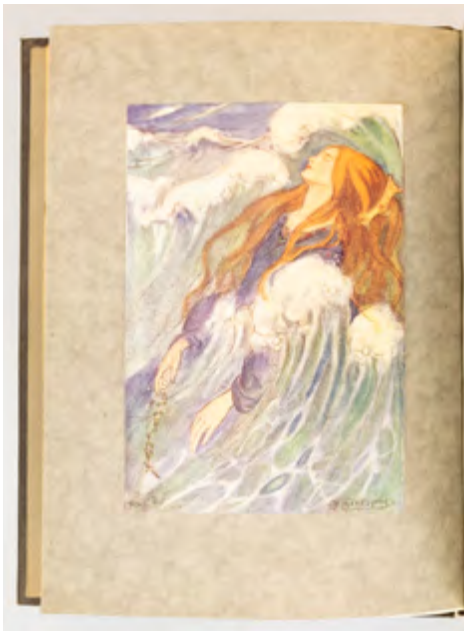
William H. Prescott (1796-1859) was an American historian specializing in Spain and the Spanish Empire. Originally published in 1837, the present work quickly became a classic in the field, along with his two other major works: "The History of the Conquest of Mexico"(1843), and "A History of the Conquest of Peru (1847)." Both the giver and the recipient of this set left the playing fields of Eton to serve in Her Majesty's forces defending the Empire. James Ross Farquharson (d. 1888) of Invercauld, Scotland, served in the Crimea, eventually rising to the rank of Lt. Colonel in the Scots Fusilier Guards. Maunsell Mark Prendergast (d. 1907) became a Major General in the 4th Bengal cavalry, fighting in the Indian mutiny at the siege of Lucknow. Lt. Col. Farquharson apparently never found time to read Prendergast's gift, and it remains in outstanding condition. (ST14847)

225 (PUBLISHER'S SPECIMEN BOOK). ROSSETTI, CHRISTINA. POEMS. (London: Gresham Publishing Company, ca. 1910) 265 x 200 mm. (10 1/2 x 7 7/8"). xxiv, 30 leaves of text. With an introduction by Alice Meynell. Publisher's black buckram, title stamped in blind on cover, flat spine, illustrated endpapers, top edge gilt, other edges untrimmed. With the sample binding of gilt-illustrated green cloth bound in at rear. In the (slightly worn) original matching slipcase. Illustrated by Florence Harrison with wood-engraved head- and tailpieces, six black and white plates and SIX COLOR PLATES mounted on gray stock and with lettered tissue guards. Verso of front free endpaper with label reading "This specimen book is the property of the Gresham Publishing Company, London." ♦Spine a little sunned, a bit



of rubbing to extremities, occasional light dust-soiling or browning to untrimmed edges, isolated marginal thumbing or small stains, otherwise A VERY FINE EXAMPLE of an ephemeral item, clean and fresh, with brightly colored plates, in a solid, pleasing binding. **\$1,250**

Containing poetry, illustrations, and commentary by three prominent women, this specimen book is also of value and interest as a piece of publication history, with excerpts of the text, examples of color plates, and a mock-up of the binding (glued to the rear pastedown). Similar to a salesmen's dummy in its appearance, this specimen book was reserved for the use of the publishers and was probably produced as a pre-publication sample. Christina Rossetti (1830-94) was an influential and much admired poet of the Pre-Raphaelite movement, considered by many the greatest female poet of her era. Pre-Raphaelite illustrator Florence Harrison (1877-1955) was a fitting choice for Rossetti's poems, and the preface by poet, critic, and suffragette Alice Meynell (1847-1942) added further prestige to the work. Of considerable interest in its full-blooded version, this book is impossibly rare in the present form. (ST14879)



226 RACKHAM, ARTHUR, Illustrator. A GROUP OF FOUR BOOKS ILLUSTRATED BY RACKHAM: "THE KING OF THE GOLDEN RIVER," "THE PIED PIPER OF HAMELIN," "GOBLIN MARKET," AND "THE NIGHT BEFORE CHRISTMAS." (London: George G. Harrap & Co., 1939) 230 x 152 mm. (9 x 6"). **Four volumes.** The Special Christmas Editions. Original pictorial wrappers, housed in original pictorial envelopes as issued. Each volume with a color frontispiece and several black and white illustrations in text by Arthur Rackham. Latimore & Haskell, p. 66; Riall, p. 174. ♦Envelopes with light general wear (and one with a short tear at one fold), wrappers with occasional minor bruising along the yapp edges, but A FINE SET, EXTREMELY WELL PRESERVED. **\$1,750**

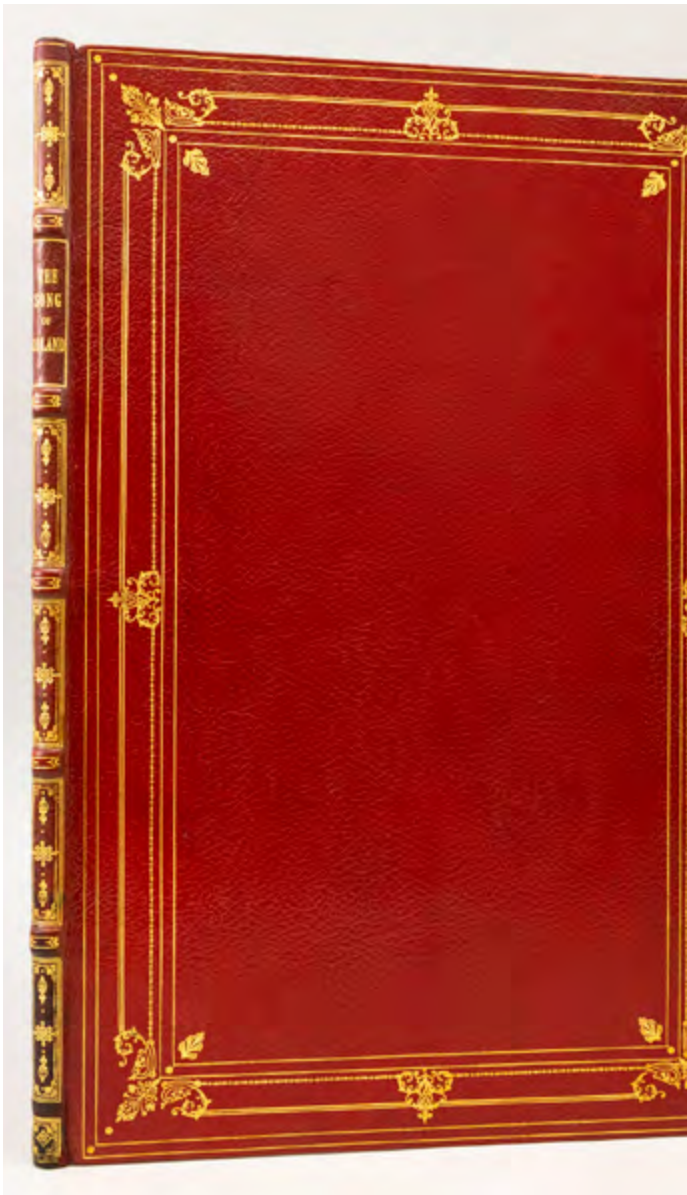
Still in their (uncommon) original envelopes, these four classic children's poems and stories were produced for the Christmas market and contain memorable illustrations by one of the 20th century's most notable and prolific illustrators. Arthur Rackham (1867-1939) studied art at Lambeth School, where the work of his fellow student Charles Ricketts influenced his development. Houfe tells us that soon after Rackham joined the staff of "The Westminster Budget" in 1892, he "established himself as one of the foremost Edwardian illustrators and was triumphant in the early



1900s when color printing first enabled him to use subtle tints and muted tones to represent age and timelessness.” Originally published in both trade and limited editions between 1931-34, the present works were all issued in 1939 (the same year as Rackham’s death), accompanied by special matching Christmas-themed envelopes. Given their fragility and ephemeral nature, these items are difficult to find as a set, let alone in the fine condition as seen here. (ST14406)

***An Important Medieval Text, in Striking Modern Dress—
A Tall Folio Beautifully Designed and Beautifully Bound***

227 ROGERS, BRUCE, Designer. THE SONG OF ROLAND. (Cambridge, Massachusetts: Riverside Press, for Houghton Mifflin & Co., 1906) 452 x 290 mm. (17 3/4 x 11 1/4”). xxxiv pp., [1] colophon. Translated from the Old French by Isabel Butler. No. 120 OF 220 COPIES. STATELY CONTEMPORARY RED CRUSHED MOROCCO, GILT, covers with large frame composed of multiple plain and decorative gilt rules, accented at corners and mid-sides by floral ornaments, raised bands, spine gilt in compartments with floral tool, gilt titling, DARK BLUE MOROCCO DOUBLURES with delicate gilt frame, ivory watered silk endleaves, all edges gilt. In a red linen slipcase. Printer’s device on title page, large arch-topped vignette at beginning of text, and five roundel vignettes, all colored by hand. Hand-printed in red and black with shoulder notes printed in gold. Verso of front free endpaper with small ex-libris of New York attorney and bibliophile Harry C. Goebel. Blumenthal, “Printed Book in America,” p. 65; Warde 71; Kelly 33. ♦Tail compartment of spine a bit darkened,



versions of “Roland,” which, surprisingly, seems not to have been translated into English until late in the 19th century. The Indiana-born Rogers (1870-1957) was one of the leaders of the American typographic renaissance in the early 20th century. According to Blumenthal, “his greatness lay in the felicity of his brilliant manipulation of type and ornament, in his command of all the basic processes and their consummation in beautiful books—noble books that can be read with pleasure and owned with pride—not objets d’art to be stored behind glass.” In a paper presented to the Bibliographical Society in 1915, A. W. Pollard proclaimed this volume “magnificent,” noting that “this daring attempt to suggest a thirteenth century manuscript ranks high among Mr. Rogers’ successes.” Rogers himself was pleased with the work, including it in the so-called “Rogers Thirty,” comprising his most successful commissions. Our special binding is unsigned, but is the work of an excellent artisan. (ST14533)

isolated mild marginal smudges, otherwise a fine copy, the text clean and fresh, and in a sound binding. **\$3,250**

Offered here in a very attractive decorative morocco binding, this is one of designer Bruce Rogers’ masterworks for the Riverside Press, a legend from the Age of Chivalry presented in a distinctly Medieval style, with text in black letter and illustrations inspired by the stained glass windows in Chartres Cathedral. Based on an historically minor eighth century military encounter, and composed at the end of the 11th century, the “Chanson de Roland” is described by the Italica Press as “the first masterpiece of French vernacular literature and one of the world’s greatest epic poems. The earliest extant example of a Medieval chanson de geste (‘song of deeds’), its 4,000 lines represent the most famous literary celebration of Carolingian mythology from the Middle Ages.” For us, the Rogers edition is among the first accessible



One of the Great Orchid Books, A Massive Set with 192 Large Colored Plates

228 SANDER, HENRY FREDERICK CONRAD. REICHENBACHIA. ORCHIDS ILLUSTRATED AND DESCRIBED. (London: H. Sotheran & Co.; St. Albans: F. Sander & Co., [1886-]1888-90; [1891-]1892-94) **Two series in four volumes.** 545 x 406 mm. (21 1/2 x 16"). **Lacking one text leaf.** FIRST EDITION. Stately contemporary dark brown morocco, upper cover with elaborate gilt frame enclosing a gilt armorial device, raised bands, compartments lavishly gilt and with the name of a previous owner stamped in gilt at tail of spine, all edges gilt. WITH 192 CHROMOLITHOGRAPHED PLATES OF ORCHIDS (96 in each volume) by H. G.

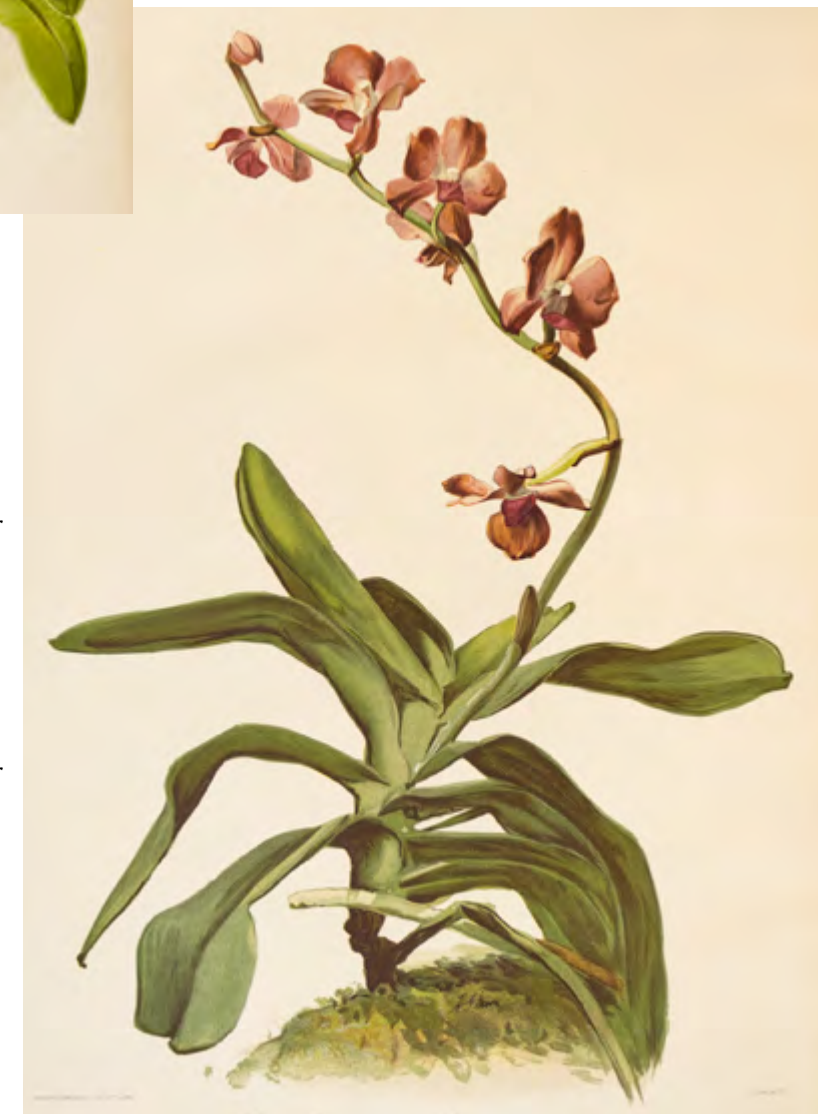


Moon, W. H. Fitch, and A. H. Loch, many finished by hand, with new tissue guards. Front pastedowns with the bookplate of Peter Dowding Pranker. Sitwell, "Great Flower Books," p.135; Nissen 1722. See also: Swinson, "Frederick Sander: the Orchid King" (1970). ♦A hint of shelfwear, but the bindings sound and quite lustrous. Occasional light scattered foxing internally (including a handful of plates), several plates with expert (virtually indistinguishable) repairs to small patches of color (where the tissue guards were sticking—a common problem with this work), but overall AN EXTREMELY APPEALING COPY of a work often found in very disagreeable shape. \$29,000



house. The blocks were hand-made, out of wood; and the chromolithographs were produced by the use of as many as twenty inks. The cost to Sander was enormous, and it is said to have been well over £7,000 [about £850,000 today]. . . . It is no wonder that Sander often remarked in later years that the project almost ruined him." Although Sander is considered the "author" here, most of the descriptions for this work were provided by the eponymous Heinrich Gustav Reichenbach (1824-89), considered to be the greatest orchid taxonomist of his day and the possessor of one of the finest herbariums in Europe. Reichenbach died before the publication was finished, leaving the project to be finished by Sander and his chief artist, H. G. Moon. The "Reichenbachia" was delivered to subscribers in monthly parts and took seven years to complete due in large part to the meticulous level of detail involved, including hand finishing of many of the chromolithographs; the resulting effect sets it apart as one of the finest botanical productions of the period. There was also an Imperial Edition of this work printed at the same time, limited to 100 copies; it was signed

Imposingly large and impressively illustrated, the present volumes reflect the collective efforts of one of the most successful nursery owners in England, a leading 19th century orchidologist, and a devoted landscape and botanical artist. German émigré Henry Sander (1847-1920) was the owner of a highly successful nursery located in St. Albans that catered, above all, to the orchid market. At the height of his business, Sander was the royal orchid grower to Queen Victoria, built over 60 greenhouses to house his orchid imports, and employed collectors in remote areas across the globe, including parts of Brazil, Peru, Ecuador, Mexico, Madagascar, New Guinea, and Burma. Sitwell calls the present work "an important and authoritative work for orchid growers," while Swinson goes into further detail about the monumentality of the undertaking: "By modern standards the work was of monstrous size. . . . Where the orchid was concerned, Sander never spared himself, but even so, the care lavished on the Reichenbachia still provokes astonishment. Apart from the elegance of Moon's drawings, the technical standards would have been a tribute to any large printing



by Sander and the plates mounted on oversized sheets, but it is otherwise identical to the present edition. The beauty of the plates here also means that this is a work often found disbound and broken up. Our copy is complete, save for a single leaf of text, and is also advantageously priced in comparison to the Imperial Edition, which fetches substantially more. (CAM1801)



229 (SHAKESPEARE HEAD PRESS). PINDAR. [In Greek]: PINDAROU EPINIKIA. PINDAR'S ODES OF VICTORY. THE OLYMPIAN AND PYTHIAN ODES. [and] THE NEMEAN AND ISTHMIAN ODES. (Stratford-on-Avon: Shakespeare Head Press, 1928, 1930) 368 x 248 mm. (14 1/2 x 9 3/4"). **Two volumes.** Introduction and translation into English verse by C. J. Billson. ONE OF 250 COPIES for Great Britain (along with seven on vellum and 100 paper copies for America). Publisher's printed orange boards, flat black buckram spine with orange paper label. In a (slightly faded) custom-made black and brown cloth clamshell box. With 88 woodcut headpieces by John Farleigh. Printed in Victor Scholderer's Hellenic Greek type and with English text in Poliphilus type on facing pages. Prospectus for the Nemean and Isthmian Odes laid in at front. Ransom, p. 16. ♦ Boards slightly soiled, two corners a bit bumped, paper labels slightly faded, other trivial imperfections, but the insubstantially made bindings solid and without any significant condition issues, and an immaculate set internally. **\$1,000**

This is an excellent copy of an unusual bilingual edition of Pindar's heroic odes, printed here in a clean, legible Greek type and illustrated with woodcuts resembling the stylized figures from Etruscan art. The greatest of all Greek

lyric poets, Pindar (522–443 B.C.) composed in the grand late archaic manner of Aeschylus, using bold metaphors and probing the meaning of aristocratic life. His odes celebrate the victors of the athletic games of ancient Greece, incorporating a wealth of mythological lore and flashes of philosophical insight. The illustrations here are by noted wood engraver John Farleigh (1900-65), who received commissions from a number of leading private presses, most notably Golden Cockerel. These volumes bound in boards easily become shabby or damaged, so it is difficult to find them, as here, in their original state and in agreeable condition. (CMH1804)

230 SHAKESPEARE, WILLIAM. (BINDINGS - FINELY BOUND SETS). THE PLAYS. (London: Printed for Longman and Co., et al., 1856) 222 x 140 mm. (8 3/4 x 5 1/2"). **Eight volumes.** Printed from texts edited by George Steevens and Edmond Malone. Edited by Alexander Chalmers. VERY ATTRACTIVE BUTTERSCOTCH-COLORED POLISHED CALF, HANDSOMELY GILT, covers with border comprising double gilt fillet and stippled rule in blind, raised bands, spine compartments densely gilt with floral and botanical tools, one green and one maroon label, marbled edges and endpapers. Frontispiece portrait of Shakespeare after Chandos. Jaggard, p. 532. ♦ Rear board of first volume with a dozen small blots (from intentional but uninspired acid treatment?), very minor wear to joints, a handful of trivial



marks to covers, but still A FINE SET, the very decorative bindings solid, bright, and without appreciable wear, and the text immaculate. **\$2,062.50**

This is a lovely edition of Steeven's Shakespeare, with that editor's corrected text supplemented with prefaces by Pope and Johnson, a sketch of Shakespeare's life, Shakespeare's will, a preface and a history of the stage by Alexander Chalmers, a chronology of the plays, a glossary, and notes by various commentators, including Dr. Johnson. Steevens (1736-1800) had originally published his revision of Johnson's edition of Shakespeare in 1773 (which also incorporated the work done by Malone), the revision being praised by Lowndes as combining "the native powers of Dr. Johnson with the activity, sagacity, and antiquarian learning of George Steevens," who worked day and night for 18 months to produce what John Bowyer Nichols deems "his last splendid edition of Shakespeare." The lustrous contemporary bindings here are handsome enough to make us regret the fact that they are unsigned, but, in any case, they provide a very pleasing appearance on the shelf. (ST11301)



231 (VELLUM PRINTING). (ESSEX HOUSE PRESS). MILTON, JOHN. COMUS, A MASK. (London: Essex House Press, 1901) 195 x 125 mm. (7 3/4 x 5"). 47, [1] pp. No. 62 OF 150 COPIES ON VELLUM. Original stiff vellum over thin boards, front cover with embossed rose design. Rubricated by Florence Kingsford throughout, with one two-line and one very large 10-line gilt initial, illustrated colophon and woodcut frontispiece by Reginald Savage, both hand colored. Colophon corrected (apparently by the publisher) to identify the frontispiece artist ("Reginald Savage" painted in red over an earlier attribution). Original tissue guards still present between all leaves. Tomkinson, p. 73; Ransom, p. 267; Franklin, p. 199. ♦ A hint of soiling to spine, otherwise a virtually pristine copy, with no signs of use and with none of the splaying that so often afflicts Essex House vellum bindings. **\$1,500**

This is an especially fine copy of the eighth in the Essex House "Great Poems in the English Language" series, which was begun in 1900 and completed in 1905. Well before Milton had come to the attention of the literary world, the musician Henry Lawes had asked him to write the present pastoral entertainment for a celebration of the Earl of Bridgewater's investiture as Lord President of Wales, held at Ludlow Castle in 1634. As an addition to the several crafts practiced at his Guild of Handicrafts located at Essex House in London's Mile End Road, 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. Ashbee printed books 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 & Crafts press 'par excellence.'" (ST14526)

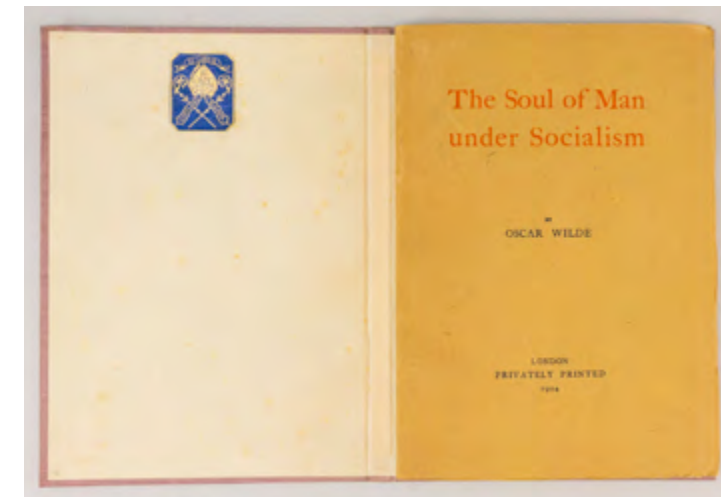
A Breathtaking Production, and Perfect for the Set's Luxurious Contents

232 (VELLUM PRINTING). (BINDINGS - COSWAY-STYLE). (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 COSWAY-STYLE 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



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. The exterior of the bindings here is elegantly antique and appealing, 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. Our Cosway-style binding, with its profusions of inlaid miniatures, is particularly apt. 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)

233 WILDE, OSCAR. *THE SOUL OF A MAN UNDER SOCIALISM.* (London: Privately printed [by W. H. White & Co. of the Riverside Press, Edinburgh], 1904) 196 x 140 mm. (7 3/4 x 5 1/2"). 1 p.l., 87 pp. No. 107 OF 250 COPIES. Original brown paper wraps. In a cloth chemise and morocco-backed marbled slipcase. Inner cover of chemise with morocco bookplate of Cortlandt Bishop. Mason 620. ♦One half-inch fore-edge tear (from rough opening; not touching text) otherwise A SPLENDID COPY, little changed from the day it left the press. \$750



First published in "The Fortnightly Review" in 1891, this is a pirated edition of an essay DNB describes as "perhaps the most memorable and certainly the most aesthetic statement of anarchist theory in the English language." Socialism is not something one would immediately associate with a man generally seen as the embodiment of the Decadent movement, but Wilde was a sharp critic of capitalism and its inequalities. In his view, "Socialism, Communism, or whatever one chooses to call it, by converting private property into public wealth, and substituting co-operation for competition, will restore society to its proper condition of a thoroughly healthy organism, and ensure the material well-being of each member of the community." This would free the individual to live and create without constantly worrying

about money. The present copy comes from the library of Cortlandt F. Bishop (1870-1935), a collector whose books reflected outstanding taste and discrimination. (ST14084)

A Rare Copy of a Guidebook for Homemade Clothing and Other Goods Made by Hand

234 (WOMEN - DOMESTIC ARTS). "A LADY" [Possibly MARIA WILSON]. *THE WORKWOMAN'S GUIDE, CONTAINING INSTRUCTIONS TO THE INEXPERIENCED IN CUTTING OUT AND COMPLETING THOSE ARTICLES OF WEARING APPAREL, &C., WHICH ARE USUALLY MADE AT HOME; ALSO, EXPLANATIONS ON UPHOLSTERY, STRAW-PLATTING [sic], BONNET MAKING, KNITTING, &C.* (London: Simpkin, Marshall, and Co; Birmingham: Thomas Evans, 1838) 272 x 215 mm. (10 7/8 x 8 3/8"). viii, 303 pp. FIRST EDITION. Contemporary blue half calf over marbled boards, raised bands with gilt tooling, spine panels tooled in blind, light blue title label, marbled endpapers. With engraved frontispiece and 24 plates illustrating patterns and techniques. Front flyleaf with ink presentation inscription: "Ellen Lawson / from Aunt Lizzie. / Jan. 31st 1880." ♦Short cracks to the ends of both joints, extremities, spine, and joints rather rubbed, with boards exposed at corners, paper sides somewhat soiled and chafed, hinges slightly separated (but no looseness), two-inch patch of foxing to title and adjacent leaves, mild browning throughout; with obvious defects, but still generally clean and fresh internally, and in a sound binding. \$3,250



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. \$50,000

This rare guidebook intended to help women provide clothing, linens, curtains, and upholstery for their own households, or for their less fortunate neighbors, is deemed "one of the most important needlework manuals of the 19th Century" by textile and costume historian Lynne Zacek Bassett. According to Caroline Sloat of the American Antiquarian Society, "The value of The Workwoman's Guide is that it provides in its text and illustrations the original 19th century instructions for making and cleaning clothing and accessories." The anonymous author begins her useful treatise with an introduction to basic needlework, and advice on purchasing fabrics and sewing equipment, and follows these with chapters on creating specific items. OCLC and COPAC locate 14 copies in libraries, while ABPC and RBH record just two at auction in the past 45 years. (ST14401)



Four by Woolf and the Hogarth Press

235 WOOLF, VIRGINIA. *GRANITE AND RAINBOW.* (London: Hogarth Press, 1956-8) 215 x 140 mm. (8 1/2 x 5 1/2"). 240 pp. A PROOF COPY OF THE FIRST EDITION. Original brown paper wrappers with Hogarth Press imprint on cover. This version not in Kirkpatrick. ♦ Some foxing to edges and into outer margin of text block, rubbing to tailpiece, but still in remarkable condition, the paper wrappers crisp and the text clean and fresh. **\$950**

***This is an extremely rare uncorrected proof copy in original paper wrappers of a posthumous collection of Woolf's essays.** In addition to novels, Woolf (1882-1941) wrote a large number of essays for journals, and published two collections of these during her lifetime. Her husband Leonard collected the remaining essays and published them after her death in three separate volumes, the last in 1950. The essays here were overlooked during that compilation, but were rooted out by the efforts of Woolf's bibliographer, Miss B. L. Kirkpatrick, and Dr. Mary Lyon of Radcliffe College. This proof is not listed in Kirkpatrick, and no other proof copy is listed on ABPC or RBH. (ST14528)*

236 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. 142 OF 250 COPIES, SIGNED BY THE AUTHOR. Original vellum-backed cloth sides, gilt titling on spine, marbled endpapers, original dust jacket designed by Vanessa Bell. Vignette on final leaf. Kirkpatrick A14; Woolmer 245. ♦ A touch of rubbing to edges of jacket, otherwise AN EXTREMELY FINE COPY, clean and bright inside and out, with no signs of use. **\$8,000**

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. (ST14253b)



Pictured above (Left to Right): 235, 236, 237, 238

237 WOOLF, VIRGINIA. *THREE GUINEAS.* (London: The Hogarth Press, 1938) 190 x 120 mm. (7 1/2 x 4 1/2"). 329 pp. FIRST EDITION. Original yellow cloth, gilt spine lettering, in dust jacket designed by Vanessa Bell. Five photographic plates. Kirkpatrick A23a. ♦ Cloth lightly soiled, a couple of corner creases, otherwise a fine copy, clean, fresh, and bright in a sound binding and IN A FINE DUST JACKET. **\$2,500**

In this non-fiction work, Woolf (1882-1941) responds to three requests for donations (the “three guineas” of the title) from a society seeking to prevent war, the building fund of a women’s college, and an organization devoted to assisting professional women in their careers. In this epistolary format, she expresses her views on pacifism and feminism in which she is severely critical of a patriarchal English society that denies women adequate educational and professional opportunities. She continues and expands the arguments set forth in “A Room of One’s Own,” which examined the obstacles posed to women writers. The striking dust jacket was designed by Woolf’s sister, the avant-garde artist Vanessa Bell (1879-1961). (ST14253a)

238 WOOLF, VIRGINIA. *THE WAVES*. (New York: Harcourt, Brace and Company, 1931) 193 x 130 mm. (7 5/8 x 5"). 297 pp. First American Edition. Blue cloth with gilt titling on spine, original pictorial dust jacket designed by Vanessa Bell (signed with her initials on back cover). Kirkpatrick A16b. ♦ Dust jacket somewhat browned with a few trivial tears and with one-half-inch clipped off the corners of its interior flaps, a few isolated spots and stains internally, never affecting text, and overall in near-fine condition, the text clean and fresh. **\$950**

With a striking dust jacket designed by the author's sister, Vanessa Bell, this is a very well-preserved copy of the first American edition of what DNB says is Woolf's "most daring novel," a "fully realized stream of consciousness with a complex larger patterning of individual lives." Woolf (1882-1941) uses the novel to represent "a search for identity in today's world," with "the gradual unfolding of consciousness from youth to age" depicted in six characters at different stages in life, three female, three male. "In form the novel resembles a classic ballet, rigidly formalized, with each dancer stepping forth to deliver a lyric solo." (Day) Leaska deems it the epitome of literary impressionism, as "each reader would bring his or her unique experience to the novel. Each subject would color the object differently." The book is not rare, but it is increasingly difficult to find in appealing condition. (ST14527)

