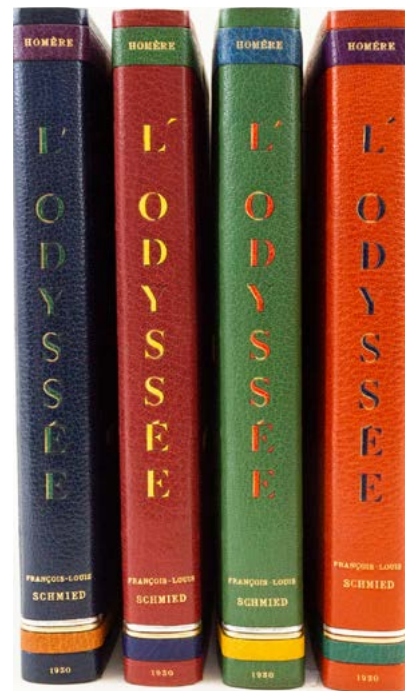
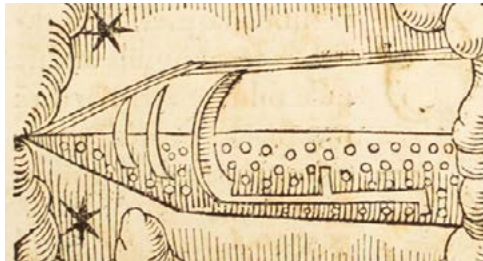
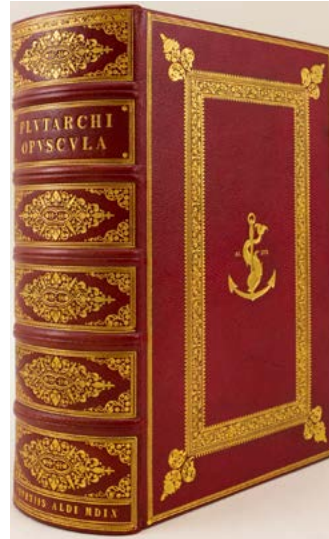
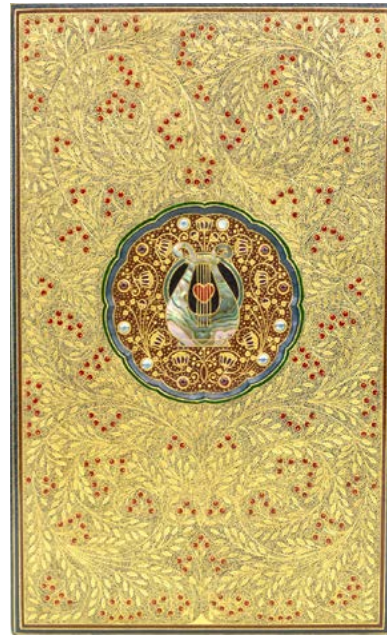
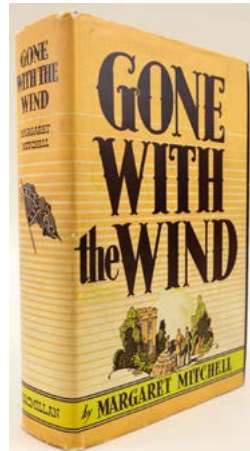
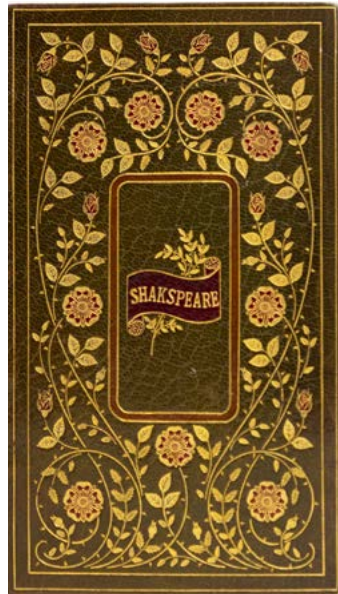
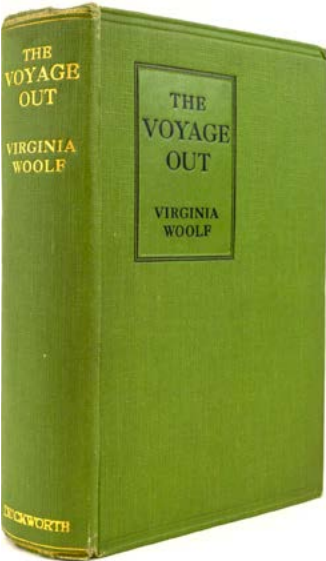


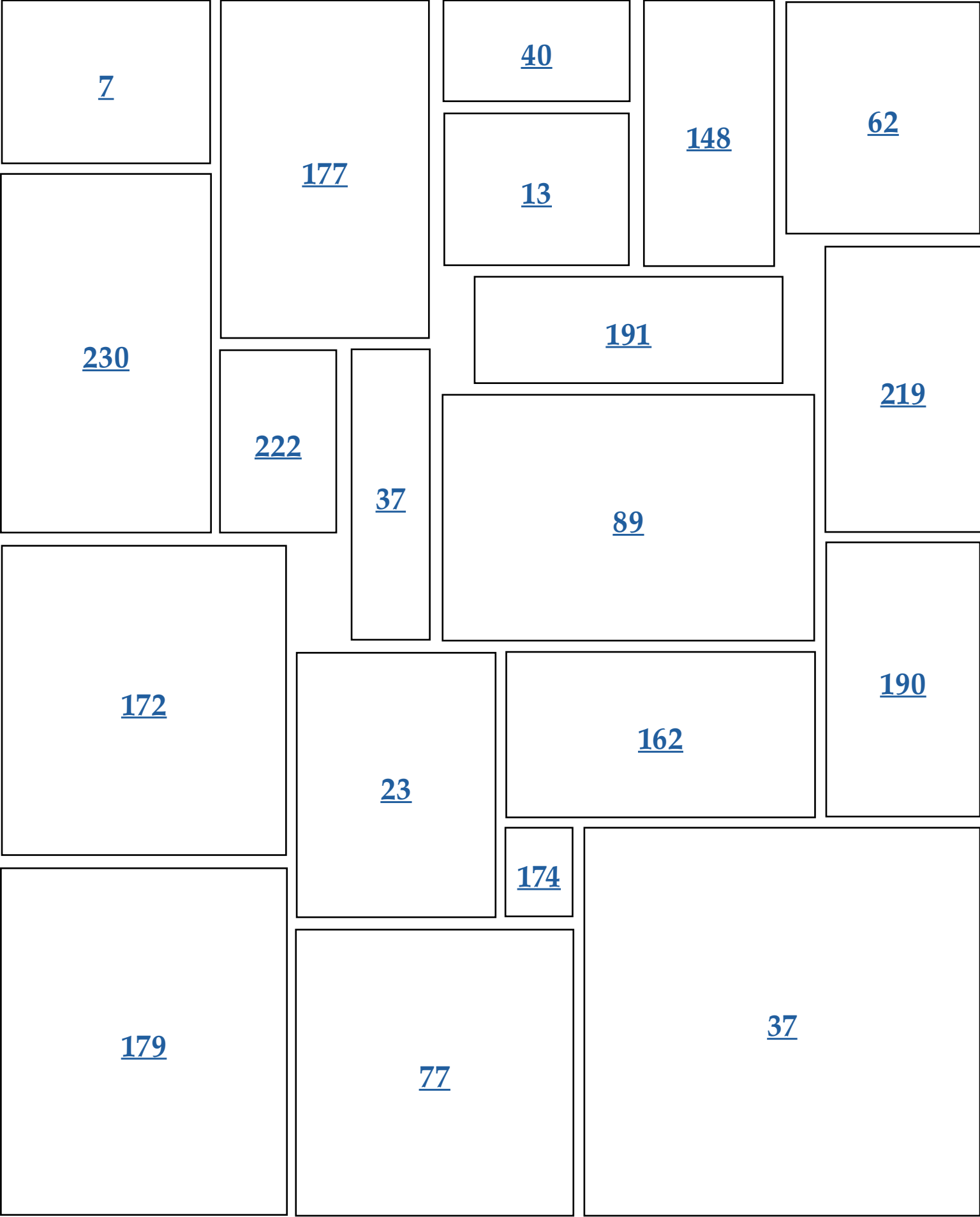
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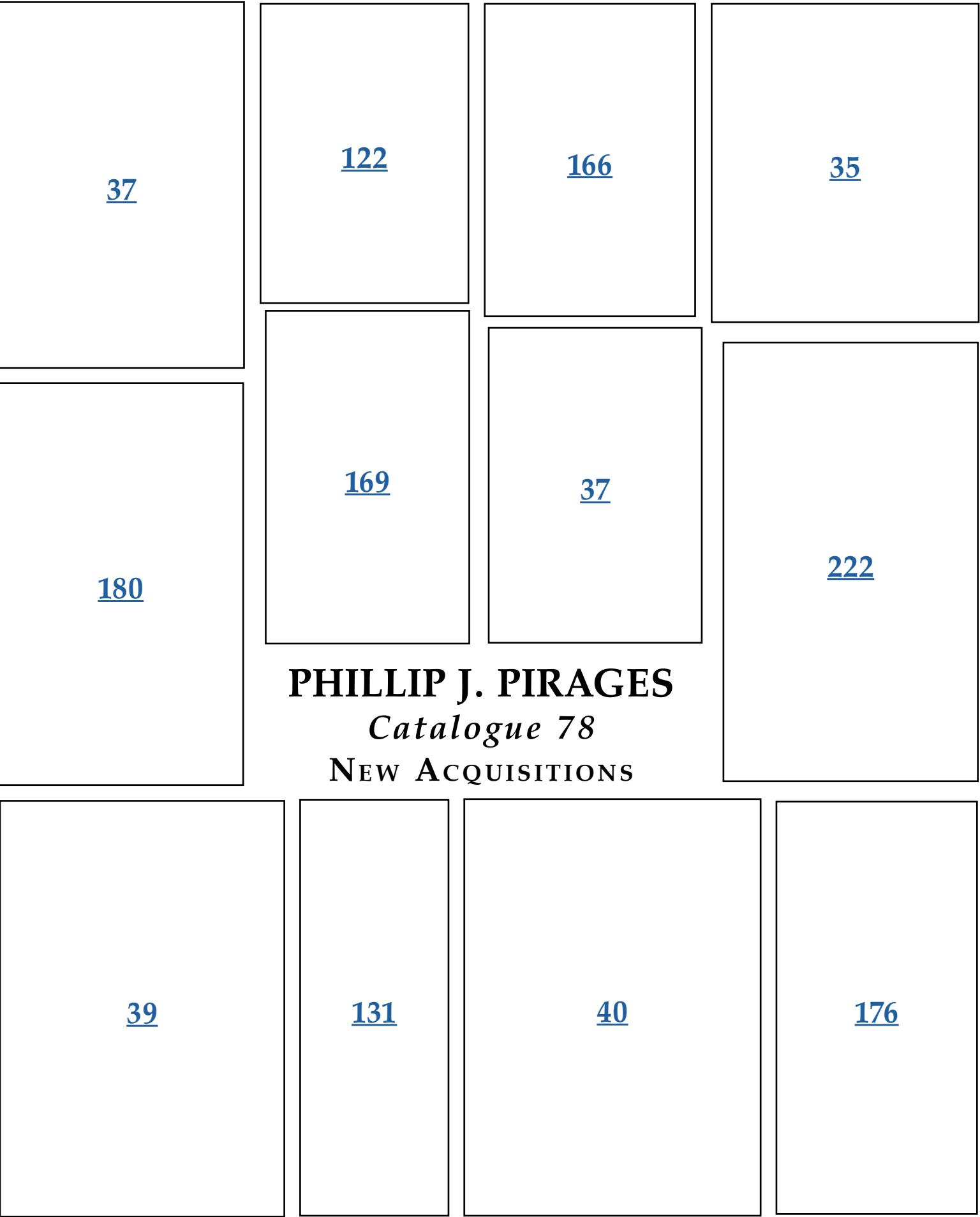
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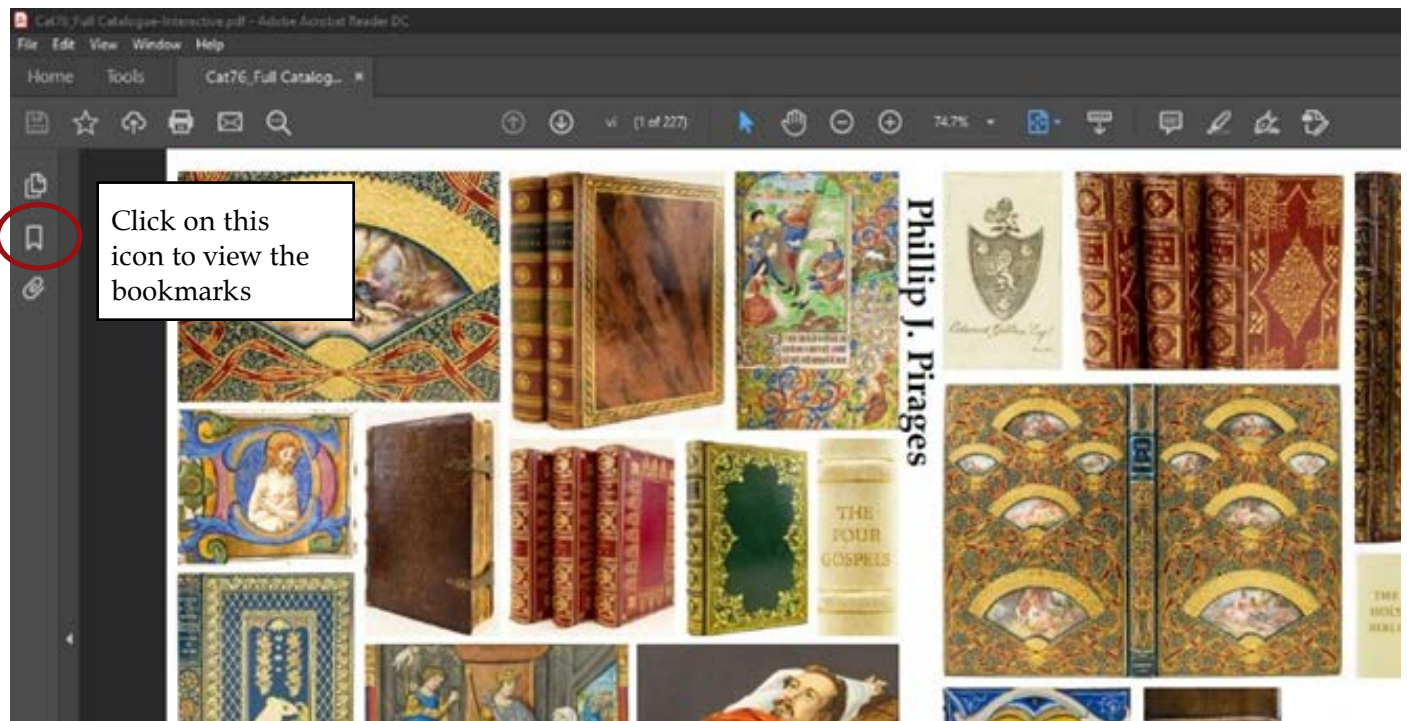
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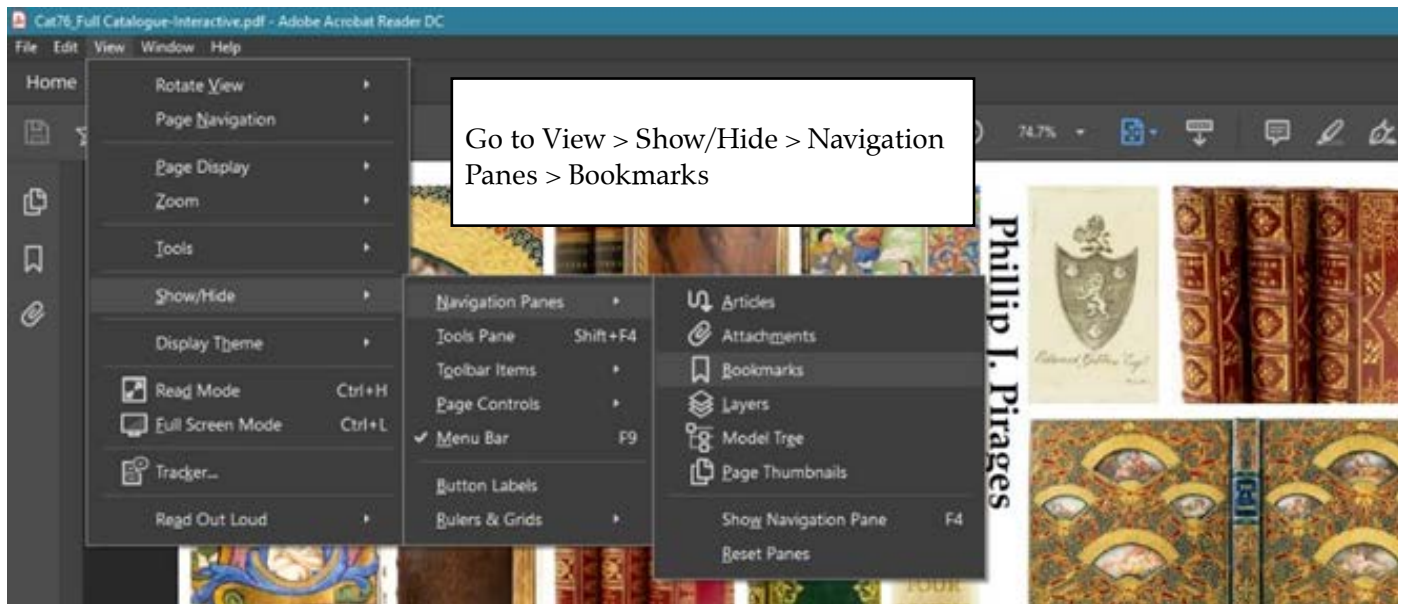
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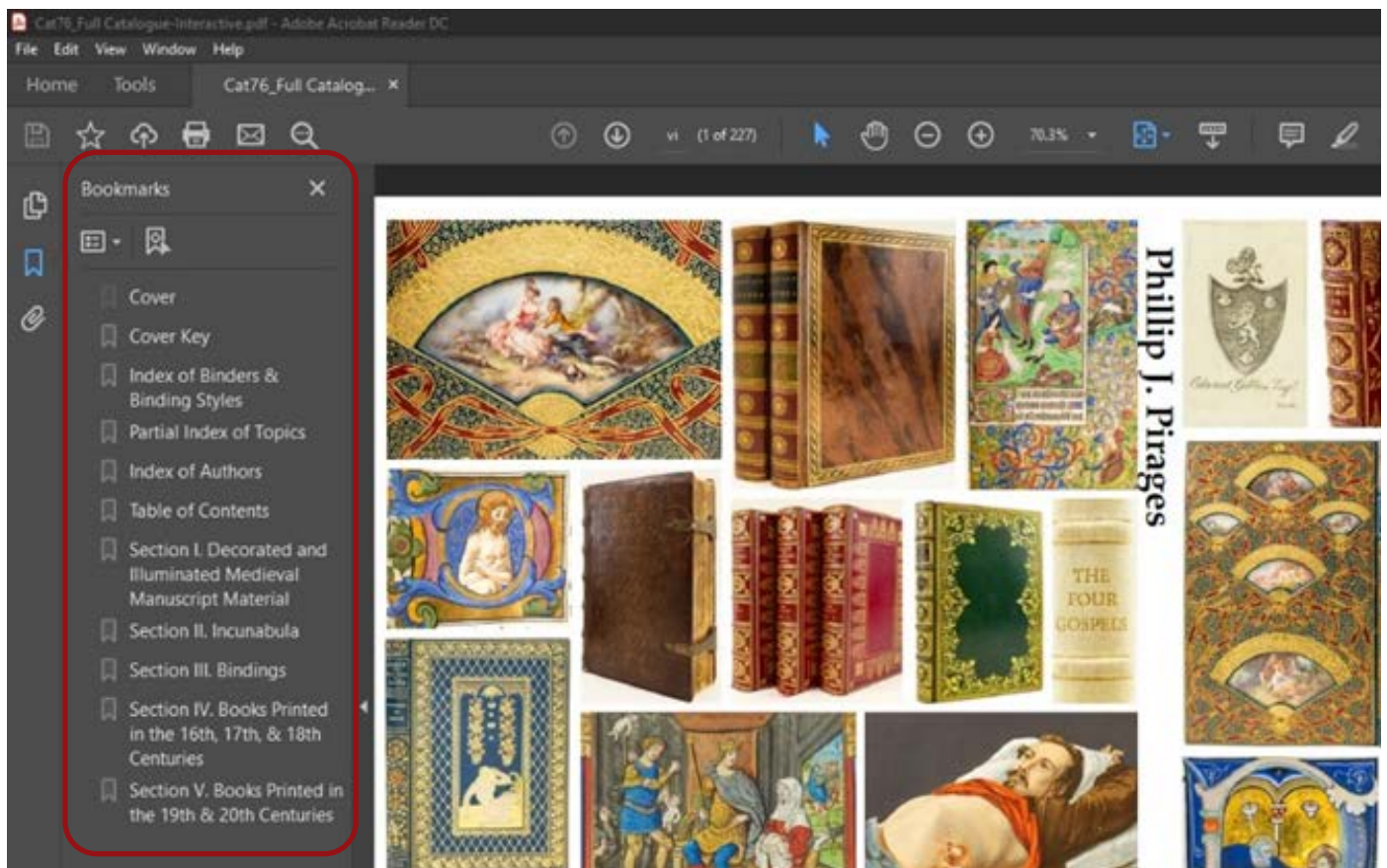
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Catalogue 78: New Acquisitions

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

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

In Memory of Dr. Edwin C. Hall

Some of the books and leaves in this catalogue come from the collection of Dr. Edwin C. Hall, formerly Professor of Medieval History at Wayne State University and a longtime collector of early printing and illuminated manuscript material. From the time Ed first walked into my booth (at the Detroit Book Fair in the fall of 1978), he became my greatest benefactor, exerting a uniquely enduring and profound influence on my business.

One risks overstatement when using unqualified characterizations, but Ed Hall seemed to know virtually everything about anything of importance that happened in Western Europe before the year 1700. At a time before Wikipedia, I was frequently on the telephone asking Ed about a very wide range of subjects—practices in early scriptoria, the various forms of service books in the medieval Catholic liturgy, how to express accurately the spread of certain kinds of neumes in musical manuscripts, what a difficult-to-read conventual inscription at the opening of a volume might say and where it originated, and so on. As a result, my catalogues, even the early ones, sounded as if they were written by a learned person.

Ed was a very quiet man, but in his field of art history, he established a notable reputation for innovative and impeccable research and interpretation, perhaps best seen in his handsome 1994 book, *The Arnolfini Betrothal: Medieval Marriage and the Enigma of Van Eyck's Double Portrait*. This work provided a radical new reading of the painter's depiction that he was able to document with exacting historical research. The book is now required reading for any advanced student of art history.

As a scholar of early printing, Ed wrote an extremely valuable extended study of the first printers outside of Germany, as part of a project we conceived together. We used his account as the centerpiece for a leaf book entitled, *Sweynheym & Pannartz and the Origins of Printing in Italy: German Technology and Italian Humanism in Renaissance Rome*, which was printed by Henry Morris at the Bird & Bull Press and issued in 1991.

Ed Hall, a man of great brilliance and kindness, of cultured grace and sympathy, died at 92 in October.

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I. MEDIEVAL MANUSCRIPT MATERIAL

1 AN EARLY VELLUM MANUSCRIPT LEAF, FROM AN ANTIPHONARY IN LATIN WITH NEUMES. TEXT CONTAINING PART OF THE OFFICES FOR QUADRAGESIMA SUNDAY. (Italy: 12th century) 225 x 165 mm. (8 7/8 x 6 1/2"). Single column, 14 lines of text and neumes in a small, lovely Caroline minuscule. Matted. Rubrics in red, capitals of various sizes, some touched with yellow. ♦Recovered from a binding, so with overall (though moderate) darkening, recto with a couple small rough patches obscuring just a few letters or neumes, verso with residue of binder's glue, with the text difficult to read in a few places, but generally in quite a reasonable state, especially given its history, with one side perfectly legible, and the other side with the sense of the text never lost. **\$2,250**

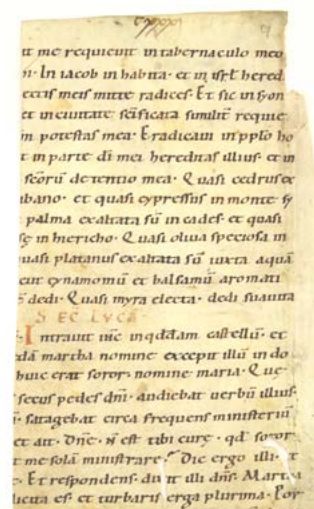


This leaf contains antiphons and responsories for the lengthy and majestic night office on the first Sunday in Lent (called in a rubric here by its ancient name "Quadragesima Sunday"). The musical notation found here represents an early, but not the first, generation of neumes. When neumes first appear in the ninth century, they are the only thing occupying the area above a musical text and are thus described as "in campo aperto" (literally, "in an open field"). The earliest forms are also described as adiastematic because they appear more or less in a straight line, whereas later neumes (like those used for the present leaf) are diastematic, meaning that they reflect changes in melodic direction by being placed in a higher or lower vertical position above the text. Here, the notes are organized around a single line representing the "F" pitch—the first step in the development of the staff, and one of the most important advancements in the history of Western musical notation—which allowed singers to actually "read" the melody and find the relative pitch of each note without having to rely solely on memorization. (ST16379-152)

An Early Fragment Displaying an Excellent Caroline Book Hand

2 A VELLUM MANUSCRIPT FRAGMENT FROM AN EARLY LECTIONARY IN LATIN. WITH A READING FROM LUKE 10:38-42 FOR THE FEAST OF ST. MARTHA (JULY 29). (Probably Germany: early 12th century) 200 x 120 mm. (7 7/8 x 4 3/4"). Single column, 23 lines in a neat Caroline minuscule. Attractively matted. Rubrics in red, two one-line initials and one four-line initial in red. ♦Recovered from a binding and thus with some general light soiling and a few worm trails touching text, one side somewhat yellowed and about half the text obscured by remnants of binding glue and paper (presumably from having been used as a pastedown), but the other side entirely legible and very well preserved despite its use as a recyclable, the ink dark and with almost no fading. **\$2,250**

Written in a rather pretty and very legible hand, this fragment includes a reading for the feast day of St. Martha, who was a sibling of Mary of Bethany and Lazarus, and a witness to her brother's miraculous resurrection. The script here is an excellent example of Caroline minuscule, retaining most of the conventions of that script but with the appearance of some proto-gothic letterforms, including a "g" with both bowls closed,



and an “o” that appears more oval than round. This fragment would have come from a collection of variable readings to be employed in a liturgical context, comprising a series of “lectiones” (thus its name), or short lessons taken variously from the Bible, patristic writers, or lives of the saints, and arranged according to the ecclesiastical calendar. (ST16379-002)

Very Early, Quite Large, and Beautifully Preserved

3 A VERY EARLY VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM A MASS FOR THE “OPENING OF EARS” ON THE FIFTH SUNDAY OF LENT. (Italy: ca. 1100) 300 x 205 mm. (11 7/8 x 8”). Double column, 29 lines in a handsome late Carolingian hand. Attractively matted. Rubrics in red alternating with black ink, some of these in uncials, recto with one two-line and one four-line initial in red, verso with six-line initial “F” in red. ♦Thin, faint brown stains at three edges, the large “F” with its trailing flourish just slightly nipped at fore edge, half a dozen tiny wormholes, a few letters (including a large “C”) at inner margin of recto vaguely faded, otherwise IN REMARKABLE CONDITION, the vellum fresh and clean, and the original richness of the text almost entirely preserved. **\$3,250**

On the final Sundays of Lent, the ancient Roman liturgy had special services “pro scrutinio” for the preparation of catechumens for baptism on Holy Saturday. This leaf has text for the third of these ceremonies, a Mass “in aurium apertione” (i.e., for the “opening of ears”), celebrated on the fifth Sunday of Lent, with a collect and two lessons, one from Isaiah 55 (which appropriately deals with listening), and Colossians 3. The rubric in the first paragraph of the recto is unusual in that it is written in alternating lines of red and black ink (normally, we expect to see rubrics written in red ink only). (ST16379-011)



▲ 4 Recto

4 A VELLUM MANUSCRIPT FRAGMENT FROM A NOTED MISSAL IN LATIN. WITH TEXT THAT INCLUDES A READING FROM JOHN CHAPTER 13. (France: 12th century) 76 x 160 mm. (3 x 6 1/4”). Text in two sizes, written in a lovely gothic book hand. Rubrics and four-line staves in red, large initials in red or blue with contrasting penwork. ♦Formerly used as binding scrap and thus with some expected staining, residue from binding glue, a few scuffs, and related faults, but the text and music almost entirely legible, and on the whole still a very good specimen with a pleasing hand. **\$900**

In addition to its memorable appearance highlighting its use as a recyclable, this fragment features quite a lovely 12th century gothic hand and several lines of music with very little fading. The distinctive saw-tooth shape of this fragment indicates that it was once used as lining for a spine with raised bands. Parchment was still a valuable commodity in the age of the printed book, and binders of the 15th-17th centuries in particular made frequent use of vellum manuscript leaves from codices that were deemed old or outdated. Larger leaves could be used to cover entire books, whereas smaller items, like the present example, could be used as pastedowns or, when cut in different ways, as structural support to bindings. (ST16929)

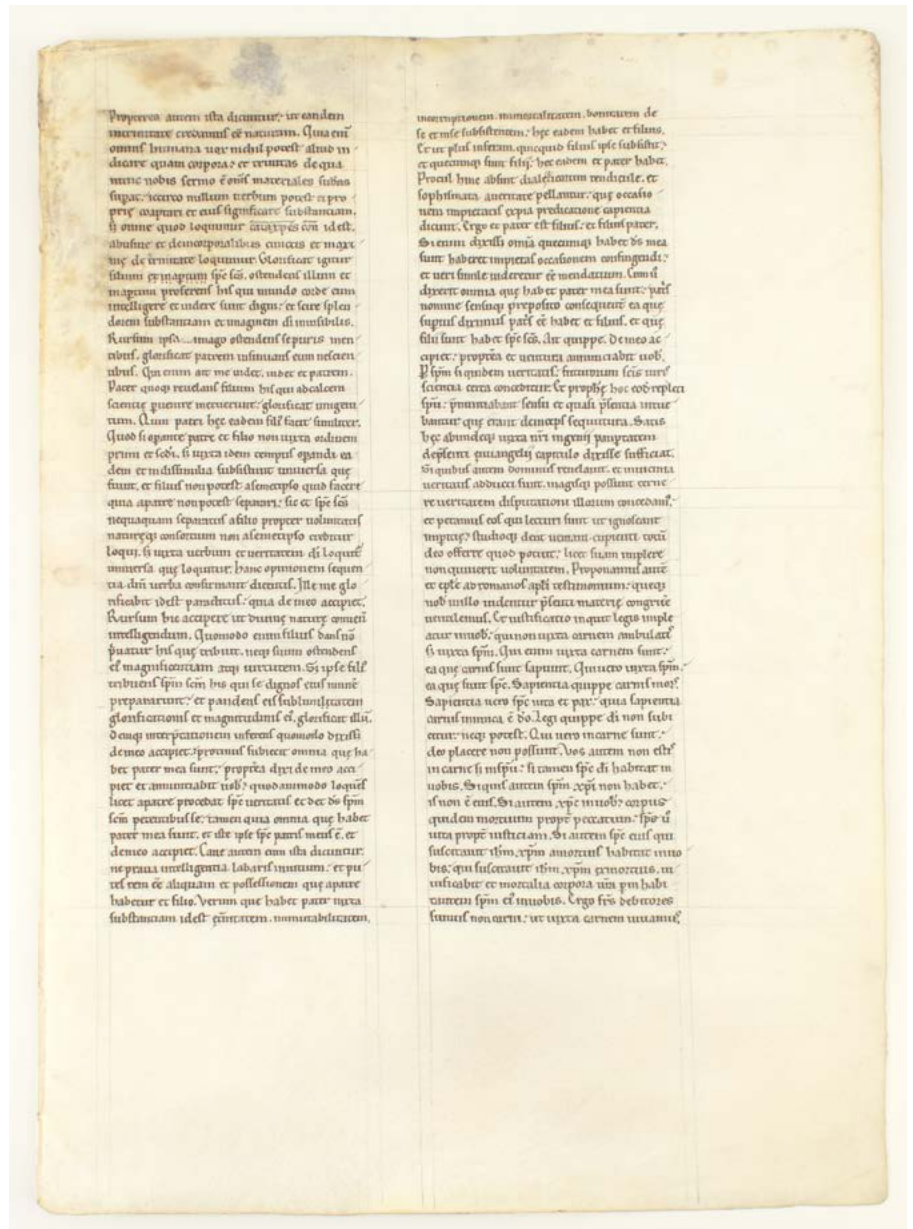


▲ 4 Verso

*From a Manuscript Made at the Cistercian Abbey of Pontigny,
Done by a Scribal Hand of Austere Elegance*

5 A VELLUM MANUSCRIPT LEAF FROM FLORUS OF LYON'S "EXPOSITIO IN EPISTOLAS PAULI." WITH TEXT FROM ROMANS 8:4-17, FOLLOWED BY COMMENTARY. (Burgundy, ca. 1170) 462 x 337 mm. (18 1/4 x 13 1/4"). Two columns, 50 lines in an elegant proto-gothic book hand. Attractively matted. With a few corrections in the text made by a similar hand. ♦Upper corner of the interior edge with some light dampstaining affecting most of the top margin and about 15 lines of text in inner column, but much lighter and touching just a couple lines in the outer column; however, the legibility unaffected, and on the whole a very pleasing specimen with enormous margins that are clean and bright. \$4,000

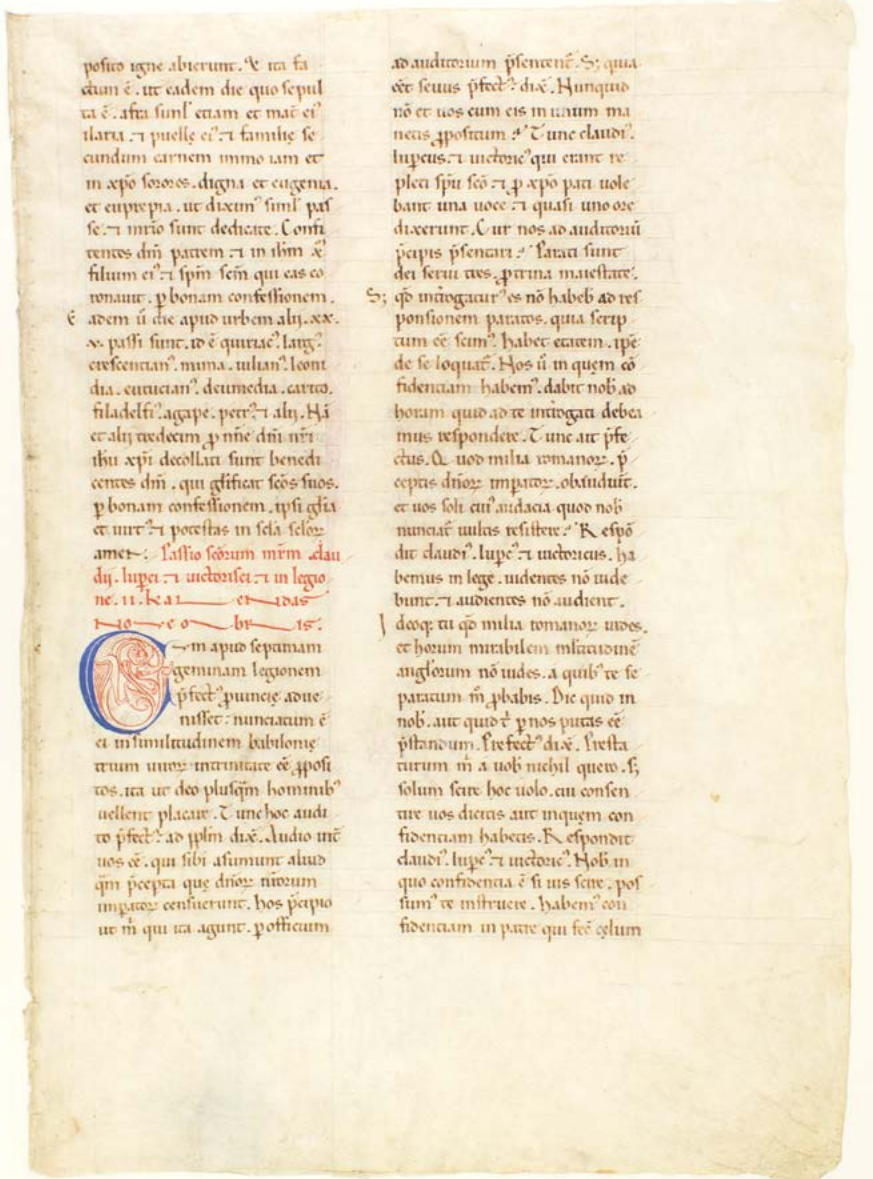
Written in a small and very regular hand of great beauty, this imposing leaf was made at the great Cistercian Abbey of Pontigny, Burgundy, and was recorded there from the 12th century until the suppression in 1790. The text here is from the Epistle of St. Paul to the Romans and contains an important passage about the Christian relationship to God, asserting that those who follow Christ, living not for the flesh, but for the spirit, are free from condemnation: "For whosoever are led by the Spirit of God, they are the sons of God." (Romans 8:14) The austere and completely unadorned text mimics the values embraced by the Cistercians, an order that formed around the end of the 11th century in response to the need for monastic reform. Cistercian monks followed the Rule of St. Benedict, embracing a modest way of life that, notably, included manual labor in addition to strict asceticism and regulation. As exemplified in the present leaf, these principles also influenced the appearance of their art and architecture, which eschew superfluous ornamentation in favor of neatness, order, and simplicity. (While there are examples of Cistercian manuscripts with decoration, it is usually in the form of a restricted palette and without any kind of figurative illustration.) The script here is the sole focus, and the stark contrast of jet-black ink on creamy vellum shows off the beauty of its extraordinarily regular letterforms to great effect. It is interesting to note that Saint Thomas Becket lived at Pontigny during his exile in the later 1160s, which presents the tantalizing possibility that he may have actually used this manuscript or been a witness to its construction. More information about this manuscript will be in the forthcoming volume III of the McCarthy Collection by Peter Kidd. (ST16379-016)

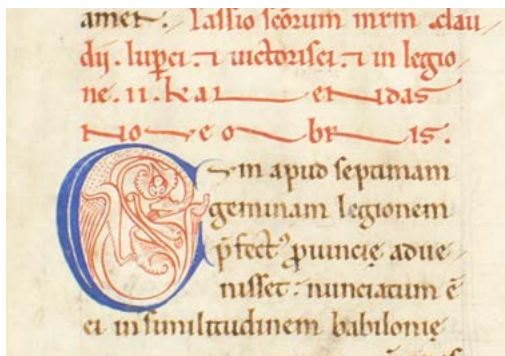


A Vast and Very Well-Preserved Leaf of Spanish Origin, with Distinctive Decoration

6 AN ESPECIALLY ATTRACTIVE ILLUMINATED MANUSCRIPT LEAF ON VELLUM, FROM A MONUMENTAL EARLY PASSIONAL IN LATIN. TEXT FROM THE LIVES OF CLAUDIUS, LUPERCUS, AND VICTORICUS. (Northern Spain, probably León, third quarter of 12th century) 470 x 335 mm. (18 1/2 x 13 1/4"). Double column, 38 lines, in a very fine, beautifully controlled Iberian proto-gothic book hand. Attractively matted. Rubrics in red, the recto WITH A FOUR-LINE "C" in blue enclosing a convoluted serpent-bird with a berry in its mouth, and the verso with A HANDSOMELY SCULPTED 17-LINE "I" painted in red and extending down the middle gutter most of the length of the page. With guide letters and pricking visible in the margins. ♦Verso a little yellowed with age, the occasional letter just slightly faded, light thumb soiling to one corner, but these faults all quite trivial and the leaf otherwise in VERY FINE CONDITION. \$5,000

This memorably decorated leaf comes from a handsomely written and decorated monumental Passional—i.e., a Lectionary, or collection of readings, from the lives of Christian martyrs read on their feast days during the night office at Matins. The leaf is of considerable interest for, among other things, its beautiful scribal hand and its Spanish origin. While there is no direct evidence that the leaf came from the Mozarabic city of León in northern Spain, there is convincing circumstantial evidence for this provenance. The text is written in an Iberian proto-gothic book hand with many of the recognized characteristics of this script: "pp" fusion, elongated head stroke of the final "t," persistence of the visigothic abbreviation "oms" for "omnes," some Spanish spellings (e.g., "pacientia," "milicia"), and distinctive form of the letters "f," "g," and "x" (see Albert Derolez, "The Palaeography of Gothic Manuscript Books," plates 8 and 14; and S. Harrison Thomson, "Latin Bookhands," plates 112 and 113). The handsome script has close affinities with two important manuscripts of about 1180 from the general area of León and the larger ecclesiastical province of Burgos, of which it was a part: Morgan Library M. 939 from the scriptorium of Sahagún, and the Cardena Beatus, broken up in the 19th century, with folios in various collections, including the Metropolitan Museum and the Museo Arqueológico in Madrid. The localizing of this leaf derives especially from the text here—a passio for Claudius, Lupercus, and Victoricus. Such a passio represents a major feast day for minor saints, something plausible only in a place central to the cult of the saints in question, which in this instance was apparently still in the process of development during the 11th and 12th centuries. According to the earliest version of this passio—it dates only from the 11th century—the three men were Roman soldiers martyred





in León and buried together in the same tomb. Eventually a Benedictine monastery dedicated to the three saints was established on the presumed martyrdom site in the environs of the city, and in 1173, in the presence of a papal legate, these relics were translated to a shrine inside the church, which occasioned numerous miracles. Earlier, in the mid-11th century, Ferdinand I of Castile had other relics of the three martyrs transferred to the Colegiata de San Isidoro in León in the process of renovating the church, when he also established a royal mausoleum there for the kings of Castile and León. Quite probably, our Passional leaf comes from an important church somewhere in the region of León. Christians in Muslim Spain (i.e., Mozarabs) had fled to León in the 10th century, and in the 11th and 12th centuries, that city was a

major center of Mozarabic culture, a fact that further corroborates the conjectural provenance here. This leaf is especially desirable not only for its beauty, but also because it represents early material that is rarely seen on the market. Because the Passional became obsolete (as did other Lectionaries used at Matins), being subsumed by the Breviary, the vellum they were written on was reused for other purposes, as evidenced by the surviving fragments of such manuscripts recovered from bindings. To find an individual 12th century leaf of this quality and size in especially attractive condition is consequently exceptionally lucky. The fact that the leaf comes from Spain, which is not a prime source for early paleographical material, is so much the better. (ST16379-017)

7 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A GLOSSED PSALTER IN LATIN, WITH A FINELY PAINTED INITIAL. TEXT FROM PSALMS 25 AND BEGINNING OF 26. (Italy, late 12th century) 265 x 177 mm. (10 3/8 x 7"). Triple column, center column of recto with 16 lines in a proto-gothic hand, accompanied by interlineal glosses in a smaller hand, outer columns with additional commentary written at intervals in a medium-sized hand. Rubrics and several one-line initials in red, A LARGE (52 mm. square) "D" FILLED WITH VINE-LIKE TENDRILS, painted primarily yellow, blue, and green with touches of pink on a black and dark yellow ground, all surrounded by a yellow frame, with a blue bar below the initial containing the remaining letters in "[D]ominus" painted white. A naturally occurring closed marginal tear (pin pricks visible where it was once stitched together), scant remains of mounting tape in upper corners of recto, margins with a few notes and corrections in a contemporary hand. ♦ Repaired tear affecting large initial (almost invisible on initial side, but archival tape visible on opposite side, touching text but not affecting legibility), some other minor blemishes here and there, but still a very attractive leaf, the vellum quite bright, the margins ample, and the repairs to the side of the leaf with the initial barely perceptible without close examination. \$5,500



In addition to its richly colored and highly decorative initial, this leaf also demonstrates an important innovation in biblical scholarship during the 12th century: the development of the "Glossa Ordinaria" to the Bible. Drawing on the whole earlier tradition of biblical exegesis, but especially that of Latin patristic writers like Augustine and Jerome, scholars working in the French cathedral schools of Laon and Paris systematized this material in an apparatus of marginal and interlinear glosses arranged around the relevant biblical passages. The first books glossed ca. 1100 in the school of Anselm of Laon were Psalms and the Pauline Epistles. As usual, the scribe here has differentiated the biblical text from the surrounding commentary by writing it in large, clear letters in the central column. The extraordinary "D" that signals the beginning of Psalm 26 (traditionally one of the major divisions in the Book of Psalms) has been beautifully crafted and takes up a full third of the column, indicating to the reader that this is an especially important opening. (ST16817a)

8 A VELLUM MANUSCRIPT LEAF FROM A GLOSSED PSALTER IN LATIN. TEXT FROM PSALM 118 TO BEGINNING OF 119. (Italy, late 12th century) 276 x 176 mm. (11 x 7"). Triple column, center column with 16 lines in a proto-gothic hand, accompanied by interlineal glosses in a smaller hand, outer columns with additional commentary written at intervals in a couple different hands of medium size. Rubrics and several one-line initials in red, one large (37 x 30 mm.) initial in red with restrained embellishment in brown. Margins with a few notes and corrections in a contemporary hand. ♦Ink of large red initial bleeding through to opposite side, a very light water spot touching text but not affecting legibility, other minor imperfections to vellum, but in excellent condition overall, the leaf clean and bright, with very good margins. **\$3,500**



Another leaf from the same text as the previous item. (ST16817b)

A Large-Format Bible Leaf with Papal Knots And a Very Substantial Scribal Omission

9 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN, WITH ATTRACTIVE PUZZLE INITIALS. TEXT FROM ZEPHANIAH AND HAGGAI CHAPTERS 1 AND 2. (France or England, first quarter of 13th century) 300 x 203 mm. (11 7/8 x 8"). Double column, 63 lines in a fine gothic pearl script. Matted. Rubrics in red, running titles and chapter numbers in red and blue, six three-line initials in red or blue with contrasting penwork, and two large puzzle initials in red and blue with intricate penwork decoration. With a large block of text in lower margin (two columns of 14-15 lines each), indicating a section left out by the original scribe, apparently in a different hand (but from the same period). ♦Light, narrow dampstaining (or perhaps just a thinning of the vellum) along lower edge, faint soiling in margins, inks slightly faded in some places (not affecting legibility), but A FINE SPECIMEN—very clean, with large margins, and with the prominent initials especially fresh and pretty. **\$1,950**



With an attractive script, charming puzzle initials, and very comfortable margins, this is an especially nice example of a 13th century large-format Bible leaf. Though the majority of such Bibles were produced in France during this period, the use of so-called "papal knots" on the ascenders in the top line is a characteristically English feature, suggesting that the manuscript may have been either produced in the British Isles or at least written by an English scribe. Of special interest is the substantial block of text in the lower margin of the recto—apparently an error of omission by the original scribe—which comes from Jerome's preface to Zephaniah. The two red slashes in the left column indicate where the text is meant to be inserted. The scribe who corrected this oversight was fortunate to have such massive margins to work with, as this passage of text consists of about 15 lines of text in two columns. (ST16379-148)

10 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM EXODUS CHAPTERS 26:22 - 29:22. (Spain or southwestern France, ca. 1220) 264 x 182 mm. (10 3/8 x 7 1/8"). Double column, 48



lines in a small and extremely neat gothic book hand. Matted. Chapter numbers and running title in red, three two-line initials in purple or red with contrasting penwork decoration. Gwara, Handlist no. 59. ♦ Vellum slightly yellowed, a couple of negligible imperfections, but in fine condition—clean, legible, and with comfortable margins. \$850

Unlike the impossibly tiny pearl script used in pocket Bibles of this period, this leaf features a slightly larger and extremely pleasing hand that can also be easily read. The text here contains God's instructions to the Israelites for building a sanctuary in his honor, specifying the appropriate furniture and materials, and singling out Aaron and his sons to minister as priests. The parent manuscript was dismembered by biblioclast Otto Ege, and appears as Handlist no. 59 in Scott Gwara's study of Ege's manuscript collection. Ege's handwriting can still be seen at the bottom of the page, noting that it is a French leaf dated 1150; however, the date is more likely around 1220, due to the first line of text being above the top ruled line. A label from the previous owner of this leaf notes that according to Christopher de Hamel, it is more likely of Spanish or Iberian origin—or at the very least from the extreme south-west of France. (ST16379-155)

11 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM THE CHUDLEIGH BIBLE. TEXT FROM THE PROLOGUE AND BEGINNING OF JOSHUA. (Northern France (perhaps Arras), ca. 1240) 285 x 190 mm. (11 1/8 x 7 1/2"). Double column, 53 lines in a lovely and regular gothic book hand. Matted. Rubrics in red, capitals touched in red, textual corrections in red cartouches in the margins, running titles and chapter numbers in alternating red and blue letters, two two-line initials and one four-line initial in red or blue with contrasting penwork decoration, AN 11-LINE HISTORIATED INITIAL DEPICTING GOD ADDRESSING THE ISRAELITES, the initial painted light pink and blue and filled with burnished gold, surrounded by a ground of pink and blue and framed in gold. See: Branner, "Manuscript Painting in Paris during the Reign of Saint Louis," p. 30; De Hamel, "Scribes and Illuminators," p. 43, pl. 36; Walters I, 43. ♦ A little soiling and staining around the fore edge, one tiny (tape?) stain at bottom (all well away from the text), but an excellent leaf with very large margins, and THE INITIAL ESPECIALLY WELL PRESERVED. \$7,500

Containing an impressive historiated initial marking the opening of the Book of Joshua, this beautifully preserved leaf comes from the celebrated Chudleigh Bible. Once described as being English in origin, the Bible is now included among a group of manuscripts Robert Branner identifies as coming from Arras and possibly associated with the Benedictine monastery of Saint-Vaast, though he also notes that artists from elsewhere probably had a hand in its production. Although Paris has always been considered the chief location for the production of Medieval Bibles, Arras established an early reputation for manuscripts of very high quality and continued to be an important provincial center of notable French manuscript illumination into the 13th century and beyond. Our Bible is also mentioned in the Walters Art Gallery Catalogue, where it is said to be "indubitably produced in the same workshop" as Walters W. 61. The catalogue describes the Walters Bible—and by extension the Chudleigh Bible—as being "richly illustrated" with historiated initials that show "a predilection for narrative detail" and noticeable "flair." Our initial certainly conforms to this description, depicting a scene from Joshua in which God speaks to the people of Israel, directing them to cross the River Jordan. The initial shows God emerging from the upper left corner, addressing a dense crowd below (at the front of this group is Joshua, distinguished by the book





that he carries). The River Jordan appears as a gushing waterway in front of the crowd, which God will hold back so that his people may cross over, conquer Jericho, and claim the Promised Land. In addition to its superb illuminations, the Chudleigh Bible is known for the fastidiousness of its manuscript corrector, whose work is so neatly displayed here (for another example, see de Hamel, plate 36). The Bible was sold by Lord Clifford (1916-88), 13th baron of Chudleigh in Devon, at Sotheby's in July of 1953, after which it passed into the collection of George Goyder (1908-97), later appearing in his sale at Sotheby's in July 1970; it was broken up shortly thereafter. The complete manuscript would have undoubtedly been an exquisite sight, and the present leaf is a prime example of the kind of superb illumination that defines the most prestigious Bibles of this period. (ST16422)

12 A VELLUM MANUSCRIPT LEAF FROM AN ANTIPHONARY IN LATIN. WITH ANTIPHONS FOR SUNDAY WITHIN THE OCTAVE OF THE ASCENSION. (France, mid-13th century) Slightly irregular along fore edge, but approximately 246 x 192 mm. (9 5/8 x 7 1/2"). Single column, 10 four-line staves, each above one line of text in a gothic hand. Matted. Rubrics in red, staves in red, beginning of lines with a slightly larger initial occasionally touched in red. ♦ Vellum somewhat toned and soiled, red ink slightly lightened in a few places, a few other minor imperfections, but still in very good condition with no major faults, and the text and neumes entirely legible. \$700

All of the major musical advancements developed prior to the 14th century can be seen on the present leaf: square notation (in keeping with the increasingly square shapes of gothic script), diastematic neumes, and, most importantly, a four-line staff (the latter two discussed in item #2, above). In this case, most of the staves are marked with rather distinct looking "C" and "F" clefs for further clarity. (ST16379-156)



A Handsome Bible Leaf with a Lovely Historiated Initial and a Very Rare Guide Sketch for the Illuminator Still Visible

13 A VELLUM MANUSCRIPT LEAF WITH A BEAUTIFUL HISTORIATED INITIAL AND ITS GUIDE SKETCH, FROM A FINE PORTABLE BIBLE IN LATIN. TEXT FROM THE OPENING OF PAUL'S FIRST LETTER TO THE THESSALONIANS. (Paris, mid-13th century) 146 x 105 mm. (5 3/4 x 4 1/8"). Double column, 50 lines, written in black ink in a very small but quite readable flourished gothic pearl script. Attractively matted. Capitals struck with red, rubrics in red, headlines in red and blue, a five-line "T" in several colors (the horizontal element in the shape of a morose serpent), and AN ESPECIALLY FINE 11-LINE "P" IN SEVERAL COLORS SHOWING A BAPTISM (perhaps St. Paul being baptized by Ananias), the proselyte in an orange baptismal font, his starkly white naked body visible from the waist up, his hands raised in prayer as a flask of holy water is emptied on his head. THE LOWER LEFT MARGIN WITH A GUIDE SKETCH OF THE SCENE, showing both figures as well as the baptismal accoutrements. Mounting traces on the verso, remnants of a tab on the fore edge. ♦ THE LEAF IN REMARKABLY FINE CONDITION, THE BEAUTIFULLY EXECUTED INITIAL VIRTUALLY FAULTLESS. \$10,000





In addition to the artistic merits of its beautifully rendered historiated initial, this leaf is of special interest because it contains a marginal guide sketch. The parent manuscript from which this leaf comes can almost certainly be attributed to the so-called Leber group (named for the celebrated Leber Psalter now at Rouen). Branner says that the shop in which the Leber colleagues were trained “produced some of the most beautiful work of the 1230s and 1240s.” The present leaf is a testament to their excellent work, featuring a baptismal scene (which illustrates how the Thessalonians “have turned from idols to serve the living and true God”) within a pink initial with muted white tracery and a deep blue background, accentuating the stark whiteness of the newly baptized figure. Notwithstanding a certain expression of discomfort that goes with the baptismal dousing, the initial, including even its very long and elegant descender, seems to be all lucidity, cleanliness, and

ordered contrast, strongly emphasizing the purity of the converted soul. Though the preliminary drawing here is a bit difficult to see, it communicates a good amount of detail about the intended scene. In his “Medieval Illuminators and their Methods of Work,” Jonathan J. G. Alexander says that preliminary drawings for miniatures came into use during the late 12th and early 13th century, and he indicates that such a sketch would often have been drawn in the place where the initial would be painted (and thus obscured by the final painting) or else placed at the very edge of the margin (and consequently trimmed off during binding). But fortunately for us, these sketches were occasionally made far enough away from the edge to survive and not sufficiently effaced afterward, thus giving us a special insight into the Medieval illuminator’s manner of operation. These kinds of drawings are of two basic types—those that simply comprise a symbol to suggest content (e.g., a hammer to indicate the need for a crucifixion scene) and those (like ours) that provide a rudimentary outline of key elements in the painting. The presence of guide sketches is significant evidence that a manuscript was probably produced commercially, rather than in a monastery, where scribes and illuminators working in close collaboration would presumably have communicated directly so as to make these visual cues unnecessary. Alexander reports that he has seen 72 manuscripts with guide sketches (all listed in his appendix), most of them French or English. Graphite, which took over from hard point as a medium for ruling during the 11th and 12th centuries, was probably used to execute the drawings. (For a full discussion of guide sketches, see “Medieval Illuminators,” especially pp. 63-71 and figs. 93-114.) Although someone with the responsibility of erasing the drawing has apparently attempted to do his work here, our marginal sketch, though quite faint, is still visible to the naked eye and even more perceptible under magnification. (ST16379-005)



14 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A NOTED BREVIARY IN LATIN, WITH A HANDSOME INITIAL INHABITED BY A SMALL BEAST. TEXT FOR MATINS OF THE FEAST OF ALL SAINTS. (Paris, mid-13th century) 182 x 129 mm. (7 1/8 x 5"). Double column, 30 lines in a gothic hand, with eight staves composed of four-line staffs, each with a line of text in a smaller hand. Matted. Rubrics in red, four-line staves in red with notation in black ink, two two-line initials in blue or red with contrasting penwork, and A FIVE-LINE ILLUMINATED INITIAL INCORPORATING THE HEAD OF A BEAST on the recto, the initial painted blue, pink, and green with burnished gold, the “L” with a tail reaching into the margin and the ascender extending several lines above. Guide letter visible to left of initial, a few corrections in text and a marginal note in a contemporary hand. ♦Top of the ascender of the large initial just slightly trimmed, (as well as a little of the pen flourishes on verso), a hint of browning around edges of vellum, but in all other ways a fine and attractive leaf, very bright and clean. \$1,100



There are many things to like about this leaf: the text is for a well-known feast; the script is attractive and large for a liturgical manuscript with these dimensions; the illuminated initial is both prominent and pleasingly decorated; and it reflects several important changes in the language of music prior to this period. Unlike earlier notation, which functioned as more of an aide-mémoire for singers who had already memorized the melody, the notation on the present leaf actually allows the singer to “read” the music in front of them: diastematic neumes show changes in melodic direction, and four-line staves (here labeled either a “C” or “F” clef for further clarity) indicate the relative pitch of each note. (ST16379-075)

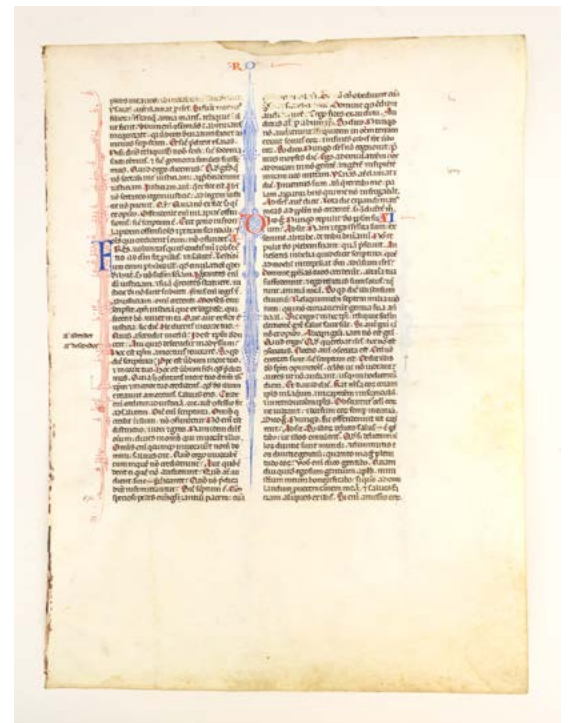
15 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM ROMANS CHAPTERS 10-12. (Italy [perhaps Bologna], ca. 1260) 305 x 226 mm. (12 x 9”). Double column, 27 lines in a rounded gothic book hand. Matted. Chapter numbers and running titles in red and blue, capitals touched in red, four two-line initials in blue or red, with contrasting penwork in a lovely pattern running the entire length of the column. ♦ A thin three-inch stain along the top edge (well away from the text), a few trivial wrinkles in the margins, ink a little faded on a few words in top three lines of recto (not obscuring meaning), but all of these faults very minor, and in general an extremely bright, pleasing specimen with fine features and large, clean margins. **\$500**

This is an excellent example of a high-quality Bible leaf with particularly attractive penwork decoration, a small but elegant book hand, and generous margins. The text here comes from the middle of St. Paul’s Epistle to the Romans, in which the Apostle expresses his concern for the disobedient people of Israel, and offers a message of salvation through Christian virtue. (ST16379-157)

Charming Marginalia from a Pocket-Sized Psalter, with Interesting Provenance

16 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A SMALL PSALTER IN LATIN, WITH DELIGHTFUL MARGINALIA. PSALMS 45:5-12, AND 46:1-4. (France, late 13th century) 125 x 88 mm.

(4 7/8 x 3 1/2”). Single column, 15 lines in a gothic book hand. Attractively matted. Folio number in red, several line enders in gold with blue penwork, 10 one-line initials in gold on blue and pink ground, one two-line initial painted pink and filled with blue and orange acanthus on gilt ground, verso with a three-quarter border branching from the larger initial, composed of pink and blue curling lines accentuated with gold spikes, bezants, and painted ivy leaves, UPPER BRANCH TERMINATING IN A WONDERFUL HYBRID CREATURE WITH THE FACE OF A MAN AND THE BODY OF AN ORANGE BEAST, AND THE LOWER BRANCH INCORPORATING ANOTHER FACE WITH A LONG BEARD. From the collection of Joseph Pope (his MS Bergendal 116), about whom see below. ♦ A little soiling and staining along edges of vellum and a couple of small marks in lower margin verso, but in excellent condition overall, the paint especially bright and fresh. **\$2,500**



From the distinguished collection of Canadian financier Joseph Pope (1921-2010), this charming leaf comes from a small-format Psalter intended for private use, and features two amusing drolleries incorporated into the marginal design. Pope's collection was sold by Sotheby's on 5 July 2011, where this leaf appeared as part of lot 115; it was later listed in Quaritch Catalogue 1422 (no. 88), which states that "according to [Pope's] note, this leaf was found tipped in to a much later Book of Hours (his MS Bergendal 64—produced in the southern Netherlands for a southern French patron during the first half of the 15th century—at f. 94, the middle of the Penitential Psalms); the manuscript was acquired by Pope at Sotheby's sale of 6 December 1983 (lot 79)." (ST16379-008)

Fine Illumination from the Superlative Chester Beatty Bible

17 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL DEPICTING A CLERIC, FROM AN OUTSTANDING MONUMENTAL BIBLE IN LATIN. TEXT FROM END OF ACTS OF THE APOSTLES AND JEROME'S PROLOGUE TO THE CANONICAL EPISTLES. (Southern France, perhaps Bordeaux, ca. 1300) 332 x 227 mm. (13 x 9"). Double column, 40 lines of text in an extraordinarily fine gothic book hand. Attractively matted. Rubrics in red, capitals struck with red, headlines and chapter number in red and blue, one two-line chapter initial in blue with elaborate red and blue penwork extending the full length of the leaf in the inner margin, and the verso WITH A CHARMING AND BEAUTIFULLY EXECUTED HISTORIATED "N" SHOWING A CLERIC in a flowing beige robe with an orange cowl, the letter done in blue with white tracery, the figure shown against a darker blue background and as if through a window formed by burnished gold elements, the initial framed in pink with white tracery and with long bar extenders running the full length of the text and terminating at the top in an orange dragon's head. Tiny guide words along the top edge of the verso, telling the scribe to write "ac" and "tus" at the head of facing pages to serve as the running title. ♦Perhaps a hint of browning right at leaf edges, but IN EXCEPTIONALLY FINE CONDITION, REMARKABLY BRIGHT, CLEAN, AND FRESH. \$11,000

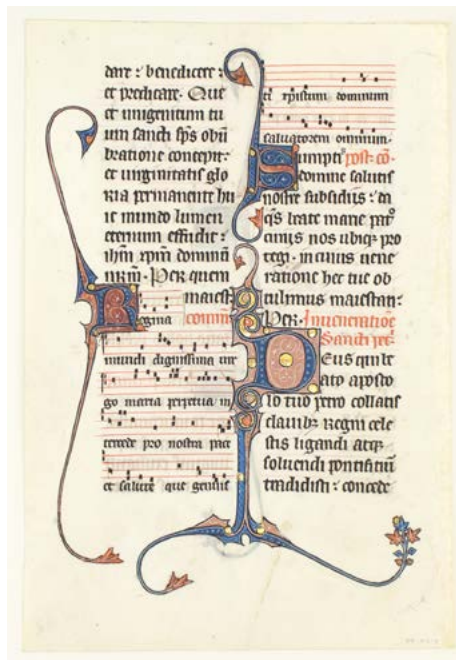


This leaf comes from one of the most beautiful Bibles ever illuminated, and, not surprisingly, also comes with distinguished provenance. The level of preservation here is extraordinarily fine, and the artistic accomplishment is difficult to overpraise. Though apparently meant to be apostolically generic, the figure within the initial is nevertheless done with great care and confidence—the work of an illuminator at the top of his craft. This leaf is of textual interest in that it jumps directly from the Acts of the Apostles to the Canonical Epistles. That is, it skips over the letters of Paul and introduces the letters of the other apostles in what constitutes a sequence that shows up only infrequently. 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). 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 clearly validated by the present leaf. (ST16379-013)

From a Manuscript Famed for its Beauty and Outstanding Condition

18 AN ILLUMINATED VELLUM MANUSCRIPT LEAF IN LATIN, FROM THE VERY FINE AND CELEBRATED BEAUVAIS MISSAL. TEXT FROM THE END OF A MASS FOR THE VIRGIN AND BEGINNING OF THE MASS FOR ST. PETER (JANUARY 18). (Northern France, perhaps Beauvais or Amiens, late 13th or early 14th century) 286 x 197 mm. (11 1/4 x 7 3/4"). Double column, one column containing 10 four-line staves of music, and the others containing a mixture of staves and text in an excellent formal gothic book hand. Attractively matted. Rubrics in red, chant text containing

black penwork initials with red and yellow geometric elaboration, BEAUTIFULLY ILLUMINATED with four two-line initials in blue or pink with white tracery with background in the contrasting color and with blue and pink extensions terminating in orange leaves, each initial accented with two burnished gold dots; verso featuring a three-line "D" in the same style with horizontal extension across the lower margin. ♦ A light linear stain in lower margin and a few other trivial marginal imperfections, but IN SPLENDID CONDITION, remarkably clean, bright, and beautifully preserved. \$9,500



▲ 18 Recto

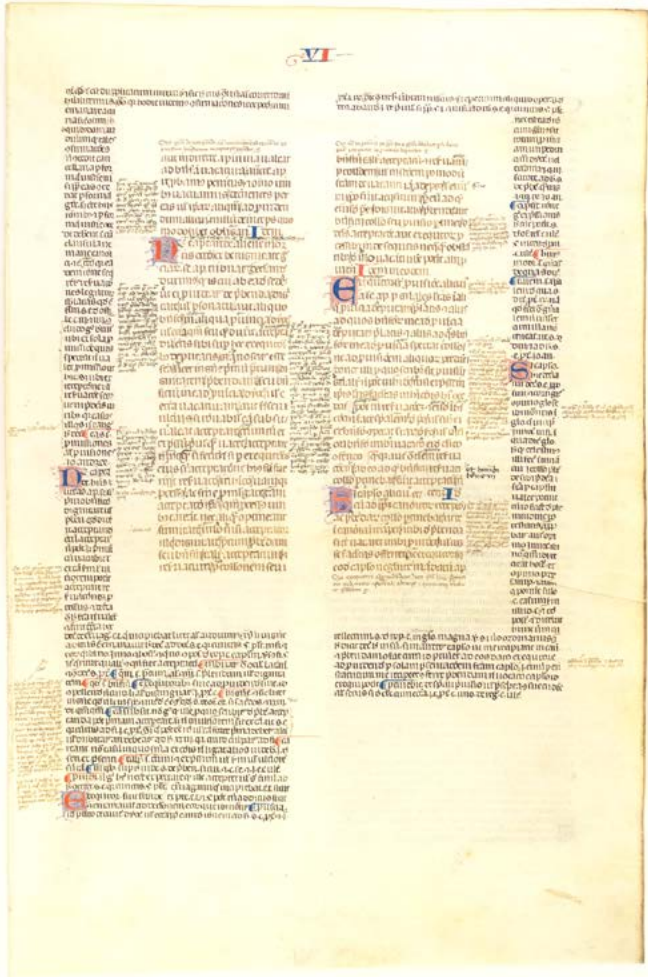
his grand-daughter Etienne Mallet, who then sold it at Sotheby's in 1926. It was then acquired for the collection of William Hearst, where it remained for the next 25 years. In 1941 it was again sold at auction, and subsequently dismembered. Though long thought to have been the work of famed biblioclast Otto Ege, recent scholarship suggests that it was actually Phillip Duschnes who was responsible for breaking up the book, keeping some leaves for himself and selling others on to his colleague Ege for inclusion in his portfolios of "Fifty Original Leaves from Medieval Manuscripts." The Beauvais Missal has been a subject of interest for many notable scholars (chief among them being Christopher de Hamel—see: "Otto Ege and the Beauvais Missal" in "Gilding the Lilly: A Hundred Medieval and Illuminated Manuscripts in the Lilly Library"), and it is currently the focus of a major effort to "reconstruct" the manuscript digitally—a project spearheaded by Lisa Fagin-Davis. Other leaves from the parent volume are in the collections of the Morgan Library, the Metropolitan Museum of Art, the Cleveland Museum of Art, and the Houghton Library at Harvard, among many others. Although there is some dispute among art historians, the illumination has been tentatively attributed to the artist of the Hours of Yolande of Soissons, produced in Amiens ca. 1280 and now held by the Morgan Library (MS M.729). It is worth noting that the town of Hangest, where the original owner came from, is only 10 miles from Amiens, and is a likely place of origin for the Missal. (ST16379-006)

This handsomely decorated leaf comes from the last volume of a three-volume Missal presented to Beauvais Cathedral by Canon Robert de Hangest (d. 1356). The Missal remained at the cathedral at least through the 17th century, when it is noted in an inventory, but was removed from the church at some point, likely in the aftermath of the French Revolution. The parent volume of our leaves eventually entered the collection of Henri-Auguste Brölemann (1775-1854) of Lyon, who passed to



▲ 18 Verso

19 A LARGE VELLUM MANUSCRIPT LEAF IN LATIN, WITH EXTENSIVE GLOSS AND CONTEMPORARY NOTES, FROM BONIFACE VIII'S LIBER SEXTUS DECRETALIUM. (Bologna, early 14th century) 453 x 300 mm. (17 7/8 x 11 3/4"). Double column, 19 lines of main text on recto and 24 lines on verso, surrounded by two columns of up to 79 lines, all in a rounded gothic script in two different sizes. Attractively



matted. Paragraph marks in red or blue, headings in red and blue, a few one-line initials in red or blue, eight two-line initials in red with purple penwork, or blue with red penwork. With many contemporary notations in at least two different hands, and two small contemporary doodles (a pig and the bust of a person) in the margins. ♦A marginal wrinkle just barely touching text in one spot, text slightly faded in a couple places but always legible, one or two other negligible imperfections, but in excellent condition, the vellum very clean, the margins comfortable, and the leaf as a whole quite appealing. \$1,100

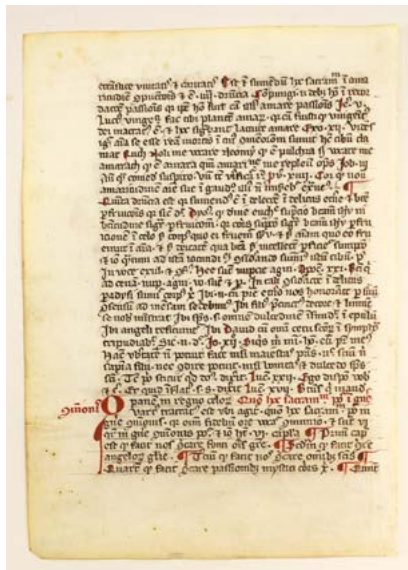
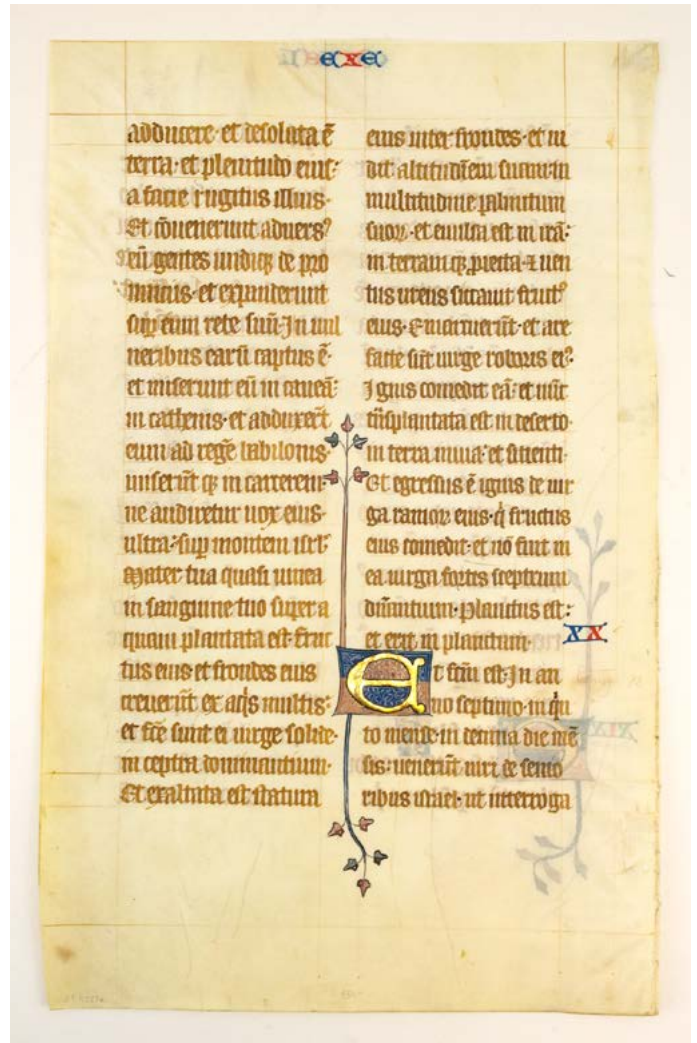
Written in a lovely hand, this leaf comes from an early 14th century Bolognese manuscript of the "Liber Sextus," an important work in the history of canon law, promulgated in 1298 by Pope Boniface VIII (ca. 1235-1303). So-named for the work's being viewed as an addition to the five books of the Decretals of Gregory IX, the "Liber Sextus" ("Sixth Book") of the "Corpus Juris Canonici" ("Corpus of Canon Law") was the chief achievement of Boniface VIII, who proclaimed that the pope was the final authority over both the Church and the state. The text here is surrounded by the "Glossa Ordinaria" of the lay canonist Johannes Andreae, and at least two contemporary hands have added their own notes into the margins and between the columns. An early reader has also added a couple doodles for a bit of levity in this otherwise intently serious work. (ST16379-214)

20 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM THE BOHUN BIBLE. TEXT FROM EZEKIEL 19-20. (England, East Anglia [probably Cambridge], ca. 1350) 442 x 282 mm. (17 3/8 x 11"). Double column, 22 lines in a tall English gothic script. Matted. Chapter numbers and running titles in red and blue, one one-line initial and TWO TWO-LINE INITIALS IN BURNISHED GOLD on a pink and white ground with white tracery, the larger initials with blue and pink extenders terminating in a spray of ivy leaves, with faint remnants of mounting tape. De Hamel, "The Bohun Bible Leaves" in "Script & Print: Bulletin of the Bibliographical Society of Australia & New Zealand," 32 (2008), pp. 49-63; Manion, Vines, and de Hamel, "Medieval and Renaissance Manuscripts in New Zealand Collections," pp. 93-95; Pacht and Alexander, "Illuminated Manuscripts in the Bodleian Library" III, 714. ♦Interior edge unevenly trimmed, gold with a couple tiny chips, a few other minor imperfections in the margins, but IN FINE CONDITION, the leaf bright and clean, and the initials very well preserved. \$3,000

Of impressive size and with a fascinating provenance, this rare example of an English manuscript lectern Bible comes from the so-called Bohun Bible, the name derived from its stylistic similarities to a group of manuscripts executed for the Bohun family, considered to be among "the most important patrons of book illumination in England in the fourteenth century." (de Hamel) Measuring almost 18 inches tall, the text generously spaced with only 22 lines per page, and thought to be originally composed of four volumes, this manuscript must have been enormously expensive to produce. All known extant leaves come from the surviving third volume (though it has also been suggested that the first volume could be British Library MS Royal 1.E.IV); our leaf contains text from the middle of Ezekiel 18 to the beginning of 20, the majority of which is concerned with a lamentation for the princes of Israel in the form of a parable of a lioness raising her young. In his 2008 revised study and census of the now widely scattered leaves of the Bohun Bible, Christopher de Hamel proposed that the first owners may have been the Carmelites of Cheshire (due in part to the presence

of a Carmelite figure on folio 395r), and that the book was possibly commissioned by the Black Prince, son of Edward III, known to have endowed the house in 1353-58. From there, de Hamel traced the manuscript to a close-knit group of prominent Cheshire families over several generations, and finally to the firm of Myers & Co. of London, who dismembered the manuscript and sold the individual leaves. Our leaf is listed in de Hamel's updated census of known leaves from the Bohun Bible, but the exact folio number is yet unknown. The allure of this leaf has not dwindled over time: besides the extraordinary size of the vellum, the large script is unusually tall and very pleasing; the restrained, tasteful decoration has been executed with great care; and the burnished gold still glistens brightly. Leaves from the Bohun Bible are not common in the marketplace, and their selling prices reflect aggressive interest among buyers; the present item represents an uncommon opportunity to acquire a piece of this important and very beautiful manuscript at an affordable price. (ST16379-159)

20 ►

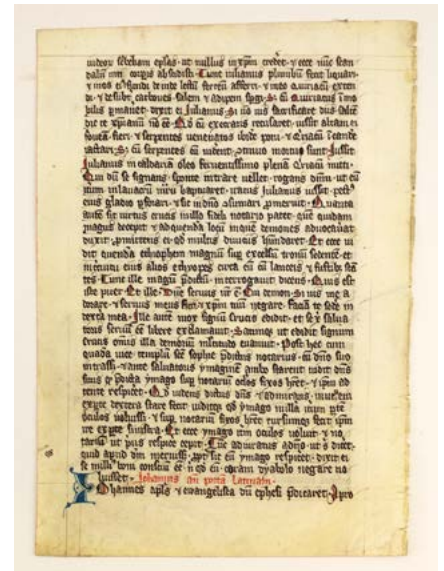


21 A VELLUM MANUSCRIPT LEAF IN LATIN FROM A FRANCISCAN MISCELLANY, WITH TEXTS FOR USE BY A FRIAR. WITH TEXT FROM OPENING OF A TRACT ON THE SACRAMENT OF HOLY COMMUNION. (Italy, late 14th century) 218 x 154 mm. (8 3/4 x 6"). Single column, 35 lines in a gothic book hand. Matted. Rubrics and paragraph marks in red, capitals touched in red, one two-line initial in red. ♦ A few trivial freckles in the margins, but A REMARKABLY FINE LEAF, the vellum unusually clean and bright. \$500

Identifying the exact text on the present leaf has proven difficult, but it would appear to come from a compendium of short passages from Franciscan writings that include sermons and treatises on moral topics, one or more of which may be attributable to the Franciscan theologian Bonaventure. The subject matter here suggests that the manuscript was almost certainly intended for use by a member of the Franciscan community (perhaps to aid him in the making of sermons for preaching), and the absence of ostentatious decoration on this leaf further supports the idea that it was made for a member of an order that valued simplicity and asceticism. (ST16379-154)

22 A VELLUM MANUSCRIPT LEAF FROM JACOBUS DE VORAGINE'S "LEGENDEA AUREA." WITH TEXT FROM "DE INVENTIONE SANCTAE CRUCIS." (Germany, ca. 1400) 215 x 152 mm. (8 1/2 x 6"). Single column, 35 lines in an attractive gothic book hand. Matted. Rubrics in red, capitals struck in red, one three-line initial in blue. ♦ A little mild soiling to margins, but A LEAF WITH A BEAUTIFUL SCRIBAL HAND AND IN VERY FINE CONDITION. **\$950**

Written in an attractive and distinctive book hand, this is a leaf from a perennially popular and immensely influential collection of hagiographies written by Jacobus de Voragine (1230-98). The "Golden Legend," as it is known in English, is a handy and enjoyable guide to the lives of the saints, originally composed for preachers seeking to enliven their sermons with dramatic and stimulating stories of martyrs defying their torturers, maidens preserving their chastity, and dragons and devils being vanquished by their saintly adversaries. Voragine's work was widely disseminated in manuscript, and it had equal success in the early years of printing. The present leaf contains the story of the "Invention of the Holy Cross," in which Voragine records several stories of the origins of the True Cross (the oldest of which goes all the way back to the time of Adam), and how it was later found by St. Helena, mother of the Emperor Constantine. In addition to having interesting content, our leaf features a highly calligraphic script that also has the advantage of being very legible. (ST16379-153)



*An Exceptionally Fine and Detailed Miniature,
Conceivably from the Circle of the Bedford Master*



23 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH AN EXTRAORDINARILY FINE MINIATURE PAINTING OF PENTECOST. TEXT FROM THE OPENING OF THE HOURS OF THE HOLY SPIRIT. (France, early 15th century) 190 x 144 mm. (7 1/2 x 5 3/4"). Single column, five lines of text at bottom in a fine chiseled gothic book hand. Attractively matted. Line enders and one- or two-line initials in burnished gold on pink and blue ground, A LOVELY THREE-LINE "D" painted in pink, blue, and orange with white tracery, the whole on a burnished and stippled gold ground with extenders reaching vertically and horizontally to create a frame of floral flourishes and thick bars painted pink and blue with white tracery and edged in stippled gold, FULL RINCEAU BORDER with many gold ivy leaves and bezants, and with acanthus and flowers painted mainly blue, red, and pink, A BEAUTIFUL HALF-PAGE MINIATURE OF PENTECOST REALIZED WITH VERY MANY COLORS AND CONSIDERABLE DETAIL, the Virgin centrally

placed, wearing a vibrant blue robe and holding an open book in her lap, surrounded by the Apostles gazing upward at the image of a dove emanating from the heavens, all the figures with attractively stippled gold nimbuses. ♦ Vellum slightly yellowed, a hint of soiling in margins, gold halos just slightly worn in places, one or two minor smudges to border, but IN FINE CONDITION OVERALL, AND THE PAINTING ESPECIALLY WELL PRESERVED, with no loss of detail, the paint fresh and bright, and with ample margins. **\$12,500**

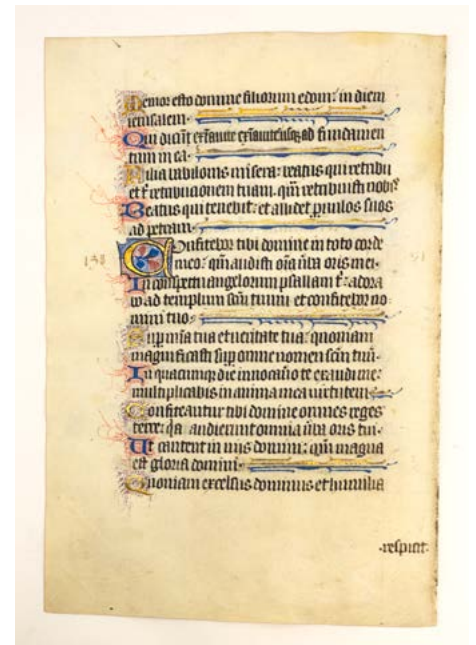
This superb leaf, elegantly composed and sparkling with gold even from a good distance, does not disappoint under closer examination: the faces are individuated, there are many carefully realized details in the garments and appointments of the room, and there is a convincing sense of three-dimensional perspective. Centrally located is the voluminous figure of the Virgin dressed in blue robes edged with gold. Being slightly closer to the viewer in the picture plane and wearing garments that cascade around her, she appears larger than the Apostles grouped behind her, asserting her primacy in an otherwise crowded scene. Facing outward toward the viewer, the Virgin's gaze is the only one not focused on the dove entering in from the window directly above. Her expression is not one of amazement (like the



Apostles), but of serenity; she seems to become one with the Holy Ghost, crossing her hands in front of her chest in imitation of wings. Other pleasing details stand out: two open books complete with dangling clasps, individual whisps of hair, gold embroidery on the robes, and some very distinctive triangular floor tiles in two shades of green, highlighted with gold. Tiles of similar triangular form are found in various early 15th century Parisian manuscripts, including some attributed to the Bedford Master and his workshop. It is also possible that this miniature could have been executed as late as the 1420s, possibly by a Paris-trained painter who relocated to the provinces during the English occupation, such as the Master of Morgan 453 and the Fastolf Master. The punch work decoration on every burnished gold surface (minus the rinceau work, where the gold ivy leaves are too small for this technique to have an effect) is an unusual feature, and could possibly provide a key for attribution to a specific workshop. (ST16379-004)

24 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A PSALTER IN LATIN. TEXT FROM END OF PSALM 135 TO PSALM 137. (England, ca. 1420) 270 x 184 mm. (10 3/4 x 7 1/4"). Single column, 22 lines in a large gothic book hand. Matted. Line fillers in blue and gold, most lines beginning with a one-line initial in blue with red penwork or gold with purple penwork, two prominent two-line initials in gold on a pink and blue ground with white tracery. Psalms numbered in ink by a later hand in the margins (but according to Hebrew numbering of Psalms rather than the Greek numbering found in the Vulgate). ♦ Vellum lightly toned, but A FINE SPECIMEN, very clean and with wide margins. \$1,250

This is a lovely English Psalter leaf with a strong, clear script, attractive initials, and a particularly pleasing use of gold in its many line fillers. The present leaf offers an excellent opportunity to acquire a large, well-preserved, richly decorated specimen with a desirable place of origin at an affordable price. (ST16379-149)



A Vision of the End of Days, Vibrantly Colored and Streaked with Gold

25 A VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH MINIATURE OF THE LAST JUDGMENT. TEXT FROM THE PENITENTIAL PSALMS. (Bruges, ca. 1440) 141 x 105 mm. (5 5/8 x 4 3/4"). Single column, 18 lines in a gothic book hand. Attractively matted. Rubrics in red, several one-line initials in gold with purple penwork, or painted blue with red penwork, recto with a five-line "D" painted blue with white tracery, inhabited by a small blue and green wheel on dark pink ground highlighted with white tracery, and framed in gold, WITH A FULL BORDER of multi-colored acanthus, flowers, hairline vines, and gold ivy leaves, and an arch-topped HALF-PAGE MINIATURE OF THE LAST JUDGMENT framed on three sides with bars of blue and pink with white tracery edged in gold, the miniature featuring Christ suspended in the air and wearing a bright orange robe, two angels painted blue and blowing on horns with scrolls emerging from the ends; on Christ's right side, a body emerging from the grassy ground, and on His left a monstrous black creature with an open mouth, all this on a background of dark pink with gold scroll work. ♦ A hint of general soiling to vellum, Christ's robes and the creature with some very small spots of wear, perhaps one or two other minor imperfections elsewhere, but these faults all quite minor, and the leaf IN EXCELLENT CONDITION OVERALL, the colors very bright and with clean, ample margins all around. \$6,500





Well designed, vibrantly colored, and sparkling with gold, this attractive miniature was clearly done by one of the Flemish illuminators from a group known collectively as the Masters of the Gold Scrolls, their name derived from the scrolling gold decoration in the background of many of their paintings—including the present example. Our particular artist shows a fondness for vivid colors, using bright orange and lilac for Christ's robes, contrasting with the royal blue angels and clouds that surround him, and the intensely green grass on the earth below. The scene depicted here is the Last Judgment, in which Christ sits upon a rainbow, his feet resting on an orb that represents the world. The wounds on his hands, feet, and side are prominently displayed to the figure being resurrected at the left (i.e., Christ's right-hand side), while an enormous beast with glowing red eyes lurks opposite, his mouth wide open to reveal a pile of skulls smoldering within. Images of the Last Judgment (or scenes with similar iconography, such as a Savior

Mundi), are more commonly found accompanying the Penitential Psalms in earlier Books of Hours, but the tradition remained alive into the 15th century with Flemish and Belgian artisans in particular; elsewhere, images of King David are more commonly encountered. (For another example of the Last Judgment from this same group of illuminators, see Roger Wieck, "Time Sanctified," p. 98, fig. 64.) (ST16379-009)

With an Initial that Looks as if Carved in Stone



26 A VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH A LARGE, HISTORIATED GRISAILLE INITIAL. TEXT FROM SUFFRAGES. (Flanders, ca. 1450) 157 x 110 mm. (6 1/8 x 4 3/8"). Single column, 14 lines in an attractive gothic book hand. Attractively matted. Rubrics in red, two two-line gilt initials on pink and blue ground with white tracery, A SIX-LINE HISTORIATED INITIAL FEATURING THE MARTYRDOM OF ST. SEBASTIAN, the scene painted in grisaille and the letter painted pink with white tracery, all this on a gilt ground, a gilt and pink "L" shaped bar framing the text and terminating in sprays of gold bezants, remains of backing on gutter edge. ♦ A little thumb soiling in the margins, a tiny smudge on one letter, but A VERY FINE LEAF, the paint fresh and bright and the ample margins very clean. \$5,500

This charming historiated initial, depicting the "first" martyrdom of St. Sebastian, presents an excellent example of the technique known as "grisaille," involving monochrome painting that employs shades of gray (the term derives from the word "gris," French for "gray"). Normally executed using a black pigment such as lampblack and an inert white pigment, the technique first appeared in the late 13th century and experienced its greatest period of popularity from the second half of the 14th through the end of the 15th century. St. Sebastian was invoked for protection against the plague, making him one of the most popular saints of the Medieval period. Although he is invariably pictured as shot full of arrows, Sebastian did not die from these punctures, but rather was nursed back to health by St. Irene. He then returned to serve the emperor, who delivered the second and final martyrdom, having him clubbed to death. The present scene depicts the first attempted execution, with St. Sebastian in the center of the composition, flanked by two men in contemporary dress. Each man holds an enormous bow in front of their person, framing the saint and further accentuating his figure. It is interesting to note that the verso of this leaf contains a prayer to St. Judoc, a 7th century Breton prince who embraced a life of piety over royalty. The center of veneration for this saint was the Abbey of St. Josse in the diocese of Arras, France, quite near the Belgian border. (ST16379-010)





27 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF, WITH A SMALL MINIATURE SHOWING THE LABOR OF THE MONTH, FROM A BOOK OF HOURS IN LATIN AND FRENCH. WITH FEAST DAYS FOR NOVEMBER. (France (almost certainly Rouen), 2nd half of 15th century) Visible leaf: 158 x 112 mm. (6 1/4 x 4 1/2"); frame: 290 x 235 mm. (11 1/4 x 9 1/4"). Single column, 16 lines in an elegant gothic book hand. Matted. Script in red, blue, and gold, "KL" and several one-line initials in gold on blue and pink ground with white tracery, both sides with a single panel border in outer margin featuring strawberries, leaves, blue blossoms, and gold ivy leaves, some with hairline vines, over a dotted ground, recto WITH A SMALL MINIATURE IN THE LOWER MARGIN DEPICTING THE LABOR OF THE MONTH (the miniature featuring a male and female peasant with sticks intending to dislodge acorns from the trees in the background for the drove of pigs beneath), both sides of the scene with a mini-panel border like the one described above. ♦ Panel border of recto slightly smudged in a couple of places, the peasant woman's gown a little chipped, other small imperfections, but these issues all quite minor, and the

leaf in extremely attractive condition, the vellum quite clean and bright, and the small miniature very pleasing. \$3,000

This attractive calendar leaf, undoubtedly from a fine Book of Hours, contains a small but immensely charming miniature depicting the labor of the month for November: Thrashing for Acorns. The image features two peasants—a man standing at the left and a woman sitting at the right—and their large drove of pigs, set within a wooded forest. Each peasant holds a long stick used to shake acorns from the trees, providing food for the animals below. The use of gold and blue lettering here is a luxurious element, usually reserved for the more costly manuscripts of this period. Also of some interest is the fact that the labor of the month here features both a man and woman, whereas the majority of these particular (slightly more masculine) scenes just include the male. (ST16380)



28 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF, WITH A SMALL MINIATURE DEPICTING THE LABOR OF THE MONTH, FROM A BOOK OF HOURS IN LATIN AND FRENCH. WITH FEAST DAYS FOR OCTOBER. (France (almost certainly Rouen), 2nd half of 15th century) Visible leaf: 160 x 115 mm. (6 3/8 x 4 5/8"); frame: 290 x 235 mm. (11 1/4 x 9 1/4"). Single column, 16 lines in an elegant gothic book hand. Matted. Script in red, blue, and gold, "KL" and several one-line initials in gold on blue and pink ground with white tracery, both sides with a single panel border in outer margin featuring blossoms, leaves, and gold ivy and bezants, some with hairline vines, over a dotted ground, recto WITH A SMALL MINIATURE IN LOWER MARGIN DEPICTING THE LABOR OF THE MONTH OF OCTOBER (a male and female peasant sowing fields), bordered on both sides with a design matching the panel border described above. ♦ A couple of trivial smudges, but A VERY FINE LEAF with glittering gold, and WITH THE MINIATURE IN PERFECT CONDITION. \$3,000

This attractive calendar leaf, from the same Book of Hours as the previous item, contains a delightful little miniature depicting the labor of the month for October: Sowing. The image features two peasants—a man dressed in blue clothes and a woman in pink—standing in a freshly plowed field. The woman balances a large bag on her head, while the man takes a handful of seeds—appearing here as flecks of gold—from his apron and scatters them on the ground. (ST16381)





29 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH AN HISTORIATED INITIAL OF PENTECOST. TEXT FROM MASS FOR PENTECOST. (France, ca. 1450) 155 x 103 mm. (6 x 4"). Single column, 16 lines in a lovely gothic book hand. Rubrics in red, five one-line initials and two two-line initials painted gold on blue or dark pink ground, recto with a blue and gold bar to the left of the text, with strips of hairline vines, leaves, flowers, and gold bezants above and below text, A SIX-LINE HISTORIATED INITIAL DEPICTING PENTECOST, showing the Apostles gathered around the Virgin, and a dove in the sky above, the letter painted gold on a dark pink ground. Inner margin of verso with remnants of mounting tape in two places; accompanied by a cream-colored paper mat ruled in red, with printed text saying that this leaf was "Sent with holiday greetings from Fanny and Philip Duschnes December 1948." ♦ Inner margin of recto with two small patches of discoloration from mounting tape on verso, but IN FINE CONDITION, perfectly clean and very well preserved. \$1,900

This leaf contains readings for the celebration of the Eucharist on the Feast of Pentecost, accompanied by a vibrant historiated "S" that provides a visual depiction of the event. The Virgin occupies the center of the scene and is the only figure shown facing directly toward the viewer; the Apostles who surround her are all in profile or three-quarter view, their attentions fixed toward the heavens. The artist chose several rich colors to dress the figures here, who are closely bunched together and almost fill the entire space save for a thin strip of sky. There is just room enough for the Holy Spirit in the guise of a dove to appear above them, blessing the scene with rays of golden light. (ST16507)



King David Engulfed in Burnished Gold

30 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL SHOWING KING DAVID WITH HIS HARP, FROM A PORTABLE GRADUAL IN LATIN. WITH TEXT FROM PSALM 1 ("BEATUS VIR"). (Germany, ca. 1450) 172 x 124 mm. (6 7/8 x 4 7/8"). Single column, 18 lines, in a regular late gothic book hand. Attractively matted. One- and two-line initials in red or blue, recto with two staves of music on a four-line staff, each line of music beginning with a large, charming initial (a "P" containing a preening stork painted in brown, green, and brushed gold, and an "S" containing the face of a bearded man and a dragon done in brown, green and red); below the music, A LARGE (52 x 50 mm.) HISTORIATED INITIAL SHOWING DAVID PLAYING HIS HARP, the king in his crown and a pink robe seated on his throne and plucking the harp's strings, the "B" done in sky blue with modelling in white and darker blue, the initial and its scene set on a square of burnished and chased gold, the whole enclosed by a frame painted in pinks and greens, the "B" extending under the frame to the left and terminating in scrolling marginal vegetation done in several colors and gold, mounting traces on verso. ♦ Slight marginal discoloration in one area (more visible on verso and well away from text and decoration) and an old repair in the same place, the marginal embellishment a bit faded in places, negligible rubbing to a few spots on the initial frame and David's robes, otherwise extremely well preserved, THE INITIAL IN ESPECIALLY FINE CONDITION, with bright gilt and without any paint loss. \$4,800



The text here is that of the first Psalm, "Beatus Vir": "Blessed is the man who does not succumb to the counsel of the impious or enter into the path of the sinful," illustrated, as is usual, with David in his role of psalmist, here depicted as wise and venerable. Despite the small scale, there is a good deal of detail in the fingers and the flowing gray locks, and even the bags under the king's eyes are visible. (ST16379-003)

31 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH AN HISTORIATED INITIAL SHOWING CHRIST BEFORE PONTIUS PILATE. TEXT FROM PRIME. (Bruges, ca. 1470) 230 x 150 mm. (9 x 6"). Single column, 18 lines in a gothic book hand. Matted. Several one-line initials in blue with red penwork, or gold with purple penwork, two two-line initials in gold, filled with blue or pink with white tracery and on contrasting ground, A SIX-LINE "D" HISTORIATED WITH THE SCENE OF CHRIST APPEARING BEFORE PILATE, the letter painted blue with white tracery on a burnished gold ground, Christ with his hands tied and escorted by two soldiers, several additional soldiers pictured in the background, Pilate seated, wearing a deep blue robe dotted with gold and holding a scepter, the text framed on three sides with gold and pink bars, A FULL BORDER, three sides consisting of blue and gold acanthus, strawberries, and flowers with many gold bezants and ink dots, inner side with hairline vines and gold bezants, a small spot of glue from earlier mounting on two corners. ♦ Inner margin trimmed a little close (just grazing the border), the delicate facial features within the initial just slightly faint, but the extremely attractive leaf still in nearly fine condition, with the border paint especially rich. **\$6,500**



This exceptionally pretty leaf is almost certainly a product of the workshop of William Vrelant, the leading purveyor of books of private devotion in Bruges during the third quarter of the 15th century. His prominent position among Flemish illuminators of the time is indicated by the considerable number of manuscripts illustrated in his manner by other miniaturists both in Bruges and in nearby cities in Flanders. The present leaf, being quite large for a Book of Hours and deploying generous amounts of blue and gold in the design, must have been commissioned by a patron of means. The initial here, quite large and very handsomely rendered, depicts a scene from the "Passion Cycle" of images, which,

according to Roger Wieck, enjoyed a particular vogue in 15th century Dutch, Flemish, and English Books of Hours, including those that were exported to England. The solemn scene depicted here is that of Christ appearing before the governor of Judea, Pontius Pilate, where he receives the sentence of death by crucifixion. (ST16430)

32 A VELLUM MANUSCRIPT LEAF FROM THOMAS AQUINAS' "SUMMA THEOLOGIAE." TEXT FROM PART I. (Italy, late 15th century) 288 x 215 mm. (11 1/4 x 8 1/2). Double column, 37 lines in a fine humanist hand. Matted. Paragraph marks in blue and red, one three-line initial in red. Gwara, Handlist no. 40. ♦ A hint of soiling in lower margin of verso, but A VERY FINE SPECIMEN, the leaf extremely clean and bright, and the margins ample. **\$1,750**



The humanist script 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. The present manuscript leaf, eschewing any superfluous decoration that might distract from the text, puts the focus entirely on the beauty of the scribal hand. Examples of humanist script—in any state, let alone the fine condition seen here—are highly sought after and not easy to acquire. This leaf comes from a manuscript that was dismembered by biblioclast Otto Ege; other leaves from the same manuscript also appeared in his “Fifty Original Leaves from Medieval Manuscripts.” Ege’s specimen label for these leaves noted that “It is most unusual to find the writings of a Church Father presented in a humanistic book hand.” (ST16379-150)



33 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH CHARMING BORDER INHABITANTS.

TEXT FROM SEXT IN THE HOURS OF THE VIRGIN. (Rouen, late 15th century) 190 x 125 mm. (7 1/2 x 5"). Double column, 26 lines in an attractive bâtarde hand. Matted. Rubrics in red, many one-line initials in gold on red or blue ground, several line enders painted blue or red and highlighted with gold, or in the shape of a branch, four two-line initials and one four-line initial painted gray and white on gold ground and inhabited with flowers, blue bar between the columns, A FULL BORDER ON EACH SIDE, the recto entirely painted gold with blue and red or gray and white acanthus, multi-colored fruit and flowers, and A SMALL BIRD AND A WINGED BEAST; the verso border with branches of different colors on three sides and down the middle of the columns, outer border painted gold and filled with blue, purple, and white pansies, each flower separated by a diagonally positioned branch, painted white. ♦ Recto with a bit of light smudging to gold and paint along

upper edge and outer corners of border and into the margins, minor chips to paint and other small imperfections, but still a very nice leaf with the majority of the decoration intact, and the bird and beast in excellent condition. \$950

Filled with gold, color, many initials, and some unusual details, this is a lovely, animated leaf from what must have been a highly decorative manuscript. Notably, the text has been split into two columns (it is much more common for Books of Hours to have a single column); there is a profusion of distinctive, notched branches in the decorative program; and there are two inhabitants in the margins—a bird, and a delightful beast with wings. The two borders on this leaf have entirely different designs; one can only imagine the amount of time and creativity needed to decorate an entire manuscript of this caliber. (ST16379-079)

34 A COMPLETE VELLUM MANUSCRIPT BOOK OF HOURS CALENDAR IN FRENCH.

(France, very probably Rheims, ca. 1450) 190 x 132 mm. (7 1/2 x 5 1/8"). [6] leaves. Single column, 30-33 lines in a gothic book hand. Bound together in 19th or early 20th century plain dark green sheep with smooth spine. Lined in brown ink, text in red and brown, “KL” in blue or red. With additional saints’ days added by a later hand. ♦ Spine a little faded and extremities a bit worn, contents with light general soiling, occasional small stain or other imperfection, a small rough patch in the center of one leaf (not touching text), but the vellum quite bright and, on the whole, a very good, clean group of leaves with generous margins. \$1,500

Presented as a bound group of leaves, this complete calendar, which originally opened either a Book of Hours or a Breviary, would make an excellent addition to any teaching or personal collection. There are a number of saints here who suggest the manuscript may have been intended for use in or near Rheims, northeastern France. These include: St. Rigobert, Bishop of Rheims (1 January; the translation of his relics on 14 June); St. Remigius, Bishop of Rheims (13 January); and St. Maurus and his companions, who were martyred in Rheims, (22 August). (ST16379-147)



II. COMPLETE MANUSCRIPTS - MEDIEVAL TO MODERN

A Beautifully Preserved, Complete, Vernacular Book of Hours Produced by a Workshop "Among the Most Important Representatives Of Northern Netherlandish Manuscript Painting"



35 A BEAUTIFUL ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN DUTCH, WITH MINIATURES IN THE STYLE OF THE MASTERS OF ZWEDER VAN CULEMBOURG. *USE OF UTRECHT.* (Utrecht: ca. 1420) 150 x 105 mm. (5 7/8 x 4"). [149] leaves, COMPLETE. Single column, 16 lines in a very pretty gothic book hand. Contents: [blank] (f. 1); Calendar (f. 2); [blank] (f. 14); Hours of the Virgin (f. 16); Hours of the Holy Ghost (f. 63); Hours of the Cross (f. 86); Penitential Psalms and Litany (f. 95); Prayers to the Holy Sacrament (f. 114); Office of the Dead (f. 120); Prayers attributed to Thomas Aquinas and St. Augustine (f. 146). Attractive 16th century calf over bevelled wooden boards, covers with a series of blind-ruled frames, the space between the rules tooled in gilt with columns, flowers, acorns, and leaves, center of upper cover with intricate gilt arabesque, center of lower cover with large gilt fleur-de-lys with flowers emanating from it, raised bands, apparently rebacked (and if so, very expertly), preserving most of original backstrip, compartments each with central

gilt flower stamp flanked with gilt leaves, all edges gilt (corners neatly restored, lacking clasps and catch plates). Rubrics in red, many one- and two-line initials in red or blue, 25 FOUR-LINE INITIALS either painted pink or blue with white tracery, some inhabited with a flower, on burnished gold ground, or the initials in gold on pink and blue ground, each initial accompanied by a painted and gilt bar running the length of the text block, terminating in floral sprays, WITH FIVE FULL-PAGE MINIATURES framed in gold (four of these miniatures also with burnished gold background), EACH MINIATURE AND THE FACING PAGE WITH FULL BORDERS incorporating gilt and painted leaves, trefoils, and/or ivy connected with intricate hairline vines, the subjects of the miniatures being the Annunciation (f. 15v), Trinity Enthroned (f. 62v), Crucifixion (f. 85v), Last Judgment (f. 94v), and a Funeral Mass (f. 119v). Sewing guards visible on first and last quires made from a 13th century manuscript; faint offsetting between folios 88 and 89, possibly from a Medieval pilgrim's badge(?). See Defoer et al., "The Golden Age of Dutch Manuscript Painting," pp. 129-45. ♦ Joints cracked about an inch at head and tail, leather with minor dings and abrasions, gutter open at first and last quires, but the early binding very secure, unusually lustrous, and in excellent condition overall. Occasional light soiling to vellum, margins trimmed a little close in some places (slightly cutting into the marginal decoration on a couple pages), burnished gold on facing miniatures and initials showing slight wear, green walls of Office of the Dead miniature either flaked or faded (due to type of pigment used), other trivial imperfections, but all these faults quite minor, and the contents by and large IN LOVELY CONDITION, WITH THE MINIATURES VERY WELL PRESERVED. **\$120,000**

This enchanting little prayer book, written entirely in a vernacular language, features an attractive early binding, five delightful miniatures, many gleaming burnished gold initials, and an excellent state of preservation. The text here is the popular Middle Dutch translation of the Book of Hours by Geert Groote (1340-84), founder of the Brethren of the Common Life. A practitioner of the "Devotio Moderna" ("Modern Devotion"), Groote believed in the importance of a strong personal connection to the divine, achieved through inner devotion, prayer, and meditation. The present manuscript would have been an important tool for anyone practicing this kind of private contemplation. It was almost certainly executed by a workshop connected to the Masters of the Zweder van Culembourg, the





name derived from a commission done for Zweder van Culembourg, Bishop of Utrecht. According to Defoer et al., the moniker is used to describe a group of Netherlandish painters and workshops active primarily in the 1420s and '30s, all working in a similar style. They were largely influenced by Parisian illumination of the early 15th century and the work of Jan van Eyck, and "are among the most important representatives of Northern Netherlandish manuscript painting." In its fully developed phase, the Zweder style is characterized by naturalistic backgrounds and interiors, the use of bright colors, and realistic flowers in the border decoration. Our manuscript, on the other hand, is an example of an earlier style favored by this group, evidenced by gold (rather than naturalistic) backgrounds, a linear treatment of figures, and the preference for borders consisting of penwork and small floral sprays. It was common for a manuscript produced by Masters of the Zweder van Culembourg to contain more than one artistic hand, and the present item is no



exception. Four of the miniatures appear to have been done by the same artist, and one—the Last Judgment—by another. Because of its content, this last miniature has the greatest potential for impressive composition and iconography; it does not disappoint. The scene shows Christ sitting in judgment on a rainbow over the Valley of Death, his feet resting on a golden orb, with the Virgin Mary and John the Baptist in the foreground, gazing up at him in adoration. Immediately below Christ, flames emanate from a fissure in the earth, while in the distance we see the dead rising from their graves. Whoever was responsible for the miniatures, they all show a consistent use of bright colors—mostly blue, green, and a particularly vivid orange—coupled with softer pinks and browns, and the dazzling use of heavily raised burnished gold. Thickly applied and mirror-like, the

gold shines and sparkles in the light, imbuing the viewer with a sense of warmth and divine feeling that would have undoubtedly enhanced the spiritual experience. And all the miniatures are deftly painted, showing clearly realized facial planes and expressions, and all, thankfully, have come down to us in a remarkable state of preservation. Though we do not know the identity of the original owner, the manuscript was likely made for the woman shown kneeling at the right in the Crucifixion miniature, holding a scroll that reads "O bone ihesu miserere" ["O good Jesus, have mercy"]. It goes without saying that prayerbooks as handsomely painted and well preserved as the present example are desirable, and finding one in a very pleasing early binding, in a vernacular language, and complete is quite uncommon. (ST16819)



***A Very Scarce Example of a Complete Early Processional,
In Fine Original Pigskin by a Well-Known Ulm Binder***

36 A COMPLETE VELLUM MANUSCRIPT PROCESSIONAL IN LATIN. (Bavaria or Germany: ca. 1470) 185 x 125 mm. (7 3/8 x 4 7/8"). [56] leaves, COMPLETE. Single column, with six staves of musical notation composed of four-line staves and a line of text underneath, or a mixture of staves and several lines of text, all written in an angular gothic book hand. CONTEMPORARY ALUM-TAWED PIGSKIN OVER BEVELLED WOODEN BOARDS BY JOHANNES HAGMAYER, covers with several sets of three-line blind rules and tools consisting of rosettes, roosters, eagles, and owls, central panel on upper cover containing a palmette tool enclosed by a mandorla with a flower tool in each corner, panel on lower cover with an "X" shape surrounded by four owl tools, raised bands, fore edge with single brass clasp and catch plate. Rubrics and staves in red, numerous one-line black and/or red initials at the beginning of verses, first page with a slightly larger than two-line "P" in red and filled with filigree designs. Front pastedown with contemporary manuscript notes in Latin by Franciscan Brother Johannes Dillingen dated 1478 (see below), followed by an additional note in German but in the same hand, giving information about the arrangement of the volume's contents; front flyleaf with note of ownership of the Dominican Klosterkirche Maria Medingen and an additional illegible note in German in the same hand.



For the binding: EBDB tools: s000768; s000773; s000778; s000782; s000783; s000784; s000790; s0001918; workshop: w000017; Kyriss 46; Schwenke-Schunke II, p. 262. See also: Husby, "Another 'per me': A Richenbach Binding Discovered in the Huntington Library" in *The Papers of the Bibliographical Society of America*, Vol. 105, No. 3 (2011), p. 307. ♦ Binding with some general light soiling and a couple small stains, upper cover with one small hole in the center and spine with a few tiny wormholes, paper pastedowns with a few minor worm trails, a couple of vellum leaves showing some wrinkling, occasional minor stain or drop of candle wax, a two-inch marginal tear to one leaf, but on the whole AN APPEALING, UNSOPHISTICATED ITEM IN A REMARKABLE STATE OF PRESERVATION, the binding entirely sound and with clear impressions of the tools, and the contents clean and bright throughout. \$59,000

Still in its original Medieval binding, with endpapers bearing contemporary inscriptions telling us about its early life, this is a fortunate survival and a superb example of a completely unsophisticated manuscript, little changed from the days it was first put to use. The manuscript is composed of prayers and music to accompany liturgical processions

throughout the year, beginning with a song for Palm Sunday. Made to be portable and given simple decoration, this manuscript would have been well suited for the personal use of a member of a religious community. According to an early note on the front pastedown, from at least 1478 it was in the possession of a Franciscan friar and cantor calling himself Johannes of Dillingen, who says that he has corrected this "little book" as best he can, and that no one ought to attempt to change anything unless that person is an expert in the service of the order, or has been a cantor for more than six years. (It seems unusual that his additional note about what the manuscript contains is not in Latin, but in German; this possibly suggests he is taking into consideration a second, less educated audience that would need the vernacular to understand how to use the book.) It is also unusual that, in addition to his notes at the front of the volume, Brother Johannes has signed "dillinger" in the margins of several pages where he edited or added content. We know that at some point early on, perhaps even from the time of its creation, this manuscript belonged to the Dominican sisters of Maria Medingen—a convent formally founded in 1246 and located just a few miles from Dillingen, in a Bavarian town midway between Stuttgart and Munich. It is not entirely clear which owner came first, though perhaps Brother Johannes' editorial changes suggest that he was adapting for subsequent use in his own Franciscan community a processional originally made for Dominican nuns. The binding here is of great interest. We know it was made by Johannes Hagmayer of Ulm (active 1470-87), based on the presence of eight different tools identified in the German database of blind-stamped bindings, Einbanddatenbank [EBDB] (see identification numbers above), which finds 16 incunabula and one manuscript bound by Hagmayer in German libraries. The Morgan Library holds a 15th century German

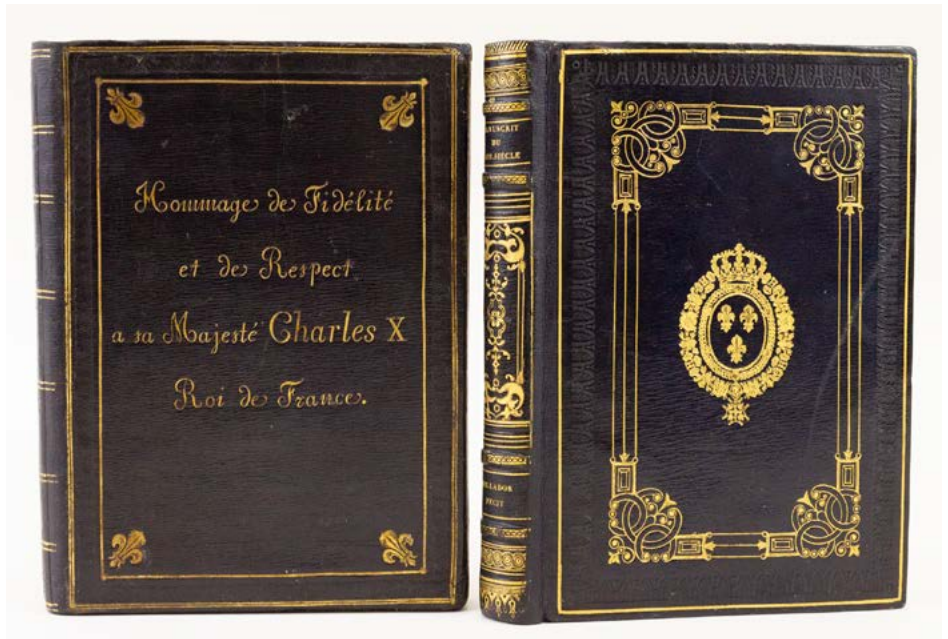


devotional manuscript on paper bound by him, the catalogue record noting that it "chiefly was purchased for its binding" (Morgan Library MS M.793). In a study of Ulm-area binders of the late 15th century, Husby notes that of the five binderies in Ulm identified by gothic bindings expert Ernst Kyriss, only Hagmayer's stood out for its unique tools. Fortunately, the binding shows no signs of repair and even retains the original clasp and catch plate; it is in especially remarkable condition, given that it seems to have been used on a regular basis. The contents are in an equally impressive state, and the presence of small drops of wax located on the occasional vellum leaf is a palpable and rather charming reminder of the setting in which the manuscript would have been used. Early processionals are quite scarce on the market, especially complete and in well-preserved original bindings. (ST16378)

*The Finest Book of Hours We've Ever Owned—with 39 Large and Small Miniatures
As well as Remarkably Animated Borders—and once a Luxurious Gift to the French King*

37 A SPLENDID ILLUMINATED VELLUM BOOK OF HOURS IN LATIN AND FRENCH WITH VERY ELABORATE DECORATION, ONCE PRESENTED TO KING CHARLES X OF FRANCE. USE OF

ROUEN. (Rouen: ca. 1500) 192 x 136 mm. (7 1/2 x 5 1/2"). [82] leaves, COMPLETE. Single column, 23 lines in a handsome bâtarde book hand. Contents: Calendar in French and Latin (f. 1r); Gospel Lessons (f. 7r); Obsecro te (f. 10v); O Intemerata (f. 13v); Hours of the Virgin, with Matins for the Hours of the Cross and for the Hours of the Holy Spirit following Lauds (f. 15v); Penitential Psalms and Litany (f. 47v); Office of the Dead (f. 59v); Prayers to the Virgin (f. 76v); Suffrages (f. 80r). HANDSOME EARLY 19TH CENTURY BLACK MOROCCO BY VILLADOR (stamp-signed in gilt on spine), COVERS WITH THE GILT COAT



OF ARMS OF CHARLES X, framed by three gilt rules with cornerpieces of interlocked "C" shapes, blind-tooled border rimmed with a single gilt rule along outer edge, raised bands with gilt chain design, compartments with different decorative gilt bands, the long central compartment with floral tools stacked vertically and terminating in stylized acanthus, turn-ins with repeating gilt fleur-de-lys tool, cream watered silk endpapers, morocco hinges, all edges gilt (skillfully rebaked preserving original backstrip). With the (very slightly worn) original matching morocco slipcase bearing the gilt inscription "Hommage de Fidélité / et de Respect / a sa Majesté Charles X

/ Roi de France"; the other side with blind-tooled (now very faint) inscription reading "par Lanthois / avec sa louanges," both sides with gilt rules and blind-tooled border, panel with gilt fleur-de-lys cornerpieces, smooth spine with gilt bands, gilt fleurs-de-lys, and blind-stamped decorative tools. Numerous one-line initials in liquid gold on red or blue ground, line-fillers also in red and/or blue with gold highlights, many two-line initials and the occasional three-line initial painted white and gray on liquid gold ground, often containing a flower motif, EVERY PAGE WITH A CHARMINGLY AND VIGOROUSLY ILLUSTRATED BORDER IN THE OUTER MARGIN (and a few pages featuring a full border) decorated





with floral and fruit motifs, white and gray acanthus, and either a bird or a grotesque creature (some with human heads and torsos), borders of the calendar leaves similarly decorated and WITH 24 SMALL CALENDAR MINIATURES depicting the labor of the month in the lower margin and zodiac sign in outer margin, AND WITH 15 FULL-PAGE MINIATURES either in a full decorative border (10) or in an architectural frame (five)—the subjects of the large miniatures being the Four Evangelists (f. 7r); Adam and Eve tempted by the serpent, with the Annunciation below it (f. 14v); Tree of Jesse (f. 15r); the Sibyl and the Emperor Augustus (f. 21v); Crucifixion (f. 28r); Pentecost (f. 29r); Nativity (f. 30r); Annunciation to the Shepherds (f. 33v); Adoration of

the Magi (f. 36r); Presentation in the Temple (f. 38v); Flight into Egypt (f. 41r); Coronation of the Virgin (f. 43v); David and Uriah (f. 47r); Last Judgment (f. 59r); and Virgin and Child Enthroned, adored by a kneeling laywoman (f. 76v). ♦ Binding with very minor wear to extremities, a light scratch to front cover, trivial loss of gilding on spine, but lustrous and in extremely pleasing condition overall. Pigment of Eve's face slightly chipped, top of miniature borders just barely grazed in a couple instances, occasional negligible imperfection or breath of soiling to vellum, but IN OUTSTANDING CONDITION THROUGHOUT—clean and bright, with rich pigmentation and every detail beautifully preserved. \$175,000

Literally fit for a king (in the present case, Charles X of France), this lavishly illustrated and illuminated manuscript is the most beautiful Books of Hours we have ever offered for sale. It can be attributed to the so-called Master of the Echevinage de Rouen (also known as the Master of the Geneva Latini), an immensely popular and successful artist who took his name from several commissions he illuminated for the Echevinage (council of city aldermen) of Rouen. Our miniatures display many hallmarks of his style: 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 cross-hatched with fine lines of liquid gold, backgrounds frequently including gilt brocade textiles, and landscapes depicted with charming simplicity. While all the miniatures here are beautifully done, there are some that stand out as especially excellent and that may even have been painted by the master himself. Three notable ones are the Sibyl and the Emperor Augustus, the Presentation in the Temple, and the Coronation of the Virgin, all of which show extremely refined and adroit shading in the faces as well as vast quantities of carefully applied shimmering gold. Besides the quality of painting and illuminating, the manuscript is distinguished for featuring uncommon images and depictions. The lovely Sibyl and the Emperor Augustus miniature is very rarely seen in Books of Hours. And while the



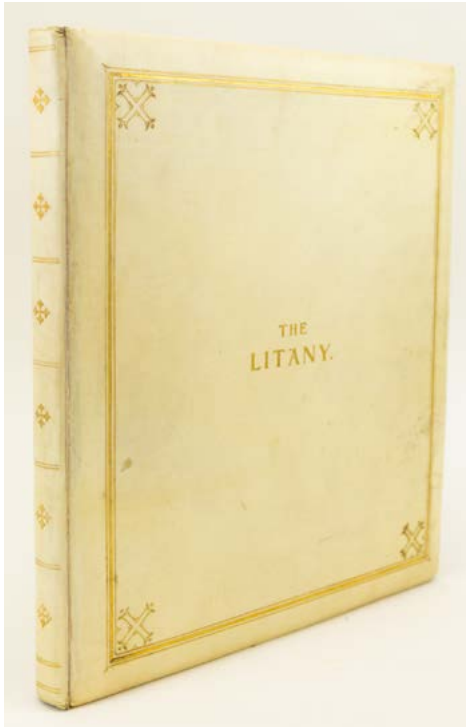


Annunciation miniature is among the most expected of images, the treatment of it seen here is quite different. We see the standard scene in which the archangel Gabriel tells Mary of her pregnancy, but it is relegated to the lower third of the page; the majority of the space is actually taken up by a scene featuring Adam, Eve, and the serpent. This technique of dividing the picture plane into two uneven sections is known to have been used in other Books of Hours painted by the Echevinage Master (see Wieck, "Time Sanctified," fig. 52 for another example). Also uncommon is the choice to face Annunciation/Adam and Eve page with another miniature depicting the Tree of Jesse—a visual representation of Christ's lineage beginning with Jesse of Bethlehem. Together, these images work to emphasize the purity of

Christ's conception (on the left) and the fulfillment of the promises of the Old Testament (on the right). And apart from this intellectual emphasis, the visual effect is noteworthy—the entire opening is carpeted with color and illumination, making an extraordinary impression upon the viewer, and telling us something about the luxurious tastes of the original owner. The manuscript is also especially impressive for its complex and spirited borders, nearly all of which contain one or more charming birds or amusing grotesques hidden among the flowers and acanthus. More elaborate marginalia can be found in the borders around the miniatures, and often these relate to the main scene. For example, the winged creatures in the border of the Crucifixion seem wracked with anguish. It is not surprising that this exceptional manuscript was chosen as a gift for someone as lofty as a French king. Charles X (1757-1836) was one of the last kings of the Bourbon Restoration. He assumed the throne at the age of 67, following the death of his elder brother, Louis XVIII, and quickly proved to be an unpopular ruler. During his six-year reign (1824-1830), Charles introduced a number of conservative policies to strengthen the aristocracy and the Roman Catholic Church. This put him at odds with the more liberal parliamentary body that was in power at the time, and he was eventually forced to abdicate as part of the July Revolution of 1830. We know that this Book of Hours later went into the collection of Lieutenant General Hyacinthe François Joseph Despinoy (1764-1848), one-time general under Napoleon and commander of the 1st military division under Louis XVIII, which resisted the 1830 Revolution. Our manuscript also appeared as lot 23 in his sale (Paris, J. Techener, 12 November - 22 December, 1849). It resurfaced in 1892 at Sotheby, Wilkinson & Hodge on 13 December, where it sold for GBP 50 to American bibliographer and book dealer B. F. Stevens (see: "The Publishers' Circular," volume 57, 17 December, 1892). (ST16457)



*A Lovely Manuscript with Text Derived from the Book of Common Prayer,
Calligraphed and Decorated with Considerable Beauty and Imagination*



38 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). CLEGG, ERNEST COSTAIN. *THE LITANY*. (Birmingham: 1907) 312 x 275 mm. (12 3/8 x 10 3/4"). [16] leaves, illuminated on rectos only. Pleasing original full vellum over bevelled boards, covers ruled in gilt and with gilt crosses in each corner, gilt lettering on upper cover, smooth spine, gilt rules dividing compartments with central gilt cross, thick vellum turn-ins ruled in gilt, bright purple silk endpapers (front joint very expertly repaired). Calligraphic lettering mostly in black, green, and red, a few one-line initials and many three-line initials in blue or purple with red penwork, several slightly larger purple or blue initials infilled with ivy of various colors and dotted with gold, EACH PAGE WITH A DIFFERENT ARTS & CRAFTS-INSPIRED FLORAL BORDER consisting of multi-colored blossoms and acanthus as well as meandering vine-stems, and highlighted with gold bezants or stippled gold, ONE LEAF WITH A 90 MM. INITIAL INHABITED BY A REALISTIC CATHEDRAL INTERIOR, the large lettering below it on a gold ground with etched patterns and painted purple ivy leaves, the text and the initial surrounded by pink roses, green leaves, and thorny vines. ♦Corners a bit bumped, vellum with a few shallow scratches, slightly soiled in a few places, other minor signs of use, but the binding still quite clean and attractive;

perhaps a hint of thumb-soiling to margins of a couple leaves, but the contents in nearly perfect condition. \$9,000

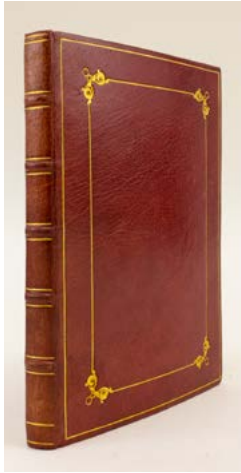


This is a beautiful and engaging manuscript with imaginative illuminations by the little-known but extremely talented illuminator, calligrapher, and cartographer, Ernest Costain Clegg (1876-1954). The text here reproduces the



Great Litany of the Church of England, derived from the Book of Common Prayer and composed of short divine petitions. Each leaf contains a different and unique border featuring stylized floral motifs, often with curving vines encircling the text, and a cheerful color palette consisting of clear pastels that beautifully offset the darker inks used in the text. The generous use of gold on the first leaf of text and gilt details throughout the borders provide a dimension of luxury without overshadowing the prayers themselves. Clegg draws on the Medieval tradition of manuscript illumination, but this work also shows the influence of the Arts & Crafts movement of the 19th century, especially in the beautiful initial inhabited by a realistic Cathedral interior pierced with light—a feature that invites comparison with the superlative work of Alberto Sangorski. But

Clegg's reliance on a variety of floral decoration in his borders makes this manuscript more feminine than the typical work of Sangorski. Ernest Clegg entered the military in his early twenties, serving in the Boer War (1899-1902), then returned to England to train at the Birmingham School of Art. In 1909 he went to work for Tiffany's of New York as a jewelry designer. Clegg also served in the English forces during the First World War; afterwards, in America, his popularity in the veteran community led to more commissions and a thriving artistic career. Clegg is perhaps best known for illustrating the poem "In Flanders Fields," written by John McCrae, but he also found success as a cartographer, producing, among other works, a well-known map of Charles Lindbergh's flight across the Atlantic in 1927. (ST16456)



39 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). CRAPPER, EDITH BERTHA, Miniaturist and Illuminator. THE HOLY COMMUNION. (London: 1919-20) 179 x 130 mm. (7 x 5"). 2 p.l., 78 pp, [2] leaves. FINE RUSSET GOATSKIN BY C. & C. MCLEISH (stamp-signed in gilt on rear turn-in), covers panelled with gilt rules, inner panel with scrolling gilt cornerpieces, raised bands flanked by gilt rules, vellum endpapers. ILLUMINATED IN VARIOUS WAYS AND ALWAYS WITH THE MOST EXQUISITE ARTISTRY AND THE GREATEST CHARM: rubrics in red, line fillers partly in red, partly in delicately painted flowers in various colors, several large and small initials, the smaller embellished with florals, the larger containing absolutely delightful miniatures, often angels, a number of lush floral borders, title page with a line illustration done in delicate gold penwork of an angel holding a chalice, a smaller kneeling angel on the leaf following the text done in the same technique, THREE BREATHTAKING LARGE ILLUMINATIONS, EACH WITH SUPERBLY REALIZED DETAIL AND EACH ACCOMPANIED BY A FULL VERY ELABORATE FLORAL BORDER, one showing the Virgin adoring the Christ Child while a host of angels watches from above, another of the Presentation in the Temple in a frame filled with angels, and a third of the risen Christ in glory seated between the Blessed Mother and St. Francis, enclosed by a large circle of angels whose brilliant gold shines from the page; also two smaller historiated illuminations, one of the seated Virgin showing the Christ Child to a group of youthful adoring angels, and the other showing a radiant Christ revealing the stigmata to two angels, Mary, and an elderly Franciscan; the text done mostly in black and red, but also with much gold, THE PAGE FACING THE "CHRIST IN GLORY" MINIATURE DONE ENTIRELY IN GOLD and with a full floral border highlighted in gold. ♦ Boards tending to bow a little, a few negligible cosmetic imperfections to leather, the inevitable very slight variation in the color of the vellum, but A VIRTUALLY FAULTLESS, EXTRAORDINARILY BEAUTIFUL BOOK. **\$16,000**



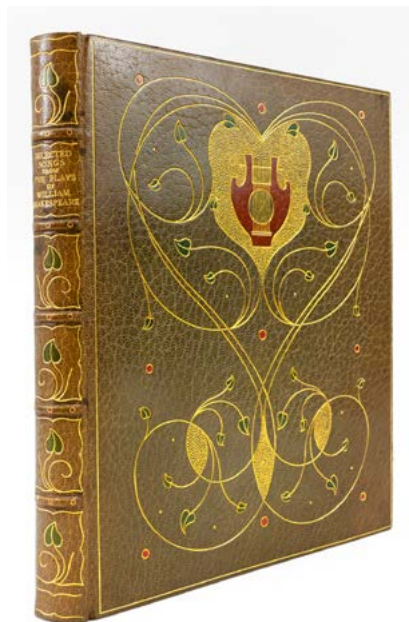
Created by a talented female artist, this manuscript, containing the text of the service of Holy Communion, has been lettered and illuminated by hand with the greatest of skill and touching devotion. The content and illustrations here, many of which depict children, suggest that our manuscript was intended as a unique gift for a young person—probably a girl—on the occasion of their First Communion. The inspiration of the Medieval Book of Hours is clear here, but the artist also has been guided by Pre-Raphaelite illustration. This influence is especially apparent in the five wide, intricate floral borders (two of them double-page, and each different from the next in color and the types of blossoms depicted). The charming figures are perhaps closer to the style of the children's books of Kate Greenaway, except that the level of aesthetic achievement here is much higher. It



seems evident that the artist had a special fondness for the Franciscan order, because in her splendid illumination of the seated Christ in Glory, St. Francis (identified by the mark of the stigmata on his hand), is seated next to the Lord. This is a particularly outstanding illumination, in which the glowing gold, orange, and lavender of the sunset sky are echoed in the color scheme of the floral borders. A much cooler color scheme, but equally lovely, is used for the small illumination of the Madonna and Child seated on a rainbow, surrounded by angels who hold a long garland; here the violet sky suggests twilight, when the stars first become visible. Edith Bertha Crapper (1892-1979) painted miniatures as well as illuminated books, and was a member of the Royal Society of Miniature Painters. Her works are represented in the National Gallery and in the Victoria & Albert Museum. Comparing this manuscript with those produced by Alberto Sangorski is difficult, as the styles are in some ways quite different; but, simply put, the present manuscript is equal in beauty to any Sangorski manuscript—or any other modern illuminated manuscript—that we have ever handled. (ST16455)



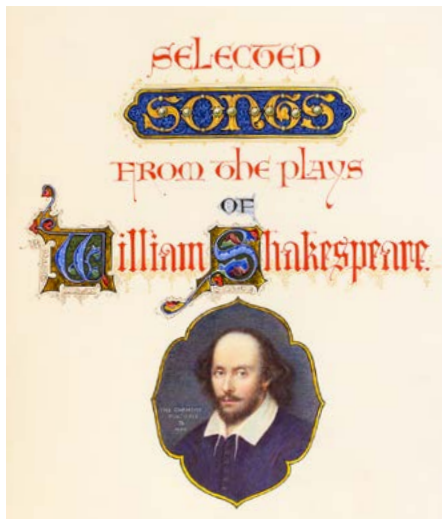
Shakespeare Depicted by Sangorski with Arresting Illumination of Unusual Extravagance



40 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). SHAKESPEARE, WILLIAM. ALBERTO SANGORSKI, Illuminator and Calligrapher. SELECTED SONGS FROM THE PLAYS OF WILLIAM SHAKESPEARE. ([London]: "[D]esigned, written out, and illuminated by Alberto Sangorski" [Colophon], 1920) 255 x 212 mm. (10 1/8 x 8 1/2"). 25, [3] pp. ELEGANT LIGHT OLIVE GREEN CRUSHED MOROCCO, GILT AND INLAID [by Riviere] for London bookseller Charles J. Sawyer (stamp-signed "Chas. J. Sawyer, Ltd., London" on front turn-in), upper cover with inlaid mahogany-brown morocco lyre at head, "strung" with gilt fillets and surrounded by dense gilt stippling, six gilt fillets emanating from the top of this ornament and curling extravagantly below it, with inlaid green morocco leaves at the tips of its extensions, and inlaid red dots accenting the perimeter, raised bands, spine compartments with gilt and inlaid leaf sprig, gilt titling, turn-ins framed with five gilt fillets, stippled and inlaid cornerpieces, ivory moiré silk doublures and endleaves. In a fine full morocco plush-lined box with raised bands and gilt titling. ILLUSTRATED THROUGHOUT, WITH EIGHT LARGE MINIATURES within extraordinarily elaborate illuminated

borders, FIVE FINE ROUNDELS, FOUR LARGE HISTORIATED INITIALS (a portrait of a young woman, a leaping stag, a skull, and a landscape with a castle tower), AND 25 ILLUMINATED INITIALS, all with burnished gold. New, expertly matched silk guards. SIGNED by Sangorski in the colophon, following the statement: "This manuscript will not be duplicated." With an early typescript list of the contents laid in at front. Ratcliffe, "Alberto Sangorski" SJR 338 (attributing the binding to Riviere). ♦Spine slightly sunned to olive brown (just a hint of sunning to head and fore edges of boards), spine with half a dozen barely perceptible tiny dark spots, but A VERY FINE COPY OF AN EXTRAORDINARILY BEAUTIFUL MANUSCRIPT, the binding unworn and lustrous, and the interior pristine, with vellum clean and bright and the paintings perfectly preserved. \$70,000





Written out, decorated, and painted by one of the most accomplished illuminators of the modern era, this attractively bound work celebrates some of Shakespeare's best-known plays with sumptuous miniatures that are in a perfect state of preservation. Songs from "The Tempest," "As You Like It," "Hamlet," "A Midsummer Night's Dream," and other works provide the inspiration for the many delightful miniatures seen here, which display an impressive variety

of portraits, outdoor views, and figural scenes—everything from reclining nudes to a particularly lush scene in which a group of spirited hunters return from the woods. The illustrations are all painted with exquisite attention to detail and demonstrate the artist's innate understanding of color, rendering each composition delicate, yet vigorous and vibrantly hued. All Sangorski manuscripts with miniatures are painted with great skill, but this one is particularly arresting. Alberto Sangorski (1862-1932) started his professional life as secretary to a goldsmith's



firm, became attracted to the book arts at the age of 43, and began doing illuminated manuscripts that were then bound by his brother Francis' firm, Sangorski & Sutcliffe. Sometime around 1910, Alberto and Francis had a falling out, and the

artist went to work for Riviere, the chief competitor to his brother's firm. The gracefully tooled binding here was commissioned by London bookseller Charles J. Sawyer (1876-1931), who opened his shop in 1894. According to Brown and Brett's "The London Bookshop," Sawyer provided "anything suitable for a gentleman's library" with specialties in "rare items, early English literature, fine bindings and sporting and colour-plate books." While the binder fulfilling the commission did not sign this work, Sangorski bibliographer Stephen Ratcliffe attributes it to Riviere & Son, and there are examples of



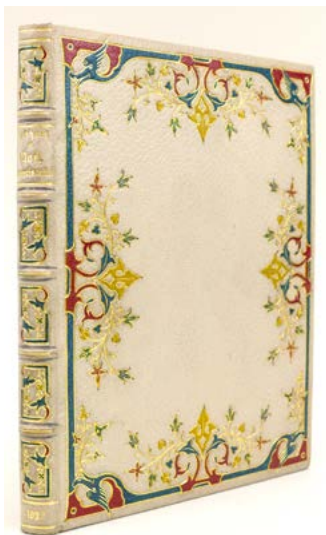
Riviere bindings decorated in this Art Nouveau style. But the design here, with its delicate, curving lines creating uncommon shapes, also resembles the work done by members of the Guild of Women Binders. Whoever the artisans involved, the binding is attractively designed and executed using premium materials,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



*An Elaborately Painted Manuscript On Vellum Featuring
St. Francis of Assisi, Presented in a Suitably Luxurious Binding*

41 (ILLUMINATED MANUSCRIPT ON VELLUM-MODERN). ST. FRANCIS
OF ASSISI. (BINDINGS - CHARLES LANOË). GEBHART, ÉMILE. NOËL

FRANCISCAINE. ([Barbizon]: 1927) 205 x 160 mm. (8 x 6 1/4"). [12] leaves (including half title, decorative title, and colophon; all other leaves painted on both recto and verso, single column, about 27 lines). LOVELY CREAM-COLORED CRUSHED MOROCCO BY CHARLES LANOË (stamp-signed in gilt on front doublure), covers with intricate border composed of inlaid red, green, blue, and yellow foliate designs embellished with gold-tooled floral sprays, each corner incorporating the head of a dragon with a gilt spray emanating from the mouth, with matching FULL MOROCCO DOUBLURES, each with "L" shaped bar composed of colored inlays that include a series of very small chain links, each end with a burst of acanthus-like inlays, space between bar and edge of binding filled with dense gilt vine-stem and small floral inlays, cream-colored watered silk endleaves, all edges gilt. Housed in a matching ecru morocco clamshell box, lined with velvet (morocco a bit darkened and the bottom lightly soiled). With decorative title page consisting of two large initials painted blue with white highlights, one inhabited by a large flower, on painted gold ground, a full border of painted acanthus on gold ground and with hairline vines terminating in gold ivy leaves; contents with line fillers in pink, blue, and gold, and many one-line initials in pink or blue, highlighted in white, on gold ground, 25 three- to eight-line decorative initials in blue or pink with white tracery on gold ground, some inhabited by floral elements, THREE LARGE MINIATURES, FOUR SMALLER MINIATURES, AND 10 VIGNETTES (the large miniatures about half-page, small miniatures about a quarter of a page, vignettes in quatrefoil frames and about 35 mm. square), MOST PAGES WITH A FULL BORDER (and the others with three-quarter borders) of blue and gold acanthus tangled with various fruits, flowers, and other objects (including coats of arms, a peacock, and a white dog), long gold bars on either side of the text incorporating flowers and other decoration, final page with a very small image of an angel playing the harp. The miniatures, illuminations, and calligraphy all done by Pierre Cornilliac, signed by the artist on the



of the text incorporating flowers and other decoration, final page with a very small image of an angel playing the harp. The miniatures, illuminations, and calligraphy all done by Pierre Cornilliac, signed by the artist on the



title page, with colophon on final leaf noting that this unique work was made by Pierre Cornilliac for Louis Fricotelle, finished in Barbizon on 3 May 1927. With



engraved and colored paper bookplate leaf of Louis Fricotelle at front of volume; rear of volume with two vellum cuttings (apparently a trial drawing and painting for vignettes that were never added) pasted to paper flyleaf, the next leaf with taped folding invitation for an exhibition of the works of Cornilliac at the Galerie George Petit, dated 1927 (this work among the items listed). ♦ A minor stain along edge of front doublure, very thin, faint streak on lower board, one opening with a thin strip of light browning along fore and lower edges (where the tissue guard did not quite reach), but A FINE MANUSCRIPT with negligible faults, and THE PAINTINGS IN PERFECT CONDITION. \$12,500

Styled after a Medieval Book of Hours, this exuberantly illuminated modern manuscript is full of visual interest on every page, with handsomely painted miniatures, and attractively presented in a bespoke binding and box designed to match the contents. The text comes from a collection of tales and legends by French academic Émile Gebhart (1839-1908) and tells the story of a meeting between the wealthy Cardinal of Venice and the ascetic St. Francis of Assisi, founder of the Order of Friars Minor. The large miniatures show the progression of the cardinal and his entourage—which includes canons, brightly dressed minstrels, squires, knights in armor, and hunters with their dogs—en route to Rome to join the Lateran Council of Pope Innocent III. The smaller vignettes located in the lower borders depict various events from the life of St. Francis—a stark contrast to the pomp and opulence of the cardinal and his party. When the two holy men eventually meet, the cardinal is deeply moved by Francis' example, and he leaves with a renewed sense of faith and greater humility. All of these miniatures and vignettes, whether they depict a crowd of ten or a lone figure, are painted with great attention to detail, a vibrant color palette, fully realized scenery, and attractive composition. One is also struck by the sheer volume of decoration on each page: lavishly illuminated initials and lush borders fill the margins with brightly painted acanthus and flowers of purplish-blue, red, pink, and gold, as the eye is constantly engaged. Setting the stage for this manuscript is the luxurious binding, executed by Charles Lanoë (1881-1959). Lanoë trained at the Ecole Estienne and the Ecole des Arts Decoratifs before working as a doreur (gilder) for Charles Meunier and Quesnel and subsequently joining the workshop of Petrus Ruban in 1903. There, Flety tells us, "very quickly, thanks to his skill, his gifts, and his artistic training, he became the main collaborator" of Ruban, and succeeded his master in 1910. Lanoë was also something of a painter, wood engraver, and musician, and his painterly instincts are noticeable here: with numerous inlays and gold tooling on ecru-colored morocco, the binding gives the effect of Medieval manuscript illumination on vellum. Despite the beauty and accomplishment of the manuscript itself, we could find no information about our artist, Pierre Cornilliac, nor any other manuscripts attributed to him. The man who commissioned this work, Louis Fricotelle, has proven almost equally elusive; he seems to have been a publisher, but we were not able to find any other biographical information. There are a few auction records, however, that mention his ex-libris, and these books suggest a discerning taste. He was evidently especially drawn to deluxe copies of limited edition works that include original artwork. For Fricotelle, a connoisseur of fine books, to commission an illuminated manuscript like the present one shows that he must have thought very highly of our artist's skills, and to provide such a luxurious binding and box for this work confers upon it an elevated status. (ST16801)



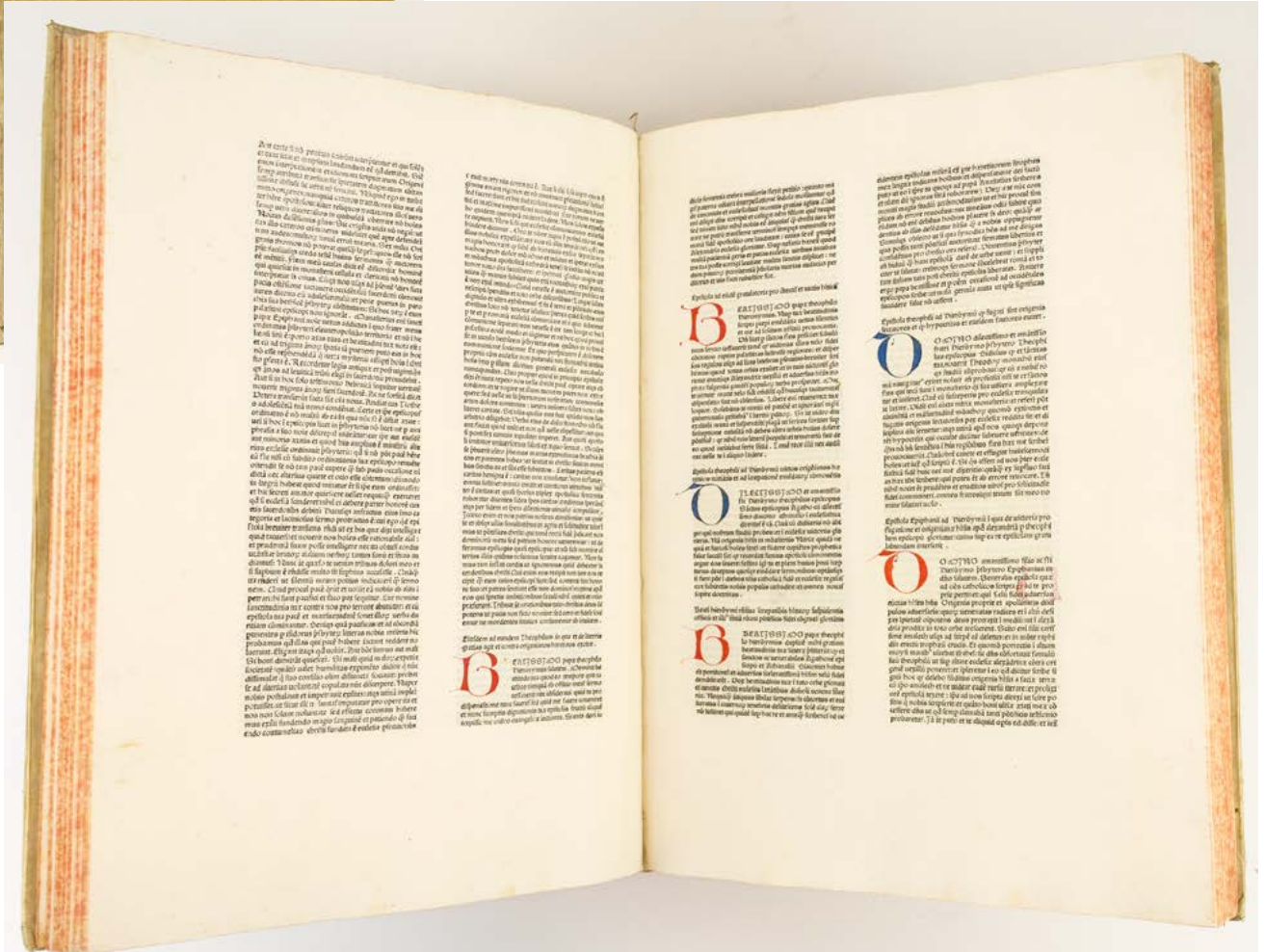
For more images and our complete inventory, please visit our website, www.pirages.com.

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OR
CLICK HERE TO GO BACK TO TABLE OF CONTENTS ∩

III. INCUNABULA

42

HIERONYMUS. [ST. JEROME]. EPISTOLAE. (Venice: Antonio di Bartolommeo Miscomini, 22 January 1476) 398 x 280 mm. (15 5/8 x 11"). [152] leaves. Lacking blank A1 and V4; V1-V3 (preface and table of contents) bound at rear rather than at front, but textually complete. Double column, 68 lines in a gothic rotunda type. **Volume I, only (of two).** Edited by Theodorus Lelius. 18th century stiff vellum, flat spine with blind-stamped lettering. With two-, four-, and six-line initials hand-painted in red or blue; A2r with later hand-painted 20-line initial "M" in pink, green, gray, and yellow on a blue background, framed in yellow. Goff H-166; BMC V, 240; ISTC ih00166000. ♦Half-inch crack to head of front joint, vellum very slightly soiled, boards a bit splayed, minimal signs of use, but the binding perfectly agreeable in general. First two leaves with extensive dampstaining and consequent repairs to margins, A2 with large initial and four lines of text on recto and 25 lines of text on verso very neatly replaced in manuscript by a later hand, first two quires with steadily diminishing, mostly marginal dampstains, occasional mild foxing or small spots; significant condition issues at the beginning, but a remarkably beautiful copy after the first two dozen leaves, the majority of the text extraordinarily fresh and clean, with unusually ample margins. **\$2,250**



This edition of the letters of St. Jerome is the earliest dated work to be issued by Miscomini at his first press in Venice, which operated between 1475 and 1480. The pleasingly rounded gothic type here was used only in 1476, according to BMC and BSB. Hartmann Schedel, author of the Nuremberg Chronicle and indefatigable book collector, owned a copy of this issue, which he annotated heavily and described as “nobilissimus liber” [“a most noble book”]. Daunted by the intense competition in the printing capital of Venice, Miscomini moved his press to Florence, where he operated until 1495, issuing about 70 books. One of the greatest Christian scholars of his age, St. Jerome (ca. 340-420) was a translator, scriptural commentator, biographer, and historian who is chiefly remembered for his creation of the Latin Vulgate version of the Bible, a translation that represents an enduring contribution to Western culture. He frequently participated as one of the most heated of partisans in various theological controversies, and his disputations and protestations in connection with such debates comprise a good deal of the text of the letters contained here, contrasting with the many gentler missives to pious women. The letters were particularly admired in the early Middle Ages, and they are valuable today for their history of the man and his times. Among the earliest books to appear in print, the “Epistolae” were first printed by Sweynheym and Pannartz in 1468, and they continued to be popular throughout the incunabular period. The text here is made more accessible by the detailed tables of contents added by editor Theodorus Lelius (1428-66), which first appeared in the ca. 1468 Rome edition of Sixtus Reissinger. Our copy was restored by a talented hand sometime in the 18th century, with neatly replicated manuscript text and a period-style painted initial. The volume has obvious condition problems, but it is nevertheless a noble volume, and as an entry-level incunable, it is also attractively priced. (ST16379-103)

A Very Fresh, Wide-Margined Copy of a 1477 Jenson Imprint



43 **ANTONINUS FLORENTINUS.** SUMMA THEOLOGICA TERTIA PARS. (Venice: Nicolaus Jenson, 1477) 298 x 202 mm. (11 3/4 x 8"). [317] (of 320) leaves (**lacking** blank a, blank E10, and **text leaf a12**; blank a8 present). Double column, 47 lines of text in gothic type. Second volume only (of two) of “Tertia Pars.” FIRST EDITION of any part of the “Summa.” Late 19th century binding made from a 16th(?) century antiphonary leaf, smooth spine. Goff A-872; BMC V, 177; ISTC ia00872000. ♦ Just a hint of soiling to the vellum, a6 with tail margin renewed, first dozen leaves with light dampstaining in upper margin, other trivial imperfections, but generally a remarkably fresh and clean copy with extraordinarily broad margins. **\$3,500**



This is a copy in pleasing condition of the second volume of the first edition of any part of the principal work by a great Medieval churchman, printed by one of the most celebrated of incunabular printers. The work upon which the theological fame of Antoninus (1389-1459) rests, the whole of the “Summa” is, in the words of the Catholic Encyclopedia, “probably the first—certainly the most comprehensive—treatment from a practical point of view of Christian ethics, asceticism, and sociology in the Middle Ages. It gives to Antoninus the place of honor in moral theology between St. Thomas [Aquinas] and St. Alphonsus Ligouri.” The first of the four parts to be printed, the present third part examines the various states and professions in life, and was intended to guide clergy in pastoral work with their parishioners or fellow religious. As was the case with other expansive 15th century printings, the individual parts of this work were treated by their early printers (and have ever since been similarly treated) as distinct works. Andreas de Paltascichis, for example, printed the third tome only, and Heilbronn, Drach, Marinus Saracenus, and the partners

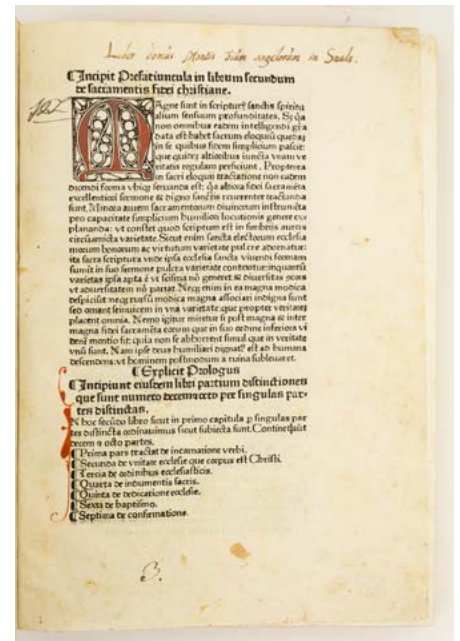


Colonia and Manthen each printed only the first or second part. In addition to our part III in 1477, Jenson printed part I in December of 1479, part II in June of 1480, and part IV in April of 1480. (Even when one printer issued all four parts, as in the present case, the complete work is now seldom found together.) Although he was in business for only a decade, Nicolaus Jenson (1420-80) was one of the greatest printers of the 15th century. Operating as many as a dozen presses at one time, he is thought to have produced some 100 or more editions, all of them touched with beauty. The present text was not printed in Jenson's renowned roman font, but rather in a rounded and

readable gothic type, made even more pleasing to the eye by the spacious margins here. Jenson used gothic for legal and theological texts, and, in fact, during the second half of his career, he used the roman face only sparingly, for classical texts. Haebler says that "Jenson's authority was no less important in the development of gothic types than in that of roman. As early as the year 1474 he had already cut a gothic text type which was imitated more than any other type of the XVth century," coming into common use throughout Italy, Germany, and Switzerland in the 1480s. (ST16379-087)

With Zainer's Handsome Woodcut Initials Throughout

44 HUGO DE SANCTO VICTORE. [The second part of] *DE SACRAMENTIS CHRISTIANAE FIDEI*. ([Augsburg: Günther Zainer, about 1477]) 285 x 210 mm. (11 1/4 x 8 1/4"). 5 p.l., 136 leaves (lacking only the initial blank). FIRST EDITION. 19th century Continental painted boards, paper spine label. With 18 printed maiblumen initials (eight or nine lines high), all hand-painted in red, many additional three-line initials also painted in red (over guide letters). With a late 16th century ownership inscription at head of text from the Carthusian monastery of Schnals in the south Tyrol near the Austrian border; brief marginal annotations in a neat early hand on about 20 leaves. Goff H-536; BMC II, 325; ISTC ih00536000. ♦ Corners bruised, edges of boards slightly worn, a few nicks or gouges in paper covering, but the binding perfectly sound and more than satisfactory; one lower margin defective (because of paper flaw?) with no text affected, scattered minor foxing, a few trivial spots, but A VERY FINE COPY INTERNALLY, with THE TEXT REMARKABLY FRESH AND BRIGHT, and printed on leaves with spacious margins. \$9,500



This is the first printing of any part of Hugh of St. Victor's influential treatise on dogmatic theology, "De Sacramentis Christianae Fidei," the most important work among the more than 50 treatises, commentaries, and sermon collections attributed to him, and the first important Medieval theological summa to be written. It is also a fine example of early printing, done on good paper with grand margins by the first printer in Augsburg. The work in its entirety is divided historically into two parts, and it is apparent that this second part was chosen to be printed by itself because it is the section dealing with the Christian



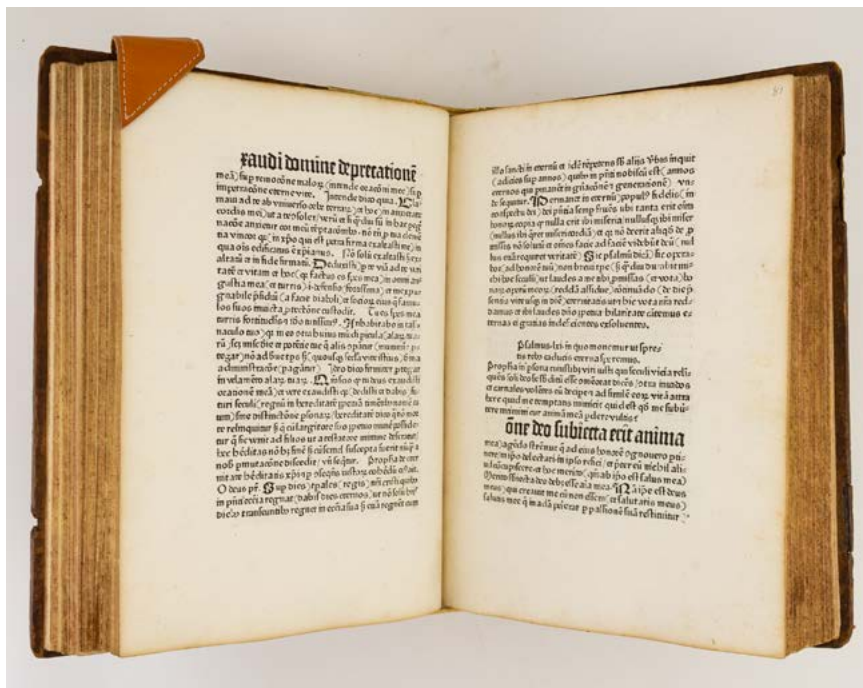
era. It is also apparent that the two parts of Hugo's treatise circulated separately in the Middle Ages, as evidenced by the presence of manuscript copies of one part or the other by itself (e.g., Bibliothèque Nationale MS. lat. 2920, a late 12th or early 13th century copy of the second part, and MS. lat. 3009, a 13th century copy of the first part). Thought to be a Saxon by birth, Hugo (ca. 1078-1141) entered the Augustinian monastery of St. Victor in Paris in 1115 and spent the rest of his life teaching and writing there. His mystical philosophy, as promulgated through his writings, earned for him renown and influence beyond that of St. Bernard, and the mysticism of the school of St. Victor, for which he was responsible, clearly prevailed over the school of Abelard in the 12th century. The Catholic Encyclopedia says that "his systematizing of the dogmatic works of the patristic age into a coherent body of doctrine was one of the great accomplishments of Medieval thought." (ST16379-097)



45 TURRECREMATA, JOHANNES DE. *EXPOSITIO SUPER TOTO PSALTERIO.* (Mainz: Peter Schoeffer, 4 April 1478) 290 x 198 mm. (11 1/2 x 7 3/4"). [197] leaves (with first blank; without final blank). Single column, 31 lines, gothic type. Contemporary thick wooden boards backed with modern pigskin, raised bands, three intersecting circles etched into upper board, marks where straps and catches were once attached, remnants of vellum manuscript leaves at hinges (front hinge neatly reinforced with old paper). Printer's device printed in red in colophon. With spaces left for initial letters. Goff T-524; BMC I, 34; ISTC it00524000. ♦ Final leaf somewhat darkened and mounted on heavier stock, with losses at margins and with the text of the colophon partly replicated in manuscript (though the printer's mark apparently original?), occasional minor marginal stains or faint foxing to the ample margins, but an excellent copy everywhere else, the text clean and fresh, and the binding very solid, scarcely worn, and generally appealing. \$5,500

Handsomely printed by a direct successor to Johannes Gutenberg, this explanation of the Christian significance of the Psalms, first printed in Rome in 1470, is one of the major works of the Spanish theologian Juan de Torquemada (1388-1468). The author was a Spanish Dominican monk who became a cardinal in 1439 and who was known for his charity (very different from his nephew, the

Spanish Grand Inquisitor, Tomás de Torquemada, who made their surname infamous). Mainz printer Peter Schoeffer (ca. 1425-1503) began his career as Gutenberg's principal assistant. While Gutenberg was perfecting his printing process, he had borrowed money from goldsmith Johann Fust (ca. 1400-66) to keep his workshop going; when he was unable to repay the debt, Fust sued and was awarded Gutenberg's equipment. Needing someone with printing expertise, Fust went into business with Schoeffer, and theirs became the first commercially successful printing company. After Fust died of the plague in 1466, Schoeffer took over the operation and by 1469 had married Fust's only daughter. He spent the 1470s producing theological works of the highest quality. Schoeffer trained his sons in the trade, and his namesake printed the first edition of Tyndale's English New Testament. The elder Schoeffer is credited with introducing the printer's device—which appears in our colophon—and with developing the basic techniques of punchcutting and type-founding. Here, Schoeffer used the first type he created—seen in the 1457 "Missale speciale"—for the beginning of each Psalm, and set the commentary in the larger type cut for the 1462 Latin Bible. (ST16379-088)



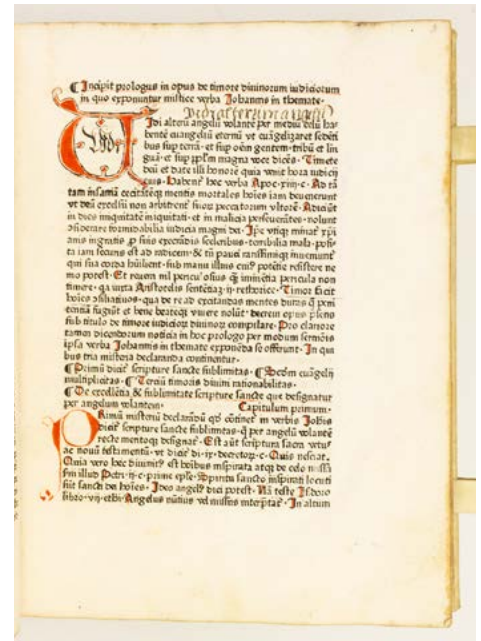
46 CARACCIOLUS, ROBERTUS. *SERMONES DE TIMORE DIVINORUM JUDICIORUM. EPISTOLA AD JOHANNEM DE ARAGONIA. SERMO DE MORTE.* (Nuremberg: Friedrich Creussner, 1479) 288 x 212 mm. (11 1/4 x 8 3/8"). [125] (of 126) leaves (lacking initial blank, final blank bound at front of text). Single column, 36 lines in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



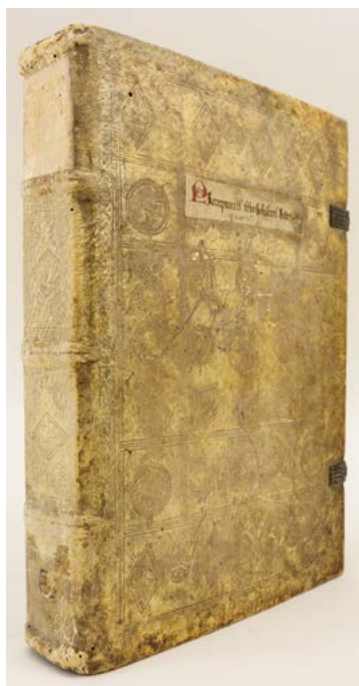
frequent annotations in a neat contemporary hand, sometimes with manicules or a decorative design. Goff C 186; BMC II, 451; ISTC ic00186000. ♦ Minor soiling to vellum, infrequent trivial stains or thumbing to the text, but A FINE COPY—very clean, bright, and fresh, with comfortable margins. \$7,500

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

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



An Especially Fine Contemporary Copy of an Incunable Admitting the Efficacy of Magic And thus with Fundamental Connections to Witches and their Persecution

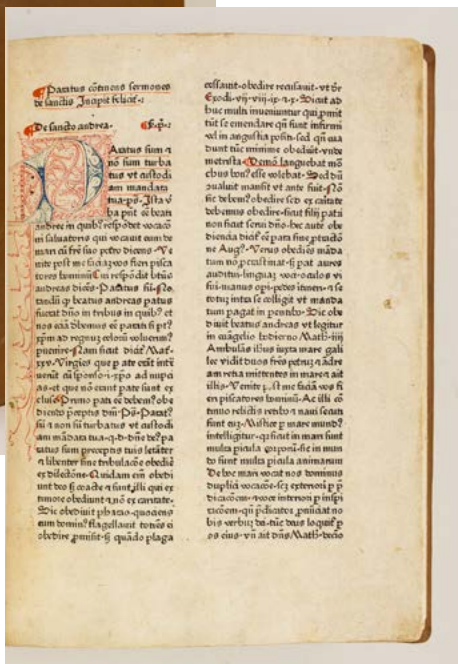


47 NIDER, JOHANNES. PRAECEPTORIUM DIVINAE LEGIS, SIVE EXPOSITIO DECALOGI. (Basel: [Johann Amerbach], 1481) 300 x 210 mm. (11 7/8 x 8 1/4"). [222] leaves (A1 and a1 blank). Contemporary [probably German] blind-stamped pigskin over wooden boards, covers with blind-ruled frames adorned with assorted round and rhombus-shaped stamps, including symbols of the four Evangelists, and a banner roll, upper cover with vellum title label inked in a contemporary hand, raised bands, spine panel with central rhombus stamp, small round stamps at corners, faded paper label in top panel, remnants of small library label at foot, two original brass clasps. Rubricated in red, hand-painted initials and paragraph marks in red and blue, opening of text with two seven-line decorative initials hand painted in red, blue, and green, recto of e6 with tiny (12 mm. square) drawing of a man’s head in red ink. Goff N-208; BMC III, 746; ISTC in00208000. ♦ Pigskin rather soiled, stamps somewhat rubbed on lower cover (though still crisp on upper cover), other signs of use, but the original unrestored binding entirely sound and with considerable antique appeal. Final two leaves with one-inch worm trail to margin, isolated trivial marginal smudges, one leaf with mild foxing, but AN EXCEPTIONALLY FINE COPY INTERNALLY—entirely clean, fresh, and bright, and with especially generous margins. \$15,000



This is an attractively rubricated copy, with excellent margins, of an in-depth and widely used interpretation of the Ten Commandments. First printed in 1472, the treatise is notable for its discussion of witchcraft and sorcery as it relates to the first commandment (“Thou shalt have no other gods before me”), and its treatment of related topics, including the dangers of misinterpreting dreams and folk superstitions about people being transformed into animals, such as wolves. In “Early Witch Persecutions. Heretic, Sorcery and Witch Trials of the 15th century,” Blauert notes that Nider’s work “is a very good example of the importance that the scholarly-theological discussion of witchcraft played in the ‘invention’ of the witchcraft dictum.” Nider explicitly declares that things can be accomplished by the use of magic, and thus lays the intellectual foundation for the accusations and prosecutions of supposed witches that would plague Europe and North America for more than 200 years. Dominican theologian Johannes Nider (ca. 1380-1438) was famous as a reformer of his order and celebrated throughout Germany and Switzerland for his preaching. He attended the Councils of Constance, Basel, and Regensburg, was the prior of Dominican monasteries at Nuremberg and Basel, and was dean of the faculty of theology at Vienna at the end of his life. Although printer Johann Amerbach’s name does not appear in the colophon, Heckethorn matched the type here to that used in the printer’s Vulgate, ca. 1479. Amerbach (1430-1513) earned a Master of Arts at Paris, then moved to Italy, where it is likely that he learned his craft (he is sometimes referred to as “Hans von Venedig”). He was innovative typographically, mixing German-style headings and Italian text faces and sometimes using five or more types in a single work. In his career at Basel, he issued at least 70 works, including 11 Latin Bibles. He used printed signatures beginning in 1478 and introduced title pages in 1485. This edition is rare at auction, the last copy recorded in 1994, when it sold for a hammer price equivalent to \$4,000. (ST16379-083)

48 PARATUS. SERMONES DE SANCTIS (from SERMONES PARATI DE TEMPORE ET DE SANCTIS). ([Cologne]: Johann Guldenschaff, [about 1482]) 285 x 203 mm. (11 1/4 x 8"). [127] leaves (folios 241-367, the final section of the work; without the final blank). Double column, 37 lines in gothic type. Third Printing. Late 20th century polished calf by John W. Goffe (binder’s letter to owner laid in at front), raised bands, endleaves of handmade paper. Capitals struck with red, paragraph marks in red, a seven-line opening initial “P” in blue and white, with delicate red penwork inside the loop and trailing down the margin, numerous three-line initials in red or blue, a few of these with decorative penwork added by a former reader. Front pastedown with ex-libris of Nathan Comfort Starr. Occasional marginalia in an early hand, and a half dozen words censored from the sermon for the Purification of the Virgin (f. 9 and 10); f. 9 also with upper fore-edge corner and adjacent head and fore-edge margins repaired with fragment of a 15th century manuscript on paper (text not affected), perhaps to obscure marginalia relating to the censored portions. Goff P-93; ISTC ip00093000; not in BMC. ♦ A couple of quires with faint dampstain to head edge, final page lightly soiled, isolated small spots, other trivial imperfections, but a fine copy, clean, fresh, and mostly bright internally, in a sympathetic new binding. \$3,750



This early edition of a collection of sermons for saints' days was issued by the Cologne press of a printer who had learned his trade from Fust & Schoeffer, the successors to Gutenberg. Beginning with the feast of St. Andrew (30 November, the beginning of Advent and the church year) and ending with that of St. Catherine (25 November), our volume contains the "de Sanctis" portion of a work that also contained Sunday ("de Tempore") sermons. It was first issued in 1480 by Cologne printer Conrad Winters. The identity of "Paratus" is unknown; the Smithsonian Institution, which holds a 1485 Strassburg edition in its Cooper-Hewitt collection, notes that this compilation was "created by the Roman Catholic Church in the 15th century . . . to provide standard, timely, and spiritual homilies appropriate to be performed at mass throughout the church year." According to Allgemeine Deutsche Biographie, Guldenschaff came from a noble family in Mainz. After training in the revolutionary new technology developed in his home town, he set up his own workshop in 1477, issuing three works in Mainz before moving on to Cologne that same year. ISTC records 70 works printed there by Guldenschaff between 1477 and 1494, with another 28 possibly attributable to him. The descendant of one of the founders of Harvard University, former owner

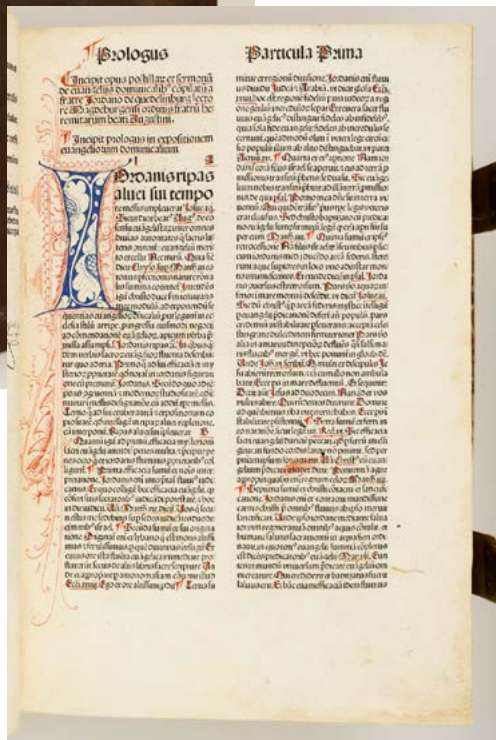


Dr. Nathan Comfort Starr (1896-1981) was educated there and at Christ Church College, Oxford, and was a professor of English for many years, specializing in Arthurian literature. He was a Fellow of the Newberry Library and a member of the Grolier Club, which exhibited items from his collection of Arthuriana in 1972. This is one of the rarest early editions of Paratus, with ISTC finding just eight copies, including the present one, which is the only one recorded in North America. Just one early Cologne printing of Paratus is recorded by RBH and ABPC since 1930. (ST16379-101)

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

49 JORDANUS DE QUEDLINBURG. POSTILLAE DE TEMPORE ET SERMONES. (Strassburg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 1483) 340 x 230 mm. (13 1/2 x 9"). Part I: [233] (of 234) leaves (lacking final blank); Part II: [183] (of 184) leaves (lacking final blank). Double column, 53 lines plus headline in gothic type. FIRST EDITION. Early 20th century calf covering 15th century wooden boards (a few nail heads from early hardware detectable under the leather), raised bands, two brass clasps with leather straps, newer endpapers. Rubricated in red, one 15-line and one 10-line hand-painted blue and white maiblumen initials with elaborate red penwork, numerous four- to five-line initials in red or blue, some with additional decoration. With several 15th and 16th century ink owner inscriptions (one a complex monogram) to title and a2; a1



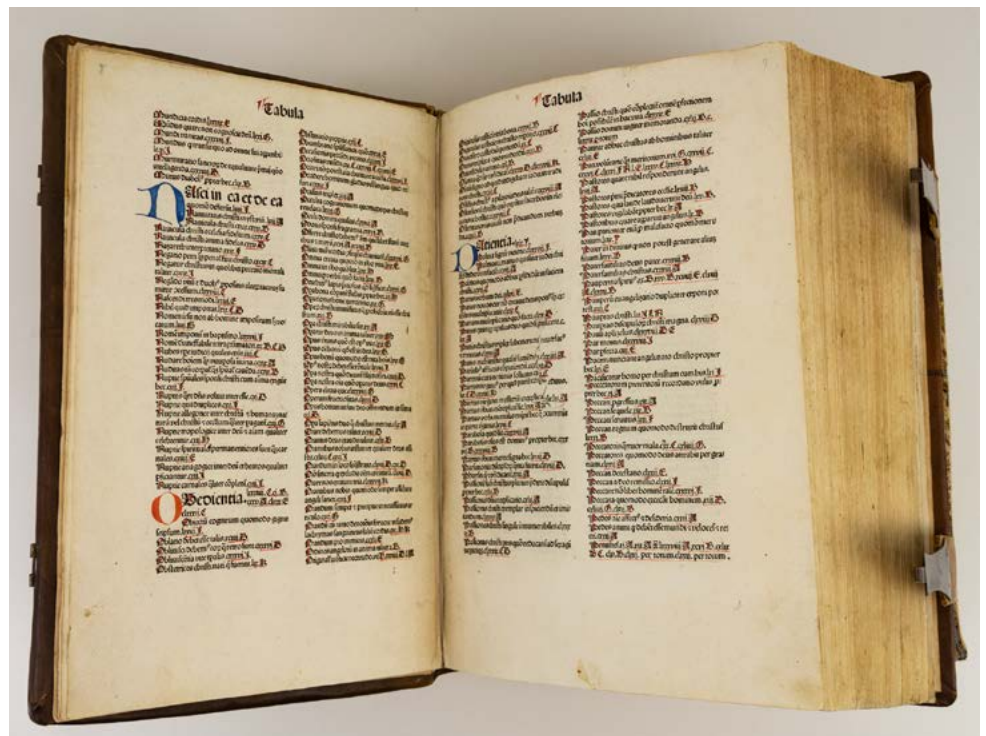


also with notes in red pencil; occasional contemporary ink marginalia. Goff J-477; BMC I, 131; ISTC ij00477000. ♦Spine evenly sunned, but the binding unworn. Three leaves (a1, BB1 and 2) with repairs to gutter margin and tipped in (text unaffected), half a dozen leaves with repairs to a fore-edge corner, a handful of leaves with faint dampstain, a dozen or so short worm trails (a couple affecting a line of text), other trivial imperfections, otherwise extremely fine internally—very clean, fresh, and bright. \$9,500

This is the first appearance of the collection of sermons by an influential Medieval preacher that was for many years used to identify the workshop of the printer now accepted to be Georg Husner.

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

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

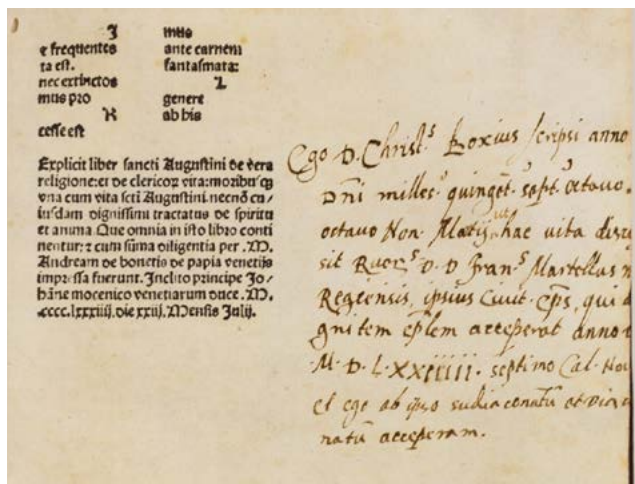




50 AUGUSTINUS, AURELIUS [ST. AUGUSTINE OF HIPPO]. *OPUSCULA*. (Venice: Andreas de Bonetis, 23 July 1484) 215 x 150 mm. (8 1/2 x 6"). [287] leaves (of 288; lacking blank a1; final leaf L4 mounted on tab). Text complete. Double column, 42 lines of text in gothic type. Modern dark brown calf, raised bands, new endpapers. In a brown linen clamshell box. Tail margin of a2 with initials "D i B" beneath a cross, large ink library stamp with crossed keys and sword and "I H S" monogram of the Jesuit order; tail margin of d8v with ink signature of Christophorus de Boxiis; occasional ink marginalia; note by Christophorus on final leaf dated 1578 (see below). Goff A-1217; BMC V, 361; ISTC ia01217000. ♦ A touch of shelfwear to edges of boards, intermittent minor marginal foxing, occasional small stains, but an excellent copy, the text clean and fresh, the sympathetic binding pleasing. **\$6,500**

This is an attractive copy of an early printing of what is here designated as Augustine's "shorter" texts, but including such significant works as the "Confessions," in which the author gives an account of his conversion to Christianity by St.

Ambrose in 385. The collection contains seven other authentic writings by Augustine, including the "Enchiridion," or handbook on faith, hope, and love written for Laurentius, which is the earliest theological textbook for laymen. Also included is "De Vera Religione," an early apologetic tract written shortly after Augustine left Milan and returned to Tagaste, his birthplace in north Africa. There are, in addition, 16 pseudo-Augustinian works in the present volume, and a life of the saint by Possidius Calamensis. Andreas de Bonetis of Pavia began printing in Venice ca. 1480; this is the ninth of 18 titles attributed to his press by ISTC, all issued between 1480 and 1486. On the final leaf, former owner Christophorus de Boxiis has noted that he wrote "Dominus Christus Proximus" for Francesco Martelli, bishop of Reggio Emilia, who died on 9 March 1578, adding that Martelli had been installed as bishop in 1575, and had ordained Christophorus as a deacon. (ST16379-104)



**A Rare Copy of Texts by a "Forerunner of the Enlightenment,"
A Renaissance Man who Influenced Spinoza, Leibniz, and Hegel**

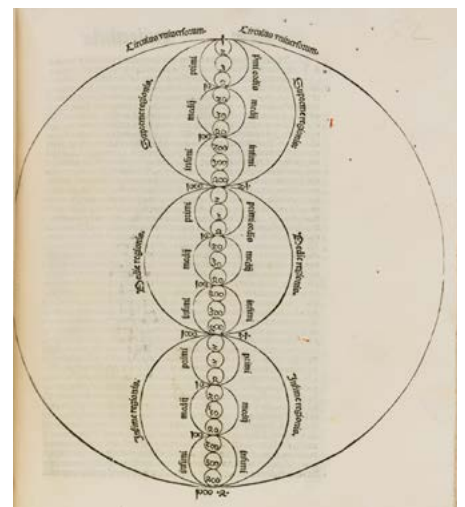
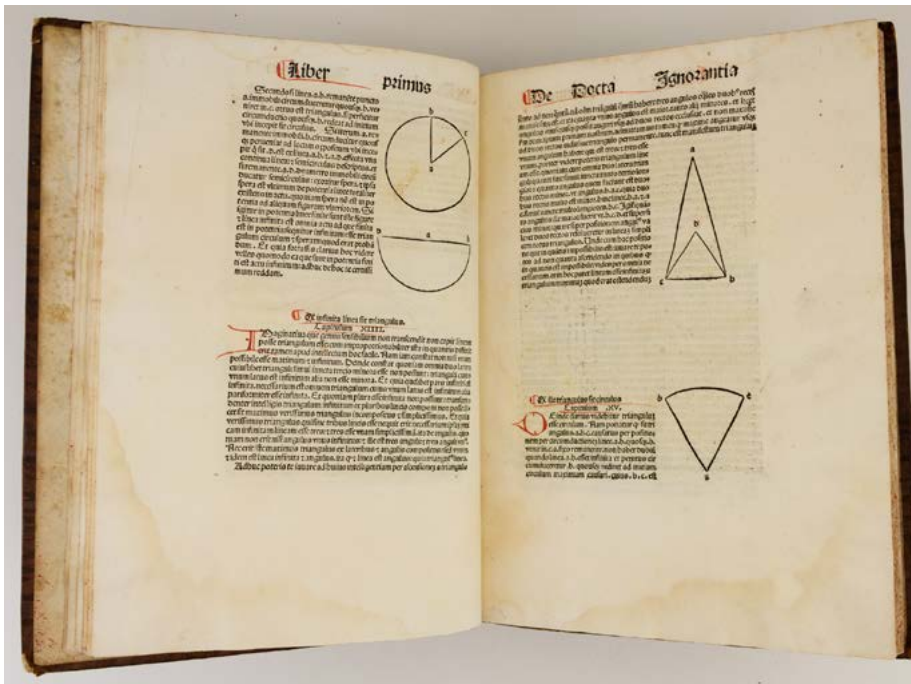
51 NICOLAUS DE CUSA. *OPUSCULA THEOLOGICA ET MATHEMATICA*. ([Rome: Bartholomaeus Guldinbeck, ca. 1485] or [Cortemaggiore: Benedictus Mangius, ca. 1502]) 290 x 205 mm. (11 3/8 x 8 1/8"). [102] leaves. **Volume I, only, of two.** 18th century sprinkled calf, rebaked, raised bands flanked by gilt rules. Paragraph marks and numerous three-line initials in red, nine-line initial in red at opening of text, geometric woodcut diagrams in the text, and a full-page woodcut diagram of the Circulus Universorum. Front pastedown with armorial bookplate of Karl Freiherr Löffelholz von Colberg Hauptmann. Goff N-96; STC Italian, p. 365; CIBN II, 309; GW M26362; ISTC in00096000; PMM 45 (1514 ed.). ♦ Joints a bit worn, a little flaking and a couple of tiny wormholes to spine, boards with half a dozen small abrasions and a two-inch patch of worming, corners bumped and rubbed, but the binding still sturdy; mild dampstains to lower margins of first two and last four leaves, last three quires freckled with tiny wormholes (not affecting legibility), otherwise a beautiful copy internally—clean, fresh, and bright, with ample margins. **\$6,500**

This is the first part of a rare early collection of the writings by the cardinal, mathematician, and scholar Nicolaus of Cusa (1401-64), described by PMM as the “forerunner of the Enlightenment.” First printed ca. 1488 by Martin Flach of Strassburg, this compilation includes his most important treatises, the very influential “De Docta Ignorantia” [“On Learned Ignorance”] and “De Conjecturis”



["On Conjecture"], both written in the 1440s, the period in which he produced the majority of his theological writings. He began to explore mathematics in his treatises in the 1450s. As PMM explains, the author “maintained that all human knowledge was conjecture, and that wisdom lay in recognizing our essential ignorance. . . . [H]e took the view that God can be apprehended by intuition, in which, as in mysticism, all limitations disappear. This doctrine was taken up a century later by Giordano Bruno . . . and through Bruno his views came to influence Spinoza, Leibniz, and Hegel.” Because of his skills in theology, mathematics, philosophy, science, and the arts, Britannica calls Cusa “a model of the ‘Renaissance man.’” He often used geometric or mathematical symbols, like “squaring the circle” to elucidate philosophical points (as seen in the woodcut diagrams here), and his curiosity extended to botany, medicine, and astronomy. The imprint of our edition is a matter of scholarly controversy: “Gesamtkatalog der Wiegendrucke” assigns it to Rome ca. 1480-85; STC Italian and the “Bibliothèque Nationale Catalogue des Incunables” assign it to Cortemaggiore ca. 1502; Goff originally showed it printed in Capri, but now agrees with the Cortemaggiore assignment.

It was likely preceded by the edition issued by Martin Flach in Strassburg in 1488, but it is far rarer: OCLC and ISTC combined find just nine copies in institutions, two of these in the U.S. RBH records no copy of this issue at auction, and ABPC lists just one: the complete (but wormed and waterstained) Honeyman copy, sold in 1980 for a hammer price equivalent to about \$5,050. (ST16379-095)



The Very Fine Proctor-Ferguson-Sexton Copy

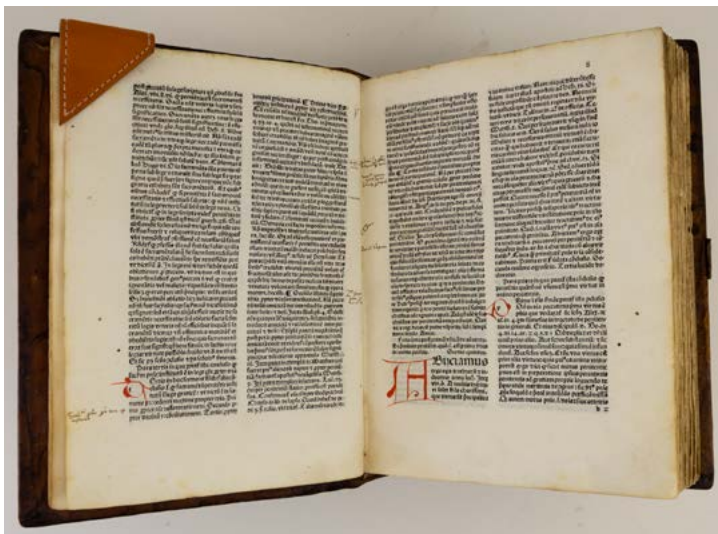


52 [CARCANO, MICHAEL DE]. SERMONARIUM DE POENITENTIA PER ADVENTUM ET QUADRAGESIMAM. (Venice: Nicolaus de Francfordia, 1487) 222 x 158 mm. (8 3/4 x 6 1/2"). [224] leaves, including the terminal blank. Double column, 50 lines in gothic type. FIRST EDITION. CONTEMPORARY CALF OVER WOODEN BOARDS, central panel of front cover filled with three lattice rolls, the border with an unusual roll showing stags within a wattled fence, back cover with central diapered panel enclosed by three decorative borders, front cover with old (though later) paper label with title in a Medieval hand, recently and skillfully rebacked, lacking bosses, clasp, and catch (remnants of leather thong). Hand-painted initials in red throughout, sometimes with short flourishes. With the bookplates of Robert Proctor, Eric Sexton, and F. S. Ferguson at the front; occasional neat early annotations; ink inscription dated 1547 below colophon. Goff C-196; BMC V, 336; ISTC ic00196000. ♦ Corners and edges a bit worn, covers marked, but the contemporary binding well restored now and rather pleasing. Small ink smears on a few leaves, insignificant marginal worming, other trivial imperfections,

but A REALLY EXCELLENT COPY INTERNALLY, THE TEXT PRINTED ON THICK, TEXTURED PAPER THAT IS VERY BRIGHT AND FRESH. \$12,500



This is a handsomely printed edition of a collection of sermons by one of the few 15th century authors to have his works issued during his lifetime. First published in 1476, the sermons on penitence here were produced by Michele Carcano (1427-84), scion of an aristocratic Milanese family and a Franciscan brother who preached over a period of nearly 30 years in most of the major cities of northern and central Italy, including Florence, Milan, Mantua, Bologna, Venice, and Perugia. Though blatantly anti-Semitic, his sermons were noteworthy in that they touched on social themes such as the establishment of hospitals and were on occasion the cause of public disorder, a fact that led to our preacher's being banished from both the duchy of Milan and the Venetian republic. Carcano belongs to a small group of authors whose works were first published during the



1470s while they were still living (see Goff C-194 and 195). His works evidently had a substantial contemporaneous appeal: Goff lists eight incunabular editions of five different books by Carcano, printed in Venice, Milan, and Basel. The present item could hardly have a more distinguished modern provenance, having been owned, in turn, by Robert Proctor, distinguished bibliographer who catalogued 3,000 incunables at the Bodleian Library and whose “Index of Early Printed Books” was of great importance; Frederic Sutherland Ferguson, equally distinguished bookseller and bibliographer, managing director of Quaritch, President of the Bibliographical Society, and the century’s foremost expert on early English printing; and Eric Sexton, whose collection of incunables was one of the most impressive ever assembled. Our book was lot #187 at the Sexton sale in 1981 (hammer price \$1,300). (ST16379-099)

With Early Provenance Indicating Subjection to Displacement, War, and Fire

53 **THOMAS AQUINAS.** *OPUSCULA*. ([Venice]: Hermann Liechtenstein, 7 September 1490) 237 x 170 mm. (9 1/4 x 6 3/4"). [436] leaves. Double column, 55 lines plus headline in gothic type. Edited by Antonius Pizamanus, with a life of St. Thomas. Recent retrospective full calf, raised bands, new endpapers. Rubricated in red, hand-painted initials in red or blue, larger initials in a decorative design. Blank recto of first leaf with a series of ownership inscriptions (see below). Goff T-258; BMC V, 358; ISTC it00258000. ♦Head margin trimmed a little close, occasional small stains or trivial smudging, four quires with minor worming to tail edge, other negligible imperfections, but an excellent copy, generally clean and fresh, in a new sympathetic binding. **\$4,500**



With intriguing inscriptions of early provenance, this is a collection of 71 shorter writings from the saint and Doctor of the Church, covering subjects from the theological—articles of faith, the Sacraments, precepts of charity—to the more philosophical, like modal propositions or the nature of syllogisms. Considered, with Augustine, the most influential theologian in the history of the Western Church, Aquinas (ca. 1227-74) always sought in his writings to demonstrate that reason and revelation are compatible sources of truth, and his books are no less important to philosophy than to theology. Our edition was published by Cologne-born printer Hermann Liechtenstein (d. 1494), who operated a press in Vicenza between 1475 and 1480 and then in Venice from 1482 until his death. In his 20 years of printing, Liechtenstein produced a substantial quantity of books, employing both roman and gothic typefaces, depending upon how appropriate they were for the content of the

text he was printing. Our copy has a series of inscriptions on the recto of aa1 recounting its early history: originally owned by one Adolphus de Eyck, the book then passed by bequest to a Master Johannes de Helmond. Not long after 1500 (judging by the script), the book was acquired by a Carthusian monastery called Santa Sophia, located at 's-Hertogenbosch in the Netherlands. This house was much affected by the 16th century religious wars and the Dutch struggle for independence from Spain; in 1578, Dutch authorities ordered the monastery destroyed. As a consequence, for the next half century, the monks lived scattered in various places in Brabant. Finally, in 1624, the community was re-established in Antwerp. A 17th century inscription here identifies the book as belonging to “Santa Sophia in Antwerp,” indicating that the book managed to survive the vicissitudes of the previous century. The remnants of the 17th century binding which was replaced with the new calf indicated that the book had also gone through a fire at one time, although the copy in its present form shows no evidence of this ordeal, apart from a little faint dampstaining to the tail margin near the end of the book. These whispers from the past remind us how lucky we should feel that something as vulnerable as a book could survive the perils of history to reach us more than 500 years after its production. (ST16379-060)

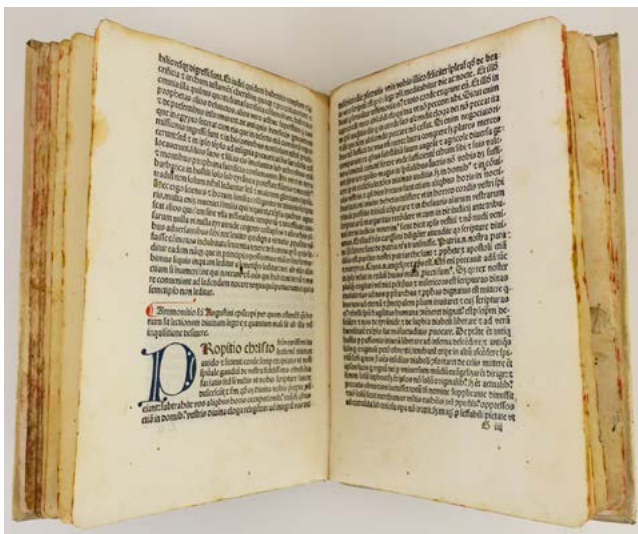
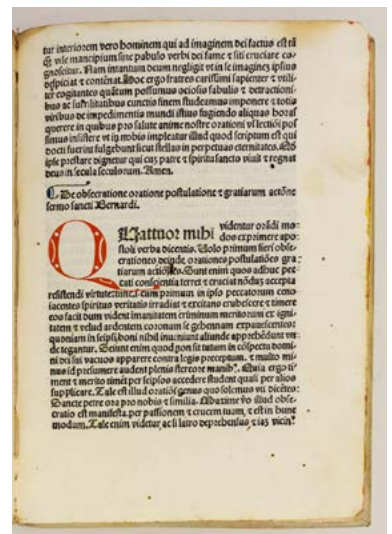
A Contemporary Copy from the Biblioteca Casanatense



54 **CHRYSOStOMUS, JOHANNES.** DE COMPUNCTIONE CORDIS. [with] DE REPARATIONE LAPSI; **SERMO DE POENITENTIA; QUOD NEMO LAEDITUR NISI A SEMETIPSO; AURELIUS AUGUSTINUS.** SERMO DE LECTIONE DIVINA; **BERNARDUS CLARAVALLENSIS.** SERMO DE OBSECRATIONE; DE SEPTEM MISERICORDIIS DEI. ([Venice: Andreas Torresanus, de Asula, about 1495]) 215 x 155 mm. (8 1/2 x 6"). [58] leaves (A2-A6 mis-signed A1-A5). Single column, 35 lines in gothic type. Contemporary stiff vellum, smooth spine with later gilt lettering and heraldic stamp of Cardinal Girolamo Casanate (see below), and early paper label lettered in ink "sine anno" ["without year"], front turn-ins and pastedown with early inked library information. In a modern tan linen clamshell box. Capitals struck with yellow, paragraph marks in red or blue, eight six- to eight-line puzzle initials in red or blue. Title page with ink library stamp of Biblioteca Casanatense (1981 letter from the library confirming the volume was deaccessioned as a duplicate in the last half of the 18th century laid in at front). With occasional neat marginalia in an early hand. Goff J-281 (formerly J-280); BMC V, 314; ISTC ij00281000. ♦ Vellum with mild soiling and little rumpling to edges, lower corners slightly bumped, half a dozen tiny wormholes, front turn-ins lifted, but the unsophisticated binding solid and very pleasing. Final leaf quire sprinkled with wormholes, some affecting a letter or two, minor thumbing and isolated small stains, but an excellent, fresh copy internally. **\$8,500**

This is an attractively printed collection of writings and sermons on repentance by three saints, in its contemporary binding and with distinguished provenance.

One of the most important Church Fathers, St. John Chrysostom was the Archbishop of Constantinople and the most celebrated orator of the early Christian period (Chrysostomus means "golden-mouthed"). He was a voluminous writer of sermons and homilies, often illustrating his points, not by using abstruse allegorical interpretations, but by referring to the things of contemporary daily life. As a result of this approach, his works continue to be of interest to modern scholars for reasons as much anthropological as theological. Born in Antioch, Chrysostomus (ca. 347-407) was educated by the pagan orator Libanius but embraced Christianity and entered the priesthood. His "On the Compunction of the Heart" and "Repairing Lapses" first appeared in print in 1483. There were just two early Christian writers whose extant output exceeds that of Chrysostom: Origen and St. Augustine of Hippo (354-430), author of another tract here, a sermon on "lectio divina," the spiritual practice of reading and meditating on Scripture. The final sermons in our volume are by St. Bernard of Clairvaux (1090-1153), on supplication for



forgiveness and the mercy of God. This is the first separate printing of these sermons by Augustine and Bernard; another edition of these three works was printed in Paris in 1497. A former student of the great Nicolaus Jenson, Andreas de Torresanus de Asula (1451-1529) inherited some of the master's types following his death in 1480. Torresanus' daughter married fellow printer Aldus Manutius in 1500, and Andreas took over operation of the Aldine Press after his son-in-law's death in 1515. Our copy was once part of the collection in the Biblioteca Casanatense, established by the Dominican Order in Rome in 1700 with the bequest of 25,000 volumes from the personal library of Cardinal Girolamo Casanate, along with the substantial endowment of 80,000 scudi for maintenance and further acquisitions. Trained as a lawyer, Casanate (1620-1700) had capped a distinguished career in the Church by serving as Librarian of the Vatican. A significant

resource for theological works, "the Casanatense collection . . . became one of the most active and important libraries in Italy in the 18th century," according to CERL. The lack of a deaccession stamp in the work spurred the former owner to write to the Biblioteca Casanatense in 1981, to make sure the present volume was lawfully removed from the collection. The librarian replied that the book had been removed as duplicate work sometime between 1768 and 1802. This work is uncommon in the marketplace: RBH and ABPC find just two complete copies of this edition at auction in the past 40 years. (ST16379-106)

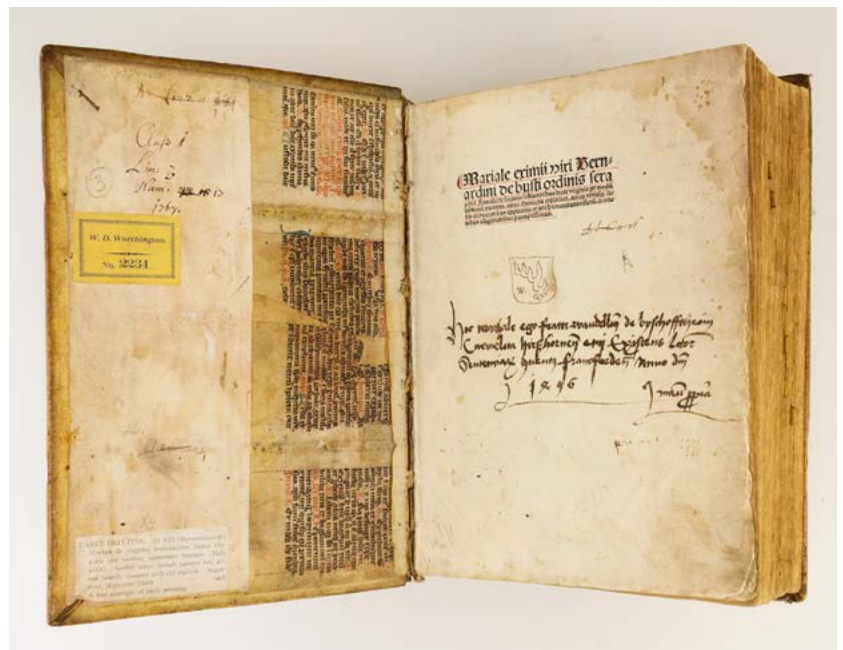
***This Copy Apparently Bought at the Frankfurt Book Fair in the Year it Was Printed,
Then Censored to Remove Fornication, Papal Scandal,
And Issues Surrounding the Virgin's Marriage***

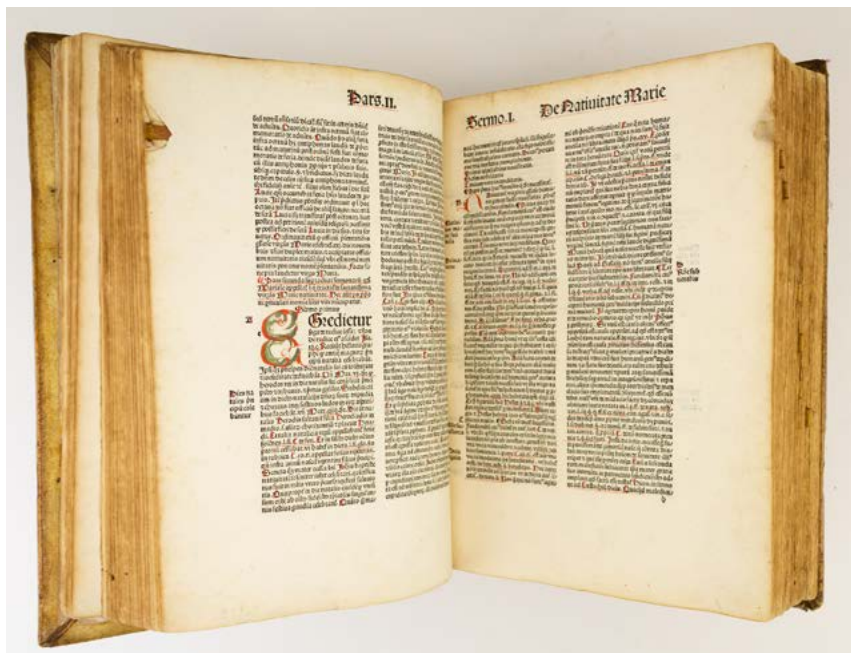


55 BUSTI, BERNARDINUS DE. MARIALE. OFFICIUM ET MISSA IMMACULATAE CONCEPTIONIS BMV. (Strassburg: Martin Flach (printer of Strassburg), 26 July 1496) 300 x 200 mm. (11 3/4 x 8"). [373] (of 378) leaves (**lacking A2, a1, a6, q5, and final blank GG8**—see below). Double column, 54 lines, plus headline and shoulder notes, in gothic type. Contemporary blind-stamped pigskin over wooden boards, covers with botanical roll frame, round dragon stamps at corners, central panel with fleuron tools in ogival compartments, raised bands, ink shelf mark in tail compartment, remnants of hardware for strap closures, wide (14th century?) manuscript fragments pasted along hinges, original leather tabs to fore-edge of some pages. Rubricated in red, hand-painted initials in red, one seven-line initial in red and green. Front pastedown with book label of W. D. Worthington; title page with hand-drawn heraldic shield bearing an antler and the initials "W H" in ink; title and leaf B6v with an inscription about the book's purchase in 1496 (see below). Goff B-1334; BMC I, 154; ISTC ib01334000. ♦ Boards splaying slightly, pigskin a bit soiled, spine rather rubbed in spots, other general signs of wear, but a solid and pleasing unrestored period binding nevertheless. Title page a bit soiled and frayed at edge, v5 with large arching tear at bottom, causing the loss of three inches from one column of text on both sides, final leaf with

the (blank) right half and tail edge torn away, but with all text intact, occasional minor stains or smudges, one quire lightly browned, other insignificant defects, otherwise an excellent copy internally, quite clean, fresh, and bright. \$3,500

This is a censored copy of a collection of more than 60 sermons dealing with the Virgin's life, attributes, and noble qualities, for use on all of her holy days. It is the best-known work of Busti (d. ca. 1500), an Italian monk whose writings and orations enjoyed a wide contemporaneous reputation. The first leaf missing from our copy, A2, contains the dedication to Pope Alexander VI, the former Rodrigo Borgia, scandalous for his illegitimate children and nepotism, and a frequent target of the reformer Savonarola. The removal of leaves a1 and a6 relates to a controversy over the Mass and office for the feast of the Immaculate Conception approved by Pope Sixtus IV in 1476, portions of which were removed from this book. Missing leaf q5 is part of a sermon discussing

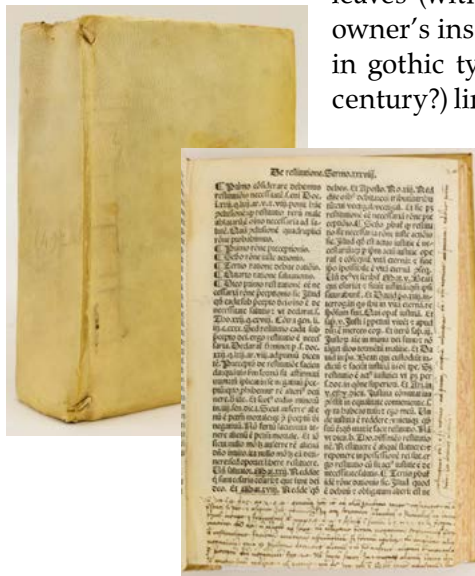




the cardinal virtues of the Virgin and contains the section on Prudence; a former user of the book decided to remove it and skip directly from Modesty to Humility. The portion that seems to have been deliberately ripped away from leaf v5 deals with the eligibility of Mary to marry Joseph, with unseemly references to fornication, copulation, and carnal knowledge. The contemporary inscriptions on the title page and leaf B6 may offer a glimpse of the book trade in the 15th century. "Wandalenus" (Wendelin?) de Hirschhorn tells us he purchased this book at the meeting or assembly ("conventus") in Frankfurt in 1496, perhaps referring to the book fair that has been held in that city since the 13th century. It was donated by him to the Carmelite monastery near his castle in Hirschhorn, a town near Heidelberg. (ST16379-102)

The First Printing of Some Lenten Sermons, with a Particularly Threatening Doodle

56 JOHANNES DE AQUILA, with the collaboration of DANIEL VINCENTINUS. SERMONES QUADRAGESIMALES. (Brescia: Angelus Britannicus, 18 April 1497) 157 x 103 mm. (6 1/4 x 4"). [331]



leaves (without initial blank; title page with head edge excised [to remove previous owner's inscription?] and mounted on a sheet of later paper). Double column, 35 lines in gothic type. Edited by Benedictus Brixianus. FIRST EDITION. Old (17th or 18th century?) limp vellum, untitled flat spine. Copiously annotated in a neat early hand. Tail margin of h2r WITH AN EARLY SMALL PEN-AND-INK DRAWING OF A SOLDIER WITH SWORD AND SHIELD, HIS WEAPON SKEWERING A LARGE HEAD. Front pastedown with evidence of bookplate removal. Goff J-251; BMC VII, 978; ISTC ij00251000. ♦Tiny chip to head of spine, but the binding otherwise unworn. Title leaf backed and with blank portion at top and bottom renewed, a couple of pages with small ink stains to text (nothing illegible), isolated faint foxing or light marginal dampstains, other trivial imperfections, but an excellent copy internally, generally clean and fresh. \$3,000



Issued by one of the two brothers who dominated printing in Brescia in the last 15 years of the 15th century, this is the first edition of a collection of Lenten sermons by friar Giovanni dall' Aquila (d. 1479), in a perfect size for travelling preachers like the author's fellow Dominicans. Jacobus Britannicus worked for several printers in Venice before moving to Brescia in 1485. His brother Angelus began collaborating with him in 1487, and the brothers issued books together and individually until Jacobus' death in 1506. They were especially noted for producing a disproportionate number of books in portable formats. Aquila's sermons

were popular into the 16th century, appearing in vernacular editions as well as in Latin. One can only imagine what moved the early user of our copy to draw such a violent image on h2r, but it certainly adds an element of ominous interest (at the same time that it is inevitably charming). This work is uncommon in commerce: RBH and ABPC find just two copies of our first edition at auction, one incomplete, the other selling in 2012 for €3,600 all in. (ST16379-041)

The Most Impressive Form of Any Facsimile of the First Printed Bible



57 BIBLE IN LATIN - GUTENBERG BIBLE, FACSIMILE. [BIBLIA SACRA]. (Munich: Idion Verlag, 1977-78) 457 x 330 mm. (18 x 13"). **Two volumes.** No. XXXVI OF LX SPECIALLY BOUND DELUXE COPIES (of a total of 955 copies printed, 895 of them for sale). VERY ORNATE BLIND-STAMPED CALF OVER THICK WOODEN BOARDS by Ernst Ammering, covers panelled with central diapered field, multiple blind rules forming several compartments on covers and spines containing nearly 500 individual stamps (mostly ornamental, but a charming stamp of a lute player on either side of the central panel on each cover), large brass corner and center bosses, double raised bands, spine panels with decoration in blind similar to the covers, leather thongs with brass clasps, brass catches. Initials, chapter numbers, and headlines printed in red and blue, APPROXIMATELY 100





ILLUMINATED INITIALS, some with marginal extension, the openings of each of the books of the Bible with large illuminated initials (MANY OF THESE CONTAINING MINIATURES) IN SEVERAL COLORS AND GOLD AND WITH ELABORATE FANCIFUL MARGINAL BORDERS incorporating flowers, foliage, animals, etc., the whole reproduced in collotype in as many as 10 colors and gold. ♦Tiny bump to edge of one board, otherwise in near-mint condition. \$12,500

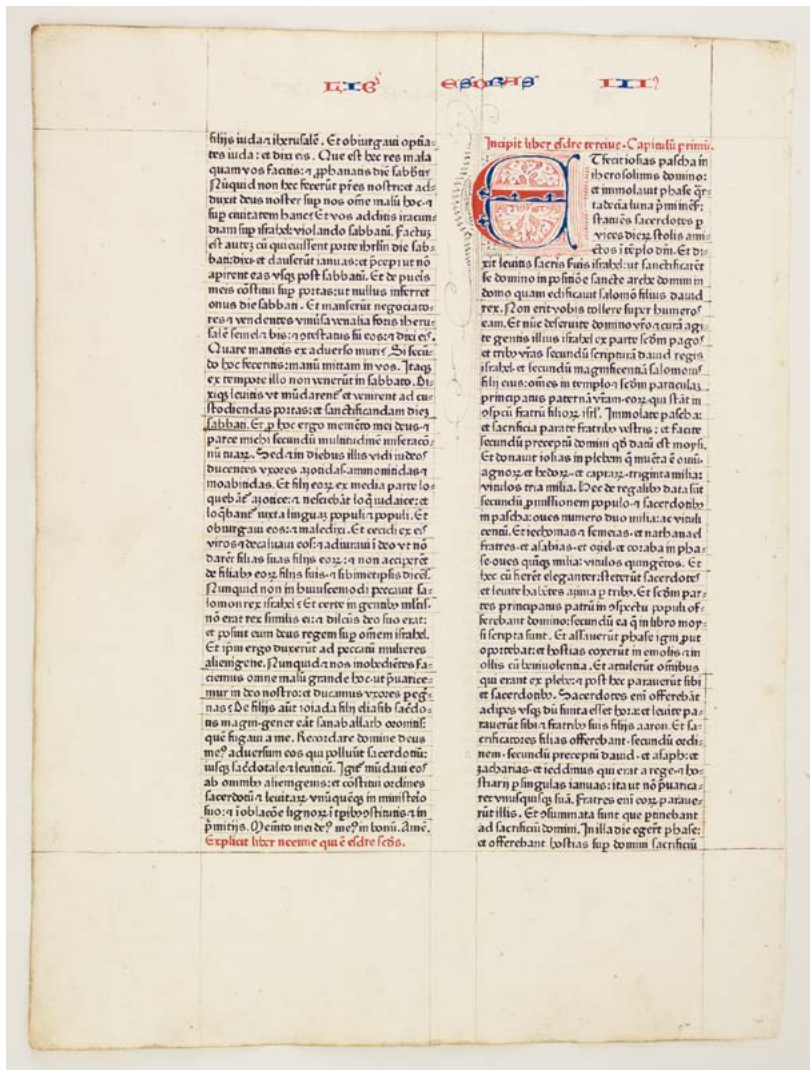
Printed on a one-time batch of luxurious Van Gelder rag paper, this magnificent facsimile edition was reproduced from the copy of Gutenberg's 42-line Bible in



the possession of the Prussian State Library in Berlin, one of the most richly illuminated copies in existence. Our deluxe binding is a copy of the one on the Gutenberg Bible at the Hessian State Library in Fulda. (This facsimile edition was also offered in a simpler calf binding and in a binding of calf-backed wooden boards.) In addition to the Bible itself, this work contains a facsimile of the "Tabula Rubricarum," handwritten additions, of which only two examples are known, in which Gutenberg gave precise directions for the embellishment of the text. In the deluxe binding offered here (in which form, it cost more than \$6,000 at the time of publication two decades ago), this is an arresting production and is certainly the most beautiful replica ever done of the first European book to be printed with movable type. (ST16377)

IV. PRINTED LEAVES

From the 1462 Fust & Schoeffer Bible, Featuring a Large Puzzle Initial



58 (INCUNABULAR LEAF). BIBLE IN LATIN. FROM THE FOURTH VULGATE EDITION OF THE BIBLE. TEXT FROM ESDRAS. (Mainz: Johann Fust and Peter Schoeffer, 1462) 402 x 300 mm. (15 7/8 x 11 3/4"). Double column, 48 lines in gothic type. Attractively matted. Rubrics in red, headlines lettered in red and blue, recto with an 11-line initial "I" in blue, with red penwork embellishments extending halfway down the column and up into the head margin, verso WITH A SEVEN-LINE PUZZLE INITIAL IN RED AND BLUE, with floral penwork filling on a delicately hatched ground, and marginal embellishments in brown ink. Goff B-529; BMC I, 22; ISTC ib00529000. ♦ Recto with a couple minor smudges to head margin, but AN ESPECIALLY FINE LEAF, fresh, clean, and bright with ample margins. \$6,500

This beautiful leaf comes from the magnificent fourth printed Bible, significant as the first Bible to include the date and names of its printers. This edition was only preceded by the 42-line Gutenberg Bible, the 36-line Pfister Bible, and the 49-line Mentelin Bible. Peter Schoeffer (ca. 1425 - ca. 1502) was both Gutenberg's chief assistant and later the son-in-law of Johann Fust

(ca. 1400-66), who had lent Gutenberg money and then had taken over his workshop when the debt could not be paid. Fust and Schoeffer went into business together, and, after his partner died, Schoeffer continued to print into the 16th century. Our leaf is especially desirable for its beautiful condition and attractive penwork initials—the latter feature being a very fortunate find. When early printing expert Eberhard Koenig used a fragmentary copy of the 1462 Bible to assemble a leaf book, apparently 15 of the leaves at his disposal had decorative initials, and these embellished leaves then presumably became the 15 "special copies" of that leaf book. It is possible that our leaf has strayed from the leaf book, but at least as likely, it was never actually part of the Koenig production. (ST16379-215)





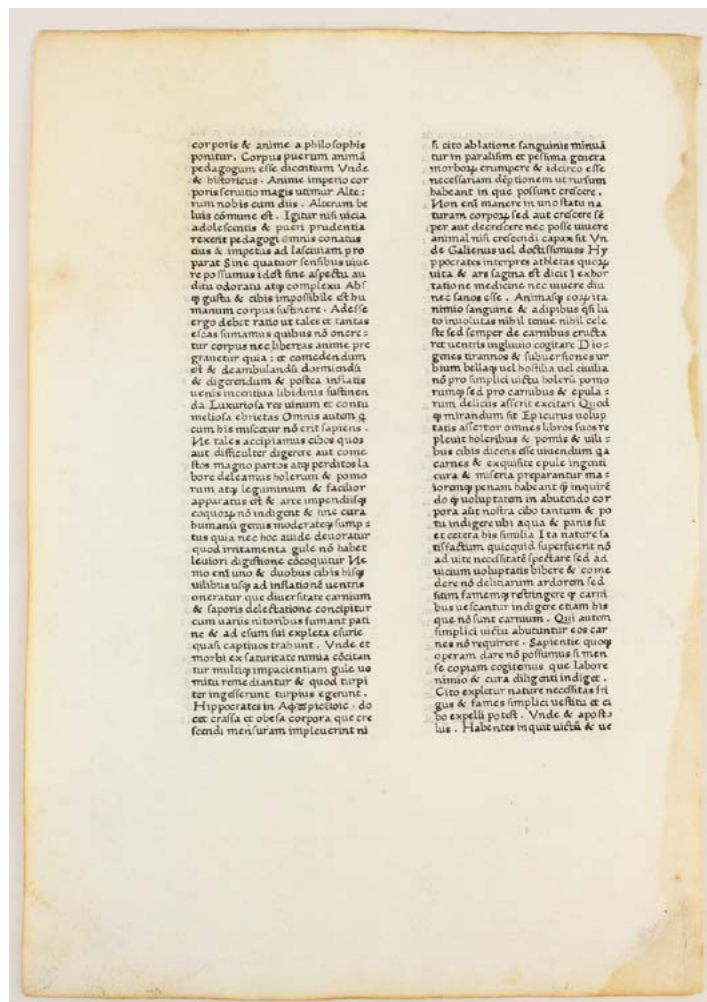
From the Only Mentelin Book with His Name Included

59 (INCUNABULAR LEAF). AUGUSTINUS, AURELIUS. DE ARTE PRAEDICANDI (BOOK IV OF "DE DOCTRINA CHRISTIANA"). ([Strassburg]: Johann Mentelin, [not after 1466]) 280 x 205 mm. (11 x 8"). Single column, 39 lines in gothic type. FIRST EDITION. Attractively matted. Capitals struck with red, paragraph marks in red or blue. Goff A-1226; BMC I, 52; ISTC ia01226000. ♦ A touch of browning just to head edge, but AN ESPECIALLY FINE LEAF—extremely clean, fresh, and bright with ample margins—from the very rare first edition of Augustine's short work (22 leaves) on the art of preaching, and the only work to contain the name of printer Johann Mentelin. **\$1,950 (ST16379-185)**

With a Leaf Thought To Be from the First Book Printed in Rome

60 (INCUNABULAR LEAF). HIERONYMUS. (LEAF BOOK - SIXTUS REISSINGER). ADAMS, JEREMY DUQUESNAY and JOHN L. SHARPE III. A LEAF FROM THE LETTERS OF ST. JEROME, FIRST PRINTED BY SIXTUS REISSINGER, ROME, ca. 1466-1467. (Los Angeles: Zeitlin & Ver Brugge; London: H. M. Fletcher, 1981) 390 x 280 mm. (15 3/8 x 11"). 2 p.l., 30 pp., [3] leaves. Leaf with double column, 50 lines in roman type. Edited by Bennett Gilbert. No. 49 OF 300 COPIES. Original vellum-backed marbled paper boards, gilt titling on spine. Title page with woodcut vignette of Jerome and his lion printed in red. WITH AN ORIGINAL LEAF FROM THE LETTERS OF ST. JEROME, PRINTED BY SIXTUS REISSINGER, secured in a pocket at front. Prospectus and letter from publisher laid in at front. De Hamel and Silver, "Disbound & Dispersed" 170. ♦ Lower corners slightly bumped, naturally occurring variations in the color of the vellum, the Jerome leaf with minor dampstaining along one edge, but a fine copy and a fresh, bright leaf with generous margins. **\$750**

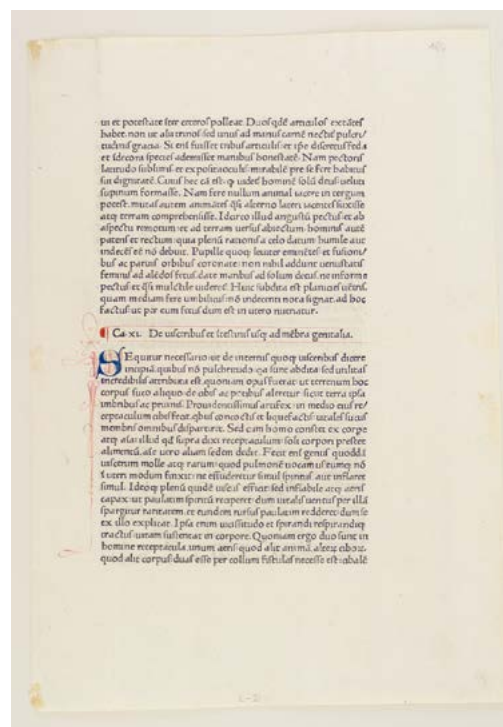
This attractively printed and designed leaf book features a fine leaf from the editio princeps of the letters of St. Jerome, believed by some scholars to be the first book printed at Rome. After much debate, Sixtus Reissinger was agreed upon as the printer, and the Jerome was determined to be the first of four books the German printed at Rome before he established the first printing press in Naples in 1471. The leaf book contains two essays, "Jerome, The Classic Correspondent" by Adams, and "Impressum apud Ruessinger" by Sharpe, and is set in Monotype Janson and letterpress-printed on Frankfurt Cream Paper by Patrick Reagh and Vance Gerry. (ST16379-160)



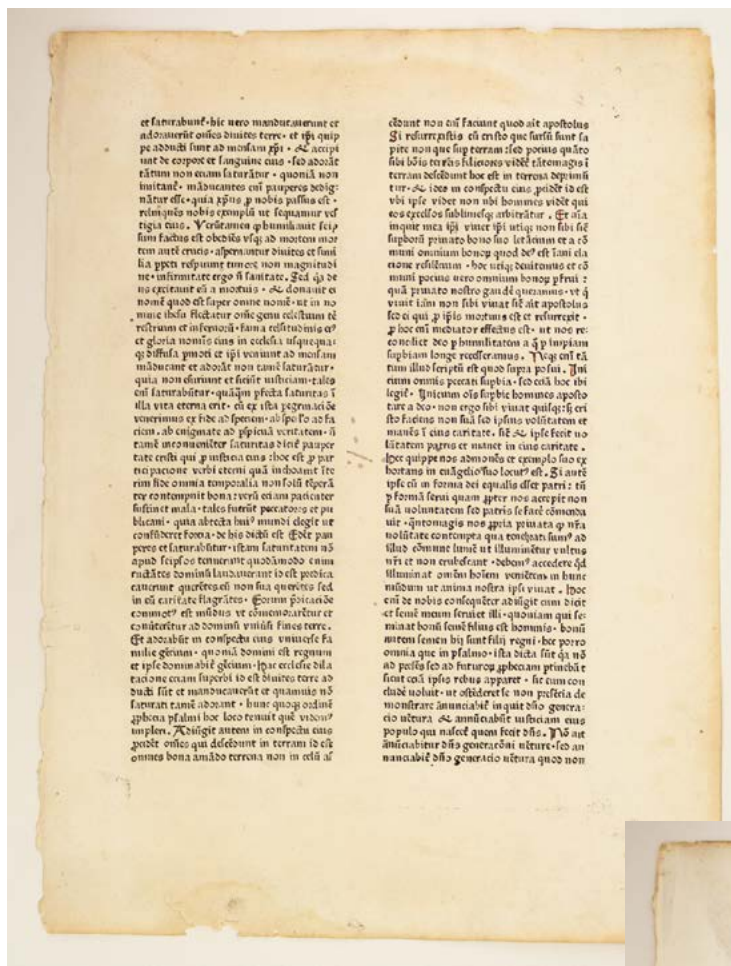
61 (INCUNABULAR LEAF). LACTANTIUS, LUCIUS COELIUS FIRMIANUS. OPERA. (Rome: Conradus Sweynheym and Arnoldus Pannartz, 1468) 325 x 228 mm. (12 3/4 x 9"). Single column, 38 lines in roman type. Attractively matted. With paragraph mark in red, two-line initial in blue embellished with delicate red penwork and extensions. Goff L-2; BMC IV, 4; ISTC il00002000. ♦ Tip of two corners with small brown spot, otherwise AN EXCEPTIONALLY FINE LEAF, QUITE CLEAN, FRESH, AND BRIGHT WITH WIDE MARGINS from the second work to be printed in Rome by its prototypographers, and the second printing of Lactantius (following the 1465 editio princeps issued by Sweynheym & Pannartz in Subiaco). **\$1,500 (ST16379-188)**

*From the 1470 Sweynheym & Pannartz "City of God"
With a Very Striking White-Vine Initial
Glittering with Gold*

62 (INCUNABULAR LEAF WITH ILLUMINATION). AUGUSTINUS, AURELIUS. DE CIVITATE DEI. (Rome: Conradus Sweynheym and Arnoldus Pannartz, 1470) 394 x 277 mm. (15 1/2 x 11"). Single column, 46 lines in roman type. Attractively matted. WITH A LARGE (40 x 50 mm.), LOVELY WHITE VINE-STEM INITIAL IN COLORS AND BURNISHED GOLD, with graceful marginal extensions. Goff A-1232; BMC IV, 10; ISTC ia01232000; PMM 3 (1467 printing). ♦ Faint dampstain at lower left (well away from text), but A BEAUTIFUL LEAF, clean, fresh, and bright with generous margins, the gold initial gleaming. **\$4,000**

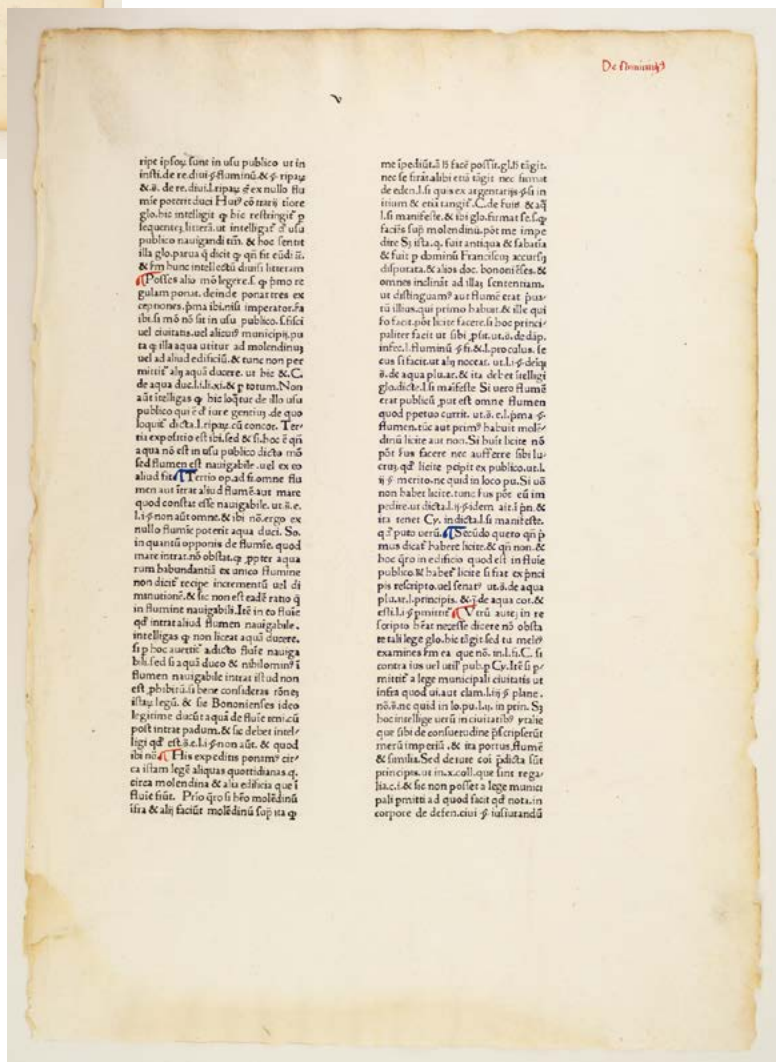


This is a lovely leaf from the fourth printing of one of the world's most influential theological works, issued by the prototypographers of Rome. Aside from Gutenberg and his immediate associates, there are no figures more important in the early history of printing than Sweynheym and Pannartz, the earliest printers outside Germany. First at Subiaco and later in Rome, they produced an imposing catalogue of first editions of ancient authors, which for the first time systematically exploited the potential of the new technology as a means for disseminating humanistic texts to a large audience. In 1467, they issued the first printing of St. Augustine's "City of God"—a work that PMM says "pervaded the whole Middle Ages" and "remained authoritative until the 17th and 18th centuries"—from their Subiaco press. Our leaf, printed in their stately roman type, is enhanced with a very fine illuminated initial in the elegant Italian white-vine style, with rich, jewel-tone colors and thickly applied burnished gold that still gleams brightly. The contrast between the whiteness of the leaf and the richness of the initial's paint and gold makes this a memorable artifact from the first printers in Rome. (ST16379-202)



63 (INCUNABULAR LEAF). AUGUSTINUS.
EPISTOLAE. (Strassburg: Johann Mentelin, not after 1471) 392 x 292 mm. (15 1/2 x 11 1/2"). Double column, 50 lines in gothic type. Attractively matted. Goff A-1267; BMC I, 55; ISTC ia01267000. ♦ With a smattering of tiny wormholes, but text not seriously affected, one minor dampstain in bottom margin, the same area with a one-inch tear, and a small triangular notch in the edge, but an attractive early leaf, fresh, clean, and bright. \$475 (ST16379-230)

64 (INCUNABULAR LEAF). BARTOLUS
DE SAXOFERRATO. SUPER PRIMA
PARTE DIGESTI NOVI. (Venice: Vindelino de Spira, 1471) 418 x 298 mm. (16 1/2 x 11 3/4"). Double column, 50 lines in roman type. FIRST EDITION. Attractively matted. Finished by hand with paraps in red or blue, chapter title in upper corner written in red. BSB-Ink B151; ISTC ib00214500. Not in Goff or BMC. ♦ Fore edge a little chipped and a faint crease in lower corner, small area of very light staining in lower margin, a hint of soiling in a couple of places, but still an excellent example of a stately leaf—the paper clean and with expansive margins—from this first printing of Bartolus. \$450 (ST16379-232)

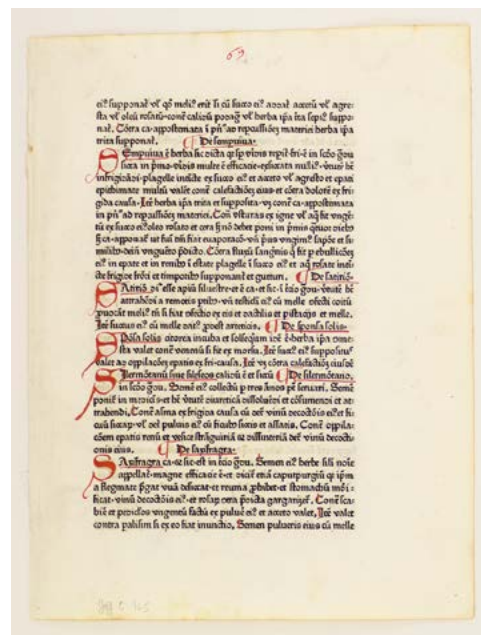


65 (INCUNABULAR LEAF). CRESCENTIUS, PETRUS DE. RURALIA COMMODA. (Augsburg: Johann Schuessler, 1471) 276 x 210 mm. (11 x 8 1/4"). Single column, 35 lines in gothic type. From the FIRST EDITION. Attractively matted. Headlines written in red, paragraph marks and seven two-line initials in red. Goff C-965; BMC II, 328; ISTC ic00965000. ♦ A touch of rumpling along head edge, but A BEAUTIFUL LEAF from the early 1470s, clean, fresh, and quite bright. \$475 (ST16379-197)

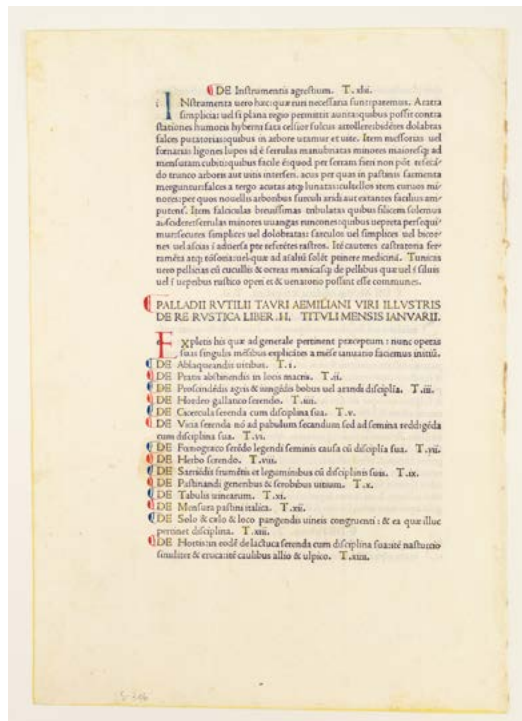


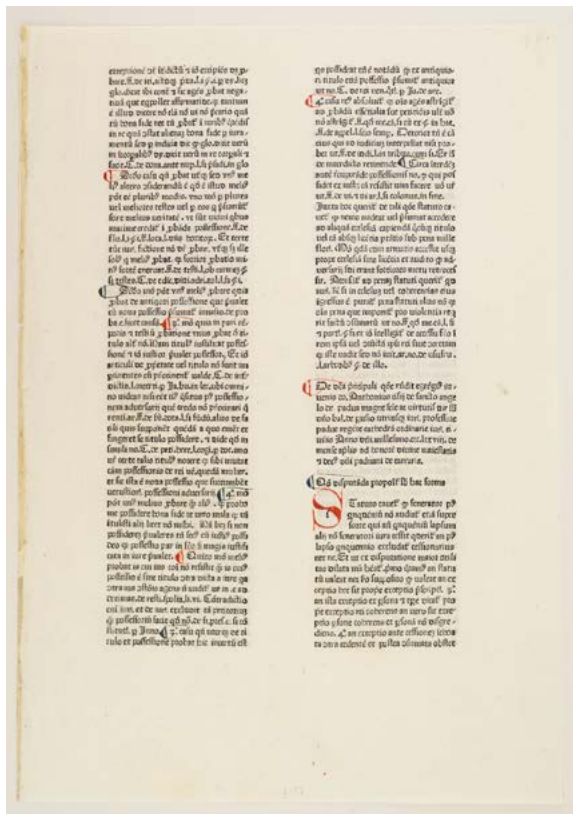
*From the Second—and First Scientific—
Book Printed in Roman Type*

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

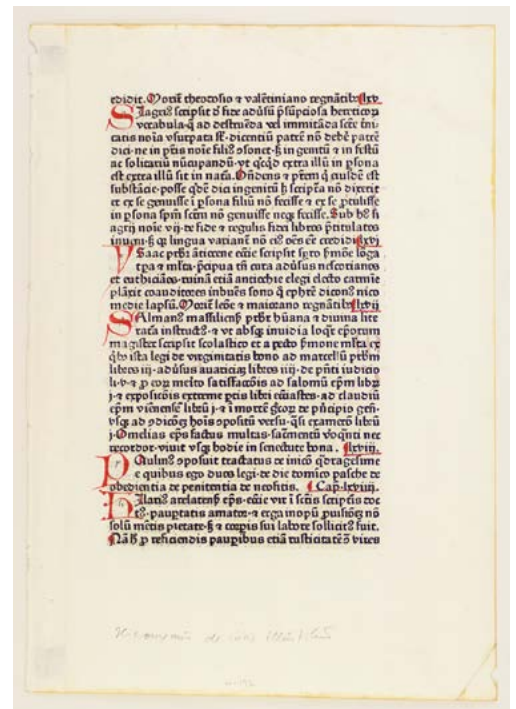


66 (INCUNABULAR LEAF). NICOLAUS DE LYRA. POSTILLA SUPER TOTAM BIBLIAM. (Rome: Conradus Sweynheym and Arnoldus Pannartz, 1471) 372 x 265 mm. (14 5/8 x 10 3/8"). Single column, 46 lines in the roman type. Attractively matted. One two-line initial in red. Goff N-131; BMC IV, 14; ISTC in00131000. ♦ Recto with small, faint patch of foxing to one edge, but AN EXTRAORDINARILY FINE LEAF from the first printers in Rome, especially clean, fresh, and bright. \$650 (ST16379-222)

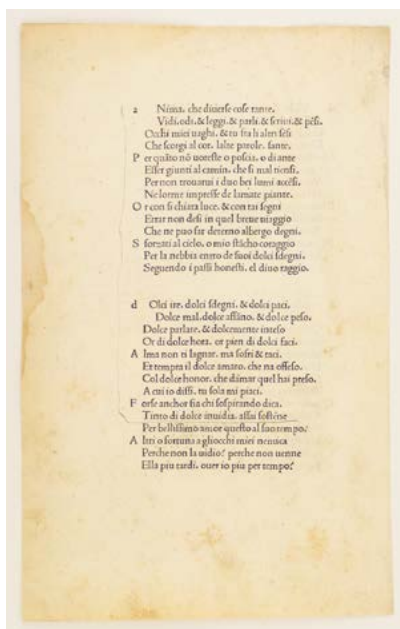




68 (INCUNABULAR LEAF). LANFRANCUS DE ORIANO. REPETITIONES DISPUTATIONES. (Venice: Vindelinius de Spira and Johannes de Colonia, 1472) 362 x 250 mm. (14 1/4 x 9 7/8"). Double column, 55 lines in roman type. Attractively matted. Paragraph marks written in red or blue, one three-line initial in red. Goff L-57; BMC V, 161; ISTC il00057000. ♦ An early Venetian leaf IN EXCEPTIONALLY FINE CONDITION, entirely smooth, clean, and bright. \$475 (ST16379-228)



69 (INCUNABULAR LEAF). HIERONYMUS. DE VIRIS ILLUSTRIBUS. ([Augsburg: Günther Zainer, before 1473]) 305 x 213 mm. (12 x 8 3/8"). Single column, 35 lines in gothic type. Attractively matted. Capitals struck with red, paragraph marks in red, eight two-line initials in red. Remnants of mounting tape to two corners. Goff H-192; BMC II, 318; ISTC ih00192000. ♦ One corner crease, but A LOVELY LEAF, clean, fresh, and very bright, with attractive rubrication. \$475 (ST16379-196)



70 (INCUNABULAR LEAF). PETRARCA, FRANCESCO. CANZONIERE E TRIONFI. (Venice: Gabriele di Pietro, 1473) 275 x 170 mm. (10 7/8 x 6 3/4"). Single column, 28 lines in roman type. Attractively matted. Faint ink line drawn on the left side of some of the verses. Goff P-375; BMC V, 199; ISTC ip00375000. ♦ Thin three-inch dampstain to fore edge, a few finger smudges and trivial spots, but an excellent specimen from the 1470s of Petrarch's verse, fresh and wide-margined. \$450 (ST16379-192)

- (Historia de pincis)
- (Epilogus cum additionibus et de re: minationibus)
- (De cantibus refugii trani iordanis)
- (De orem fecunda)
- (De appellatione populi ad summum sacerdotem)
- (De iusticia regis)
- (De malicia abominatio)
- (De timido et sollicito remouendo ab exercitu)
- (De his quibus non erat fas intrare ecclesiam dei)
- (De suscitacione feminis et modis calandi)
- (Canticum testimonij)
- (De morte moysi postquam benedixit populo)

Quinta et vltima huius
historie diffinitio habet
ex dictis articulis
quod sunt huiusmodi
ut gerat deuteronomi
us. id est secunda lex.
Deuter enim fca. nomia lex. Et hoc
nomen quidam errantiter interpretant
esse legem. vnde datur a deo. que i pre
ercedentibus libris continetur. altera
datur a moysi. que in hoc libro. ad deum
in affectum suu erasit. quod de il
la legitur supra. Eorum est dominus
ap moysi. et ad omne israel. De ista
dicitur. et ceteris est moysi. et hoc de
ebant. quod multa hic leguntur. que non
sunt supra. quedam quasi conuentiones. quod non
fuerit sic esse predictorum repetitio.
Vnde sententia est. quia hic penta
teus non est nisi lex vna. que etiam ab
apostolo et alijs scriptis vocatur lex moysi.
quod vna. habetur etiam vocat huius
libro dicitur. id est legem. nec ob aliud
dicitur liber hic lex secunda. nisi quia
predicta hic iteratur. quasi lex iterata
iteratur etiam hic tria tribus de cau
sis. pcepta et cerimonie ad conuentionem

memorie et ipsorum confirmationem. be
rehtis dei ad roborem edificationem
et in illo. flagella que sustinerunt
murmurantes ad incutendum timorem
huius vero in hoc iterum videtur alij
predictis melle. etiam in superius
verborum. i. in illo. tamen nulla est.
fuerunt etiam qui dicerent hunc lib
rum factum a iohanne transito iordane.
quia legitur in principio. Hec sunt ver
ba que locutus est moyses trans iordanem.
Pro suo enim tunc facta semper
dicere consuevit. vltra iordanem vel ei
era. Datur liber moysi. vel iohannis. quod
moyses videret transire. iohannes redegit
i scripto. Videret etiam iohannes vel
le. quod magnam iohannis libri scriptu
re partes. Vnde videtur esse. quod scrip
tus sit a moysi. ut hoc sit et loquar de
le caput de alio. in principio apostolus
et dicit. sicut et in fine de morte moysi.
serum cum circa finem libri legat. Hec
moyses legem hanc. et paulo post
postquam scriptis moysi verba legem hanc
in volumine. precepit leui. Tunc leui
benedixit. et posuit in latera arce fe
deris. Legitur que longo tempore post
inuentus in iherusalem deuteronomus
in archa.

Quarta gressu anno
ab eras filius israel et e egypto
et. i. mens. prima die mensis.
videtur moyses die mense i. in iunio.
re. locutus est ad omnia filios israel.
et cepit legem explanare. congrega
tos secundum iosephum ad iordanem i
loco ubi nunc ciuitas abidol est loci
palmarum. Hanc recapitulacionem mo
ysi postquam. que superius dicitur
mitemus. superius dicitur. quod
videtur etiam memorabilis de
terminando. Itaque in recapitulacione
moysi. dicitur. et ceteris. in. et ceteris.
flos valeo solus est autem vero.
negotia vestra sustinere. etare et vobis

Petrus Comestor. Historia scholastica.
Christoph. Budaus des Andreus Brimmanm. vult. naly.

Uterus dei audiuit
dammis flagitio
et sic opus est
nisi ex fimo. et
C. Quomodo habet
posuit illud ex fimo. In quo
quod huiusmodi inueniuntur
et sic opus est ex fimo. et
morum huiusmodi quod
fimo. et sic opus est ex fimo.
a sanctorum fimo. et
C. Quomodo habet
posuit illud ex fimo. In quo
quod huiusmodi inueniuntur
et sic opus est ex fimo. et
morum huiusmodi quod
fimo. et sic opus est ex fimo.

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et sic opus est
nisi ex fimo. et
C. Quomodo habet
posuit illud ex fimo. In quo
quod huiusmodi inueniuntur
et sic opus est ex fimo. et
morum huiusmodi quod
fimo. et sic opus est ex fimo.

71 (INCUNABULAR LEAF). PETRUS COMESTOR. HISTORIA SCHOLASTICA.

([Strassburg: Printer of Henricus Ariminensis (Georg Reyser?), not after 6 Feb. 1473]) 398 x 290 mm. (15 5/8 x 11 3/8"). Double column, 46 line in gothic type. Attractively matted. Capitals struck with yellow, paragraph marks in red or blue, three three-line initials in red or blue, SEVEN-LINE PUZZLE INITIAL "Q" IN RED AND BLUE, WITH 14-LINE EXTENSION, the center of the initial filled with floral and geometric design in purple, green, and black. Goff P-460; BMC I, 79; ISTC ip00460000.

◆ A little freckled foxing to margins, but A VERY FRESH, BRIGHT LEAF with pleasing decoration. \$450 (ST16379-217)

XXXI

integras custodiabat in extremis apud willem
broch fuxia nullum laboraret. vnde biam
vitem videtur assensum que quasi quod si
bello euerando et feruorem caloris quo tota
bas misericorditer tempabat. Cum aut eius
aia de corpore iam egressa uellet turbam
dementem mis
erant nulli osoni instantia discedere uolu
it. donec clauiger eberet. et vnde uox illi
ofusa illos eberet. Cum aut videret illa iam de
functi esse vidit ancilla xpi biam uigentem
militum celestium puellam. pfallentem deum
laudantem illi in duos choros diuisam. Cu aut
fuerdos more debito exequias desinere pso
ueret. tunc finem fuerdos uim facit mulierem
dine ostiuit ut videtur et explebat. et mirabil
ecclie militanti ecclie sumptus respicebat.
Cum aut sepulture corp. Tunc effit. vidit xpi
ancilla aiam eius que nodum in hoc seculo plene
purgata fuit in purgatorio quod et depar osum
mare. Nam in metus uis meretrix fuerat. et
dam more meretrix p. fraudem acquirerat.
Quod illa col de famula duos luamie m bospi
um precepit. qui de iniuste acquisitis multa i do
mo sua expendebat. Et qia de huius nodu pfe
cti refectionem fecerat. dicitur de aduoc p
gouico detinuit. Quod et nunciatum fuit la
digni deuote marguerite de willibrod. et eius
focubus mltas et orbes acquireret. et p posse
restitutione fecerit. Vnde nodum post aia
vidit vitem purior. nunc can didior sole splen
didior apparuit ancille xpi. cu i ad etnas epa
las laudem et glori agere ascendere uellet lui
tata. et quasi libe uite ut videtur i manibus te
nent summi magistri facta scolaris legebat.

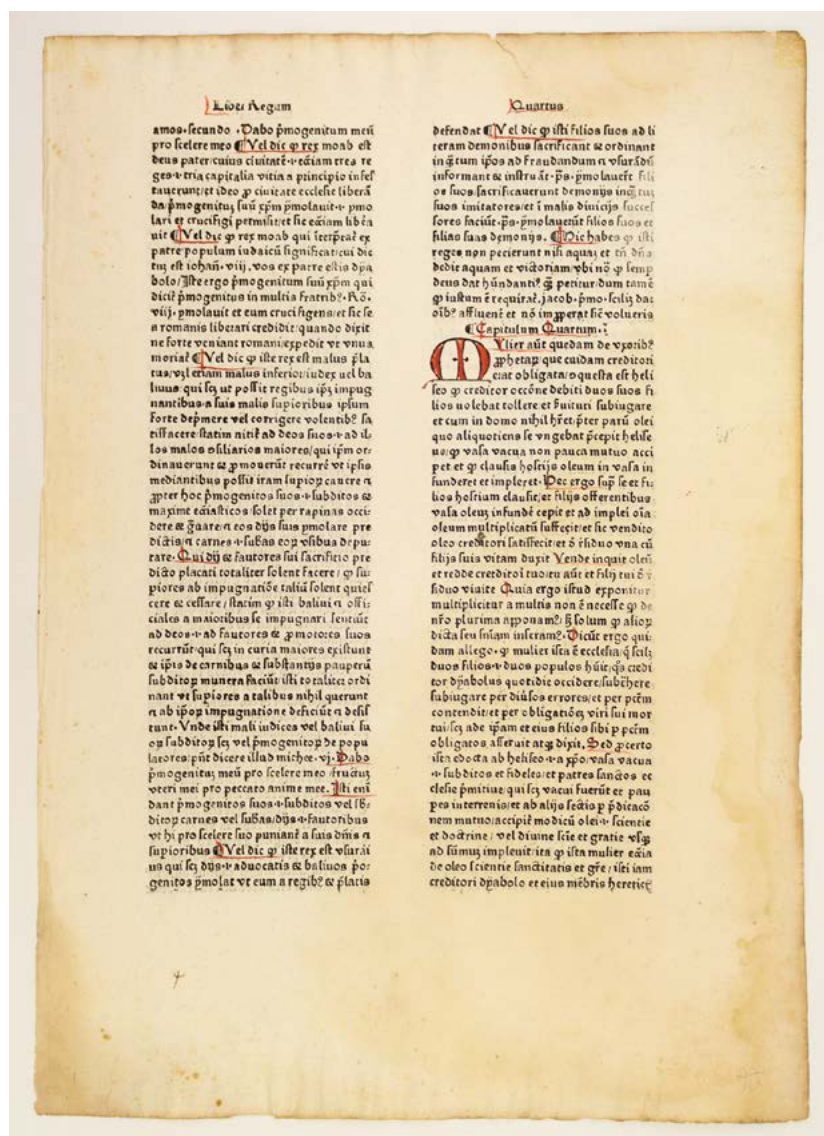
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tos secundum iosephum ad iordanem i
loco ubi nunc ciuitas abidol est loci
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ysi postquam. que superius dicitur
mitemus. superius dicitur. quod
videtur etiam memorabilis de
terminando. Itaque in recapitulacione
moysi. dicitur. et ceteris. in. et ceteris.
flos valeo solus est autem vero.
negotia vestra sustinere. etare et vobis

infirmirate laboraret. et ipa aliqui ut osclaret
ei ei assisteret. illa vepote an? fere centenas
morti iam pponas grauissim habebat. anbe
lim. Cum aut sancta mulier quad nocte
eas anhelius sine magno dolore cordis ferre
posset. ipa assitens ei ppe. qm p violentia a se
excorquere ut maneret. Cuius iam amplius ferre
non valens fere defecit. respice dms humi
litem ancille sue. et ei saporem quasi vim ali
mentum in ore eius misit. odoratum. suauissim
qsi thuris accenti cum sapore illo fere p eras di
co sentit. Itaque nullus cibi sapor pfecto sapor
aromaticum poterat expellere. Multis aut ergo
nibus n solum eius pnia dms. solitudinem
et patientis ostendit. sed frequent corporalem
sanitatem eius meritis dominus reddebat.

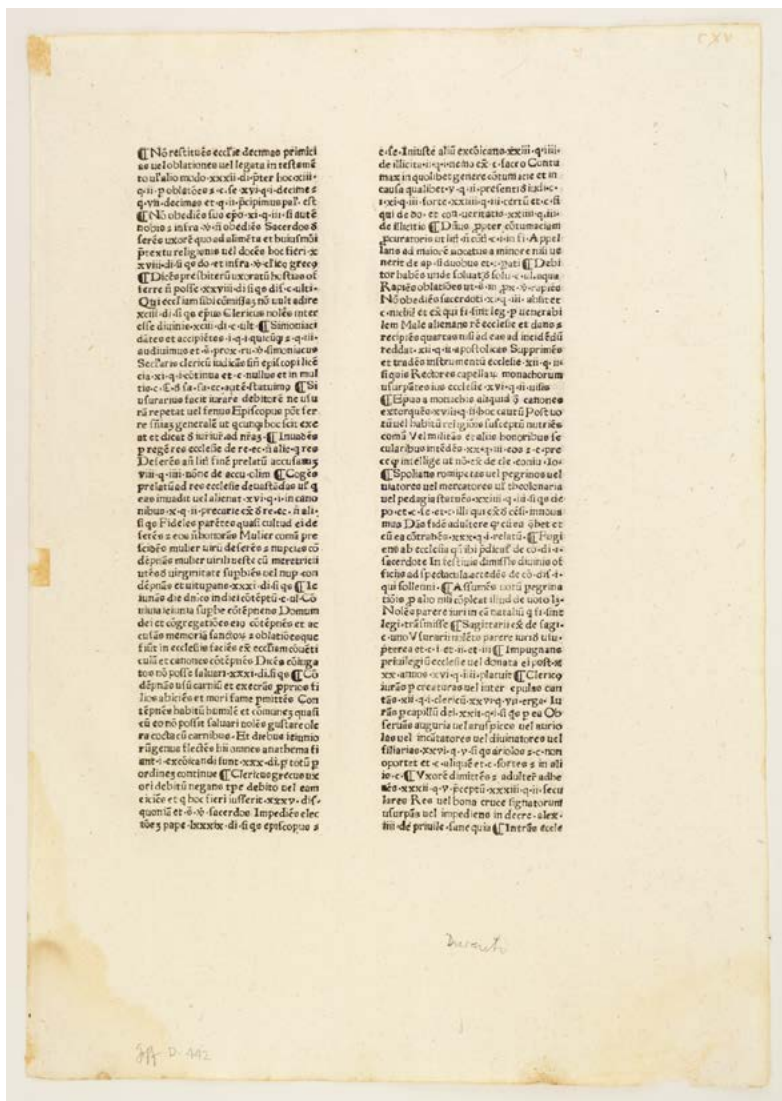
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mitemus. superius dicitur. quod
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moysi. dicitur. et ceteris. in. et ceteris.
flos valeo solus est autem vero.
negotia vestra sustinere. etare et vobis

72 (INCUNABULAR LEAF). **LEONARDUS DE UTINO**. *SERMONES DE SANCTIS*. ([Cologne: Ulrich Zel], 1473) 278 x 180 mm. (11 x 7 1/8"). Double column, 36 lines in gothic type. FIRST EDITION. Attractively matted. Paragraph marks in red, one three-line and two two-line initials in red. Goff L-150; BMC I, 192; ISTC il00150000. ♦ Trivial imperfections, but AN EXCEPTIONALLY BRIGHT AND CLEAN LEAF, with graceful, prominent rubrication from the press of the first printer in Cologne. \$450 (ST16379-201) **Pictured previous page.**

73 (INCUNABULAR LEAF). **VINCENT OF BEAUVAIS**. *SPECULUM HISTORIALE*. (Strassburg: Johann Mentelin, 1473) 435 x 308 mm. (17 1/8 x 12"). Double column, 62 lines in roman type. Second Edition. Attractively matted. Capitals struck with yellow, paragraph marks and underlining in red, headlines in red or blue, five three-line initials painted in red or blue. Top edge and fore edge stained in red. Goff V-283; BMC I, 57; ISTC iv00283000. ♦ Thin stain along edge of inner margin, one tiny marginal wormhole, but A VERY FINE LEAF—the paper extremely smooth, bright and clean—from this major Medieval encyclopedia, the present edition published the same year as the first. \$750 (ST16379-231) **Pictured previous page.**

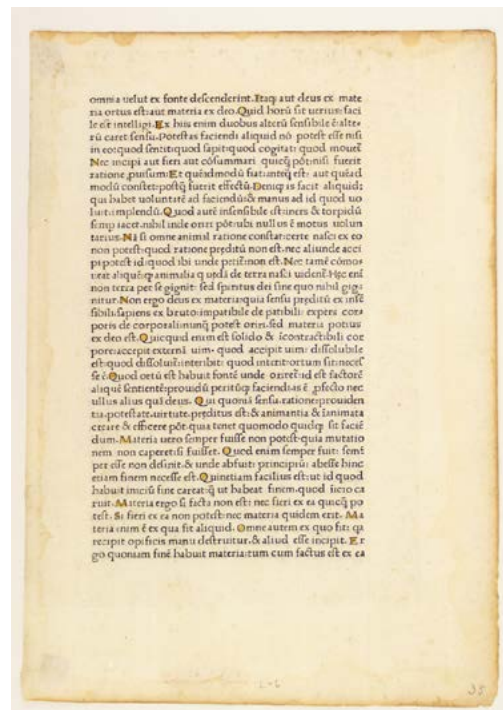


74 (INCUNABULAR LEAF). **BERCHORIUS**. *LIBER BIBLIAE MORALIS*. (Ulm: Johann Zainer, 9 April 1474) 410 x 287 mm. (16 x 11 1/4"). Double column, 50 lines in gothic type. Attractively matted. Capitals struck with red, underlining in red to mark new paragraphs, one three-line initial filled with red. Goff B-336; BMC II, 522; ISTC ib00336000. ♦ Paper slightly toned, faint inconsequential marginal dampstaining along one edge, small closed marginal tear along top, but none of these faults touching text, and the leaf otherwise crisp and appealing. \$375 (ST16379-229)



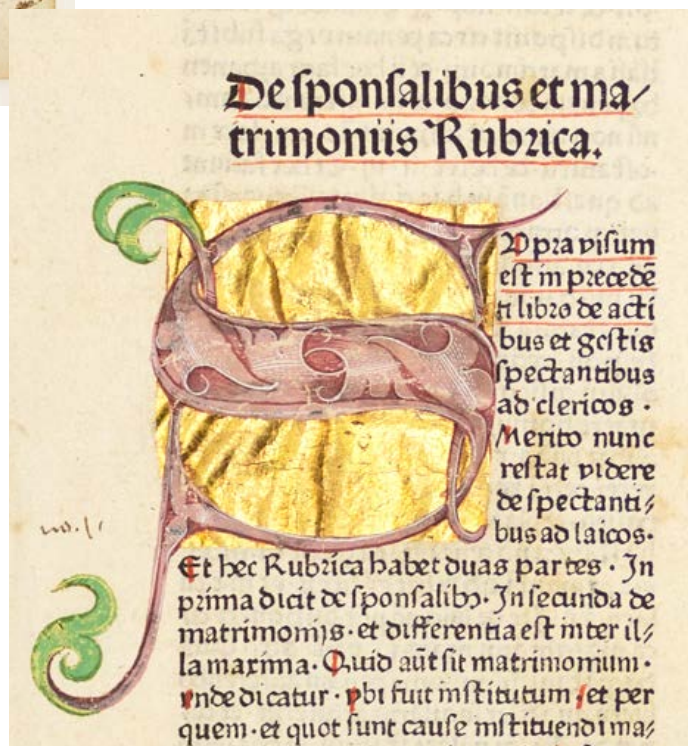
75 (INCUNABULAR LEAF). DURANTI, GUILLELMUS. *REPERTORIUM AUREUM IURIS CANONICI.* (Rome: Printer of the "Mercuriales quaestiones", 27 April 1474) 402 x 279 mm. (15 7/8 x 11"). Double column, 55 lines in roman type. Attractively matted. Verso with scant remnants of two mounting tabs. Goff D-442; BMC VII, 1128; ISTC id00442000. ♦Paper slightly wavy, light dampstain in lower corners (well away from the text), but an excellent specimen, the paper clean, crisp, and bright. \$400 (ST16379-226)

76 (INCUNABULAR LEAF). LACTANTIUS, LUCIUS COELIUS FIRMIANUS. OPERA. (Rome: Ulrich Han (Udalricus Gallus) and Simon Nicolai Chardella, 12 February 1474) 333 x 232 mm. (13 1/8 x 9 1/8"). Single column, 37 lines in roman type. Attractively matted. Capitals struck with yellow. Remnants of mounting tape to one edge. Goff L-6; BMC IV, 24; ISTC il00006000. ♦Shallow light dampstains to edges, a few faint flecks to margins, but an excellent specimen, clean and fresh with wide margins, from the second press in Rome. \$400 (ST16379-193)





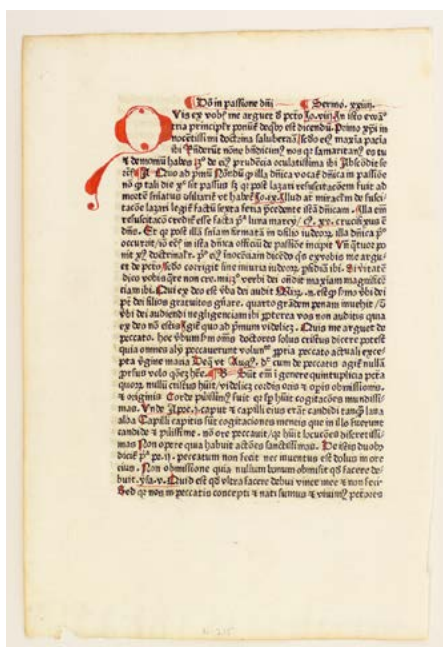
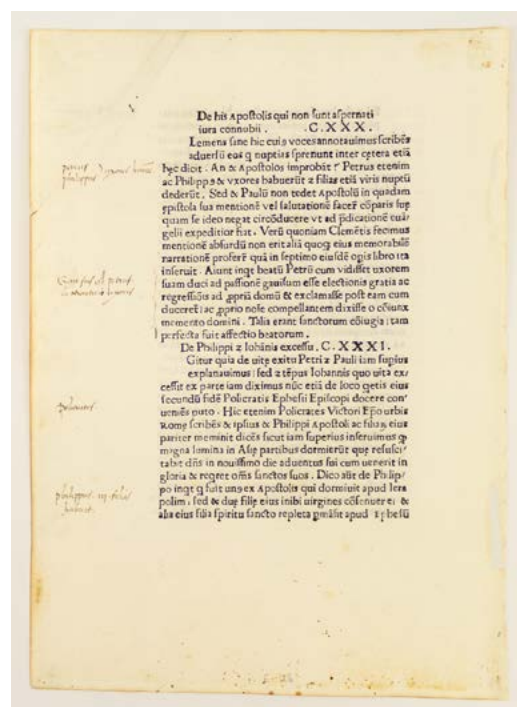
77 (INCUNABULAR LEAF).
PANORMITANUS DE TUDESCHIS,
NICOLAUS. LECTURA SUPER QUARTO ET
QUINTO DECRETALIUM. (Rome: Georgius
 Lauer, 28 April 1475) 404 x 262 mm. (16 x 10
 3/8"). Double column, 58 lines in gothic type.
 Attractively matted. Capitals struck with red,
 verso with six-line initial in red and blue,
 RECTO WITH 11-LINE FOLIATE INITIAL IN
 PINK ON A BURNISHED GOLD GROUND
 lightly etched with curling lines. Head of
 recto with ink "Bibliotheca Windahagiana"
 ownership inscription of Austrian bibliophile
 Johann Joachim Entzmüller, Reichsgraf von
 und zu Windhaag (1600-78); half a dozen neat
 marginal annotations in an early hand. GW
 M48016; ISTC ip00068500; not in Goff or BMC.
 ♦Tip of one lower corner torn away, a couple
 minor stains and mild thumbing to margins, but
 a fine leaf, clean and fresh, THE GLITTERING
 INITIAL VERY WELL PRESERVED. \$2,250
 (ST16379-216)





78 (INCUNABULAR LEAF WITH WOODCUT). JACOBUS DE VORAGINE. LEGENDA AUREA SANCTORUM, SIVE LOMBARDICA HISTORIA. TEXT FROM THE LIFE OF THOMAS À BECKET. ([Augsburg: Günther Zainer, not after 1475]) 245 x 157 mm. (9 5/8 x 6 1/4"). Single column, 38 lines in the first roman type used in Germany (according to Needham). Attractively matted. WITH A WOODCUT (80 x 73 mm.) OF THE MARTYRDOM OF ST. THOMAS À BECKET. Goff J-84; ISTC ij00084000; not in BMC. ♦ Faint freckled foxing to head margin, but A VERY FINE LEAF, clean, fresh, and bright. \$950 (ST16379-173)

79 (INCUNABULAR LEAF). EUSEBIUS CAESARIENSIS. HISTORIA ECCLESIASTICA. (Rome: Johannes Philippus de Lignamine, 15 May 1476) 323 x 230 mm. (12 3/4 x 9"). Single column, 32 lines in roman type. Attractively matted. With neat marginalia in a contemporary hand. Goff E-126; BMC IV, 34; ISTC ie00126000. ♦ A couple of minor corner creases, sprinkling of tiny brown (ink?) spots to tail edge, but A FINE LEAF, clean and fresh with generous margins. \$500 (ST16379-184)

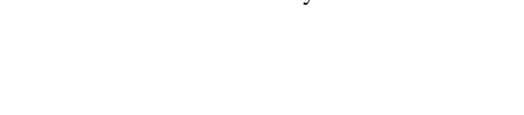


80 (INCUNABULAR LEAF). NIDER, JOHANNES. SERMONES DE TEMPORE ET DE SANCTIS CUM QUADRAGESIMALE. ([Esslingen: Conrad Fyner, 1476-78?]) 294 x 200 mm. (11 5/8 x 7 7/8"). Single column, 34 lines, gothic type. Attractively matted. Capitals struck with red, paragraph marks in red, bold four-line initial "Q" in red, with five-line descender. Goff N-215; BMC II, 517; ISTC in00215000. ♦ A trace of browning to head edge, tiny chip to tail edge, but a FINE FRESH LEAF, attractively rubricated. \$375 (ST16379-200)

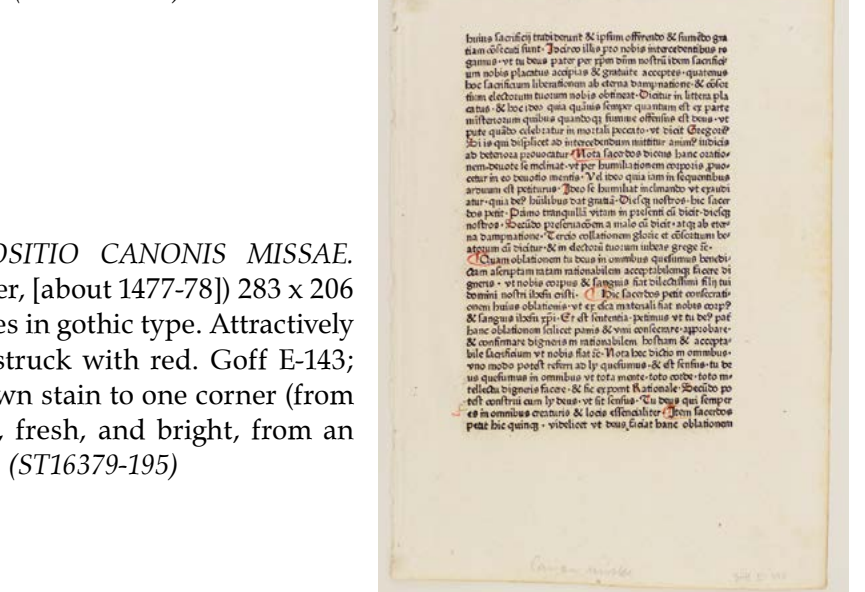
81 (INCUNABULAR LEAF). BIBLE IN GERMAN.
 TEXT FROM EXODUS. (Augsburg: Gunther
 Zainer, 1477) 377 x 264 mm. (14 7/8 x 3 7/8"). Double
 column, 51 lines in gothic type. Attractively matted. With
 two two-line initials and a six-line "I" done by hand in red
 ink. Goff B-269; BMC II, 324; ISTC ib00629000. ♦Paper
 slightly toned, tiny wormhole in one corner, but in excellent
 condition overall, still very fresh and clean. \$375 (ST16379-
 227)

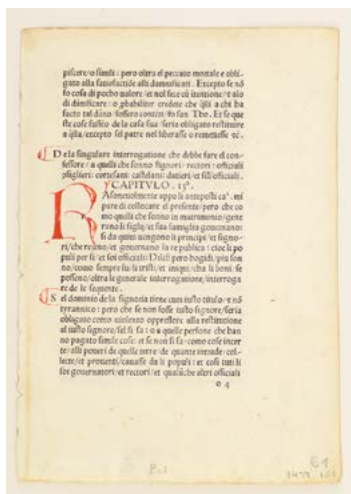


83 (INCUNABULAR LEAF). EXPOSITIO CANONIS MISSAE.
 ([Nuremberg]: Friedrich Creussner, [about 1477-78]) 283 x 206
 mm. (11 1/4 x 8 1/8"). Single column, 34 lines in gothic type. Attractively
 matted. Paragraph marks in red, capitals struck with red. Goff E-143;
 BMC II, 450; ISTC ie00143000. ♦Small brown stain to one corner (from
 mounting glue?), but A FINE LEAF, clean, fresh, and bright, from an
 uncommon commentary on the Mass. \$450 (ST16379-195)



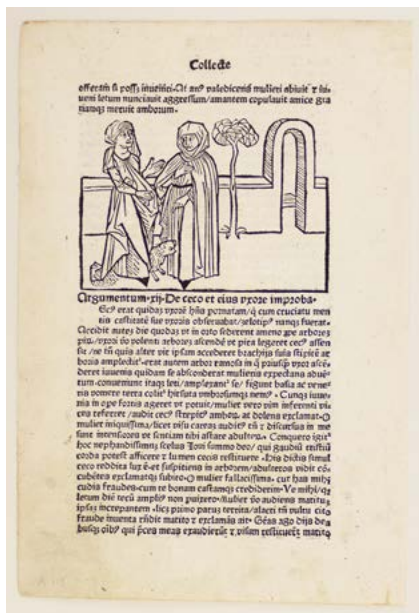
82 (INCUNABULAR LEAF). DURANTI, GUILLELMUS.
 RATIONALE DIVINORUM OFFICIORUM. (Rome: Georgius Lauer,
 16 October 1477) 335 x 238 mm. (13 1/8 x 9 1/4"). Double column,
 50 lines in roman type. Edited by Johannes Aloisius Tuscanus.
 Attractively matted. Remnants of mounting tape to one margin of
 verso. Goff D-414; ISTC id00414000; not in BMC. ♦Light dampstain
 to one corner margin, but A FINE LEAF, clean, fresh, and very
 bright, from the printer who succeeded Han and Riessinger in
 Rome, and was the inventor of a moving carriage that improved
 the speed of printing. \$300
 (ST16379-187)





84 (INCUNABULAR LEAF). PACIFICUS NOVARIENSIS. SOMMOLA DI PACIFICA COSCIENZA. (Milan: Philippus de Lavagnia, 24 March 1479) 202 x 141 mm. (8 x 5 5/8"). Single column, 30 lines in a rounded gothic type (majuscules in roman type). FIRST EDITION. Attractively matted. Paragraph marks in red, one six-line initial in red. Goff P-1; BMC VI, 706; ISTC ip00001000. ♦Light yellow line along lower half of gutter edge, faint corner crease, but a fine leaf, clean and fresh, from a scarce Italian work on attaining a peaceful conscience. **\$325 (ST16379-199)**

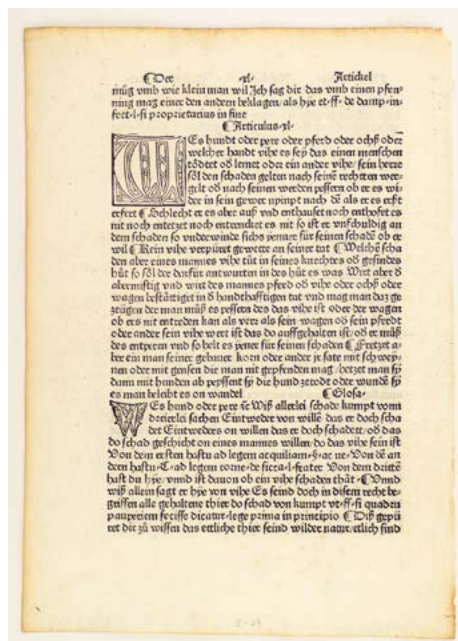
85 (INCUNABULAR LEAF WITH WOODCUTS). JACOBUS DE VORAGINE. LEBEN DER HEILIGEN: WINTERTEIL UND SOMMERTEIL. TEXT FROM THE LIVES OF ST. HENRY II, HOLY ROMAN EMPEROR, AND HIS WIFE, ST. CUNEGUNDA. (Augsburg: Johann Bämmler, 1480) 255 x 180 mm. (10 x 7"). Single column, 31 lines in bâtarde type. Attractively matted. WITH A HAND-COLORED WOODCUT (68 x 80 mm.) SHOWING A SCENE FROM THE LIFE OF ST. HENRY II. Goff J-158; ISTC ij00158000; not in BMC. ♦A couple of small, faint brown spots, otherwise a fine leaf, clean and fresh with comfortable margins. **\$450 (ST16379-172)**



86 (INCUNABULAR LEAF WITH WOODCUT). AESOPUS. VITA ET FABULAE. (Strassburg: Heinrich Knobloch, about 1481) 268 x 180 mm. (10 1/2 x 7"). Single column, 41 lines in gothic type. Attractively matted. WITH A LARGE (80 x 115 mm.) WOODCUT OF TWO WOMEN AND A DOG, ILLUSTRATING ONE OF THE FABLES. Goff A-113; BMC I, 88; ISTC ia00113000. ♦Trivial smudges to lower margin, but a fine leaf from a clean, fresh, wide-margined copy. **\$450 (ST16379-178)**



87 (INCUNABULAR LEAF). EIKE VON REPGOW. SACHSENSPIEGEL: LANDRECHT. (Augsburg: Johann Schönsperger, 12 July 1482) 298 x 211 mm. (11 3/4 x 8 1/4"). Single column, 37 lines in gothic type. Attractively matted. Each side with one six-line and one three-line decorative woodcut initial. Goff E-23; ISTC ie00023000; not in BMC. ♦Faint freckled foxing to head edge, two small marginal wormholes, but a fine leaf, clean and fresh, from this rare work on German land law originally written between 1224 and 1227 (just one copy in the U.S.). **\$650 (ST16379-191)**



88 (INCUNABULAR LEAF WITH WOODCUTS). HIERONYMUS. VITAE SANCTORUM PATRUM, SIVE VITAS PATRUM [in German]. LEBEN DER HEILIGEN ALTVÄTER. ([Strassburg: Printer of the "Antichristus" (Heinrich Eggstein?), not after 1482]) 285 x 200 mm. (11 1/4 x 7 7/8"). Single column, 34 line in gothic type. First or Second Edition in German. Attractively matted. WITH A HALF-PAGE WOODCUT (85 x 132 mm.) OF A SCENE FROM THE LIFE OF HILARION. Goff H-216; BMC I, 168; ISTC ih00216000. ♦ Faint marginal smudge, but A FINE LEAF, clean, fresh, and bright, with ample margins, of a very rare early issue of the German translation of the "Lives of the Desert Fathers." \$500 (ST16379-175)

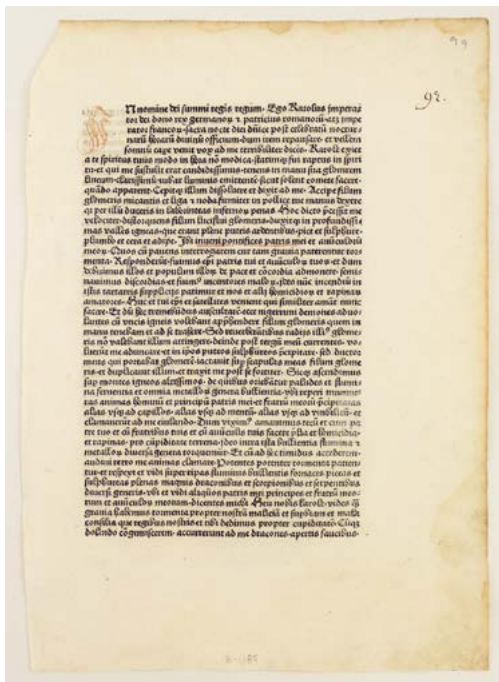


90 (INCUNABULAR LEAF WITH ILLUMINATION). BIBLE IN ITALIAN. BIBLIA. TEXT FROM ESDRA. (Venice: Andreas de Paltasichis, 1484) 317 x 201 mm. (12 1/2 x 8"). Double column, 63 lines in gothic type. Translated by Niccolò Malermi. Attractively matted. Six three-line initials in red or blue, and A SEVEN-LINE INITIAL IN BURNISHED GOLD, on a ground of blue and pink with white tracery and green with gilt tracery. BMC V, 353; ISTC ib00642500; not in Goff. ♦ A little foxing and small stains, mostly at edges, but an excellent specimen, the text clean and fresh, the gold initial intact and shining. \$400 (ST16379-221)



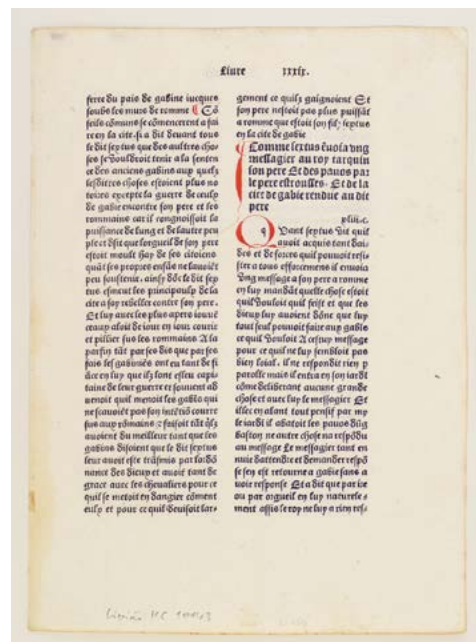
89 (INCUNABULAR LEAF WITH WOODCUT). BIBLE IN GERMAN. TEXT FROM NUMBERS. (Nuremberg: Anton Koberger, 17 February 1483) 385 x 275 mm. (15 1/8 x 10 7/8"). Double column, 50 lines in gothic type. Attractively matted. WITH A LARGE (115 x 180 mm.) WOODCUT OF THE FUNERAL OF AARON, VIVIDLY COLORED by a contemporary hand. Goff B-632; BMC II, 424; ISTC ib00632000. ♦ Faint horizontal crease to text, a couple trivial marginal smudges, but A VERY FINE LEAF, especially clean and fresh, the hand coloring expertly done and quite rich. \$750 (ST16379-224)



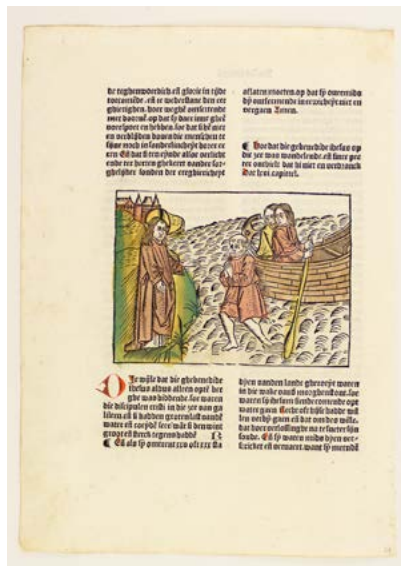


91 (INCUNABULAR LEAF). BREYDENBACH, BERNHARD VON. PEREGRINATIO IN TERRAM SANCTAM. (Mainz: Erhard Reuwich, 11 February 1486) 300 x 215 mm. (11 3/4 x 8 3/8"). Single column, 43 lines in Peter Schoeffer's gothic type. Attractively matted. Calligraphic initial and a few underlinings in red. Goff B-1189; BMC I, 43; ISTC ib01189000. ♦ One corner trimmed (well away from text), a couple of faint dampstains to two edges, but a fine, fresh leaf. **\$300 (ST16379-183)**

92 (INCUNABULAR LEAF). LIVIUS, TITUS. HISTORIAE ROMANAE DECADES. (Paris: [Antoine Caillaut and Jean Du Pré (printer of Paris)], 1486-87) 280 x 203 mm. (11 x 8"). Double column, 35 lines in an elegant bâtarde type. First Edition in French. Attractively matted. Paragraph marks in red (one with a six-line extension) and two two-line initials in red. Goff L-250; BMC VIII, 35; ISTC il00250000. ♦ A touch of yellowing to gutter edge, tiny smudge at head edge, a couple of faint creases, but A FINE LEAF from the first French edition of Livy's Roman history, clean, fresh, and bright with attractive initials. **\$375 (ST16379-198)**



93 (INCUNABULAR LEAF WITH WOODCUT). JACOBUS DE VORAGINE. LEGENDA AUREA SANCTORUM, SIVE LOMBARDICA HISTORIA [Low German]. DAT DUYTSCHKE PASSIONAEL. TEXT FROM THE LIFE OF ST. LODEWYCUS. (Magdeburg: Simon Koch, 1487) 262 x 186 mm. (10 3/8 x 7 1/4"). Double column, 45 lines in gothic type. Attractively matted. WITH A three-line initial written in red, and A HAND-COLORED WOODCUT (68 x 65 mm.) OF KING LODEWYCUS WASHING THE FEET OF A BEGGAR. Goff J-172; ISTC ij00172000; not in BMC. ♦ Faint marginal dampstains (well away from woodcut), but a fine specimen, clean and fresh with pleasing coloring, from a very rare (only 10 copies listed in ISTC; none in auction records) Low German edition of the "Golden Legend." **\$600 (ST16379-169)**



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

95 (INCUNABULAR LEAF WITH WOODCUT). RODERICUS ZAMORENSIS. SPIEGEL DES MENSCHLICHEN LEBENS. (Augsburg: Peter Berger, 23 August 1488) 260 x 185 mm. (10 1/4 x 7 1/4"). Single column, 34 lines in gothic type. Translated from the Latin by Heinrich Steinhöwel. Attractively matted. WITH a six-line woodcut foliate initial and A LARGE WOODCUT (110 x 77 mm.) OF SIMON PETER AND SIMON THE PRIEST MEETING A GROUP OF CARDINALS. Remnant of mounting tape to one edge on verso. Goff R-233; BMC II, 392; ISTC ir00233000. ♦ Faint dampstain to head margin, but A FINE LEAF, clean and fresh. \$375 (ST16379-163)



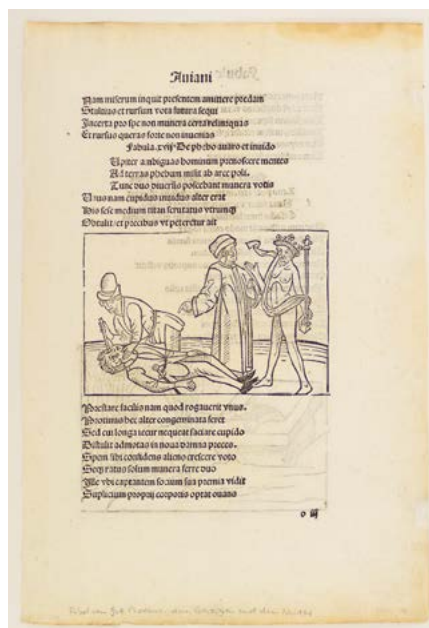
96 (INCUNABULAR LEAF WITH WOODCUTS). JACOBUS DE VORAGINE. LEGENDA AUREA SANCTORUM [German]. LEBEN DER HEILIGEN: WINTERTEIL UND SOMMERTEIL. TEXT FROM THE LIVES OF ST. PROTHUS AND ST. JACINTUS. (Nuremberg: Anton Koberger, 5 December 1488) 372 x 244 mm. (14 3/4 x 9 5/8"). Double column, 50 lines in gothic type. Attractively matted. With TWO HAND-COLORED WOODCUTS (88 x 88 mm. each) of scenes from the lives of the saints. Remnants of mounting tape to verso. Goff J-168; BMC II, 433; ISTC ij00163500. ♦ A little foxing near edge, but a clean, fresh, very pleasing leaf with neat and pleasing coloring. \$700 (ST16379-223)

97 (INCUNABULAR LEAF WITH WOODCUTS).

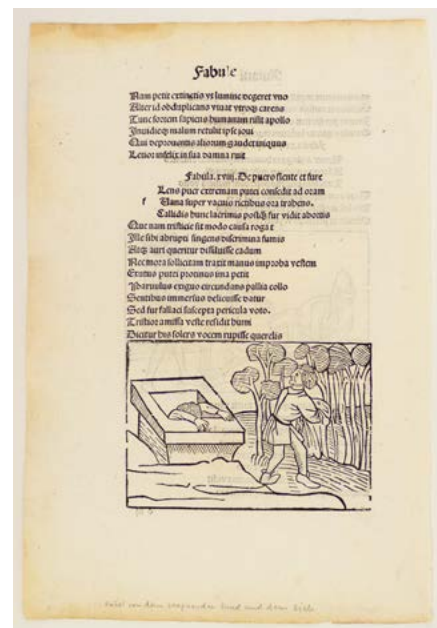
AESOPUS. VITA ET FABULAE. ([Basel:

Jacobus Wolff, de Pforzheim, not after 1489]) 288 x 192 mm. (11 1/4 x 7 5/8"). Single column, 42 lines in gothic type. Attractively matted. EACH SIDE WITH A LARGE WOODCUT (80 x 115 mm.) ILLUSTRATING A FABLE. Goff A-115; BMC III, 788; ISTC ia00115000.

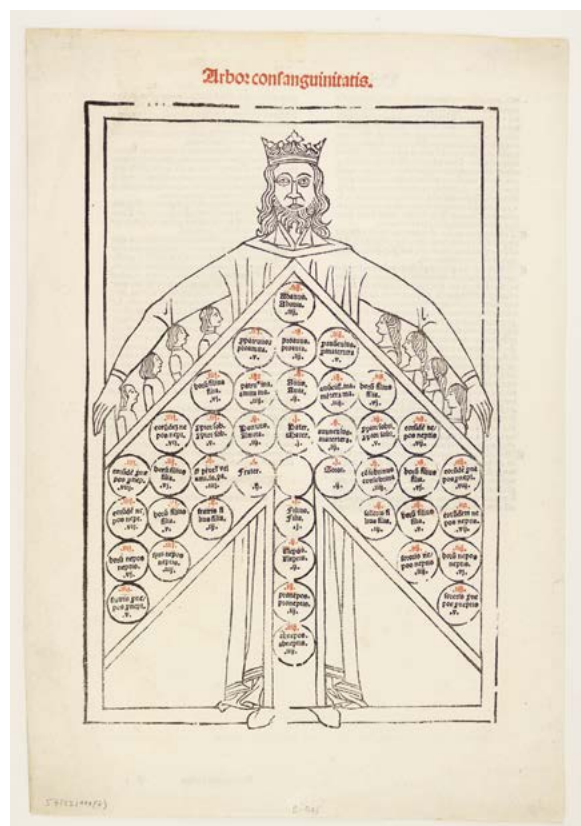
◆Thin dampstain to head edge, a little browning to tail edge, but a fine leaf, clean and fresh. \$475 (ST16379-177)



▲ 97 recto



▲ 97 verso



98 (INCUNABULAR LEAF WITH WOODCUT). COSTA, STEPHANUS. DE CONSANGUINITATE ET AFFINITATE.

(Pavia: Martinus de Lavallo, 3 August 1489) 367 x 253 mm. (14 1/2 x 9 7/8"). Double column, 58 lines in gothic type. FIRST EDITION. Attractively matted. WITH A FULL-PAGE WOODCUT OF THE "TREE OF CONSANGUINITY" in the shape of a large arrow superimposed on the body of Christ the King. Text printed in red and black. Remnants of mounting tape to verso. Goff C-945; BMC VII, 1012; ISTC ic00945000.

◆Slight corner crease, faint thumbing to one corner of margin, but A FINE LEAF, clean, fresh, and ESPECIALLY BRIGHT, from the only incunabular edition of a rare work on consanguinity, setting forth prohibitions on marriage between those closely related by blood. \$850 (ST16379-220)

99 (INCUNABULAR LEAF WITH WOODCUT). PSEUDO-CYRILLUS, Attributed to, [but BONIOHANNES DE MESSANA].

SPECULUM SAPIENTIAE [in German]. DAS BUCH DER NATURLICHEN WEISZHEIT. (Augsburg: Anton Sorg, 25 May 1490) 262 x 182 mm. (10 3/8 x 7 1/4"). Double column, 36 lines plus headline in gothic type. Attractively matted. WITH a five-line decorative initial and A HAND-COLORED WOODCUT (83 x 62 mm.) OF A MONKEY AND A DOG, Goff C-1023; BMC II, 355; ISTC ic01023000. ◆Small dampstain to head edge, trivial thumbing, but a fine leaf, clean and fresh with bright coloring. \$650 (ST16379-170)

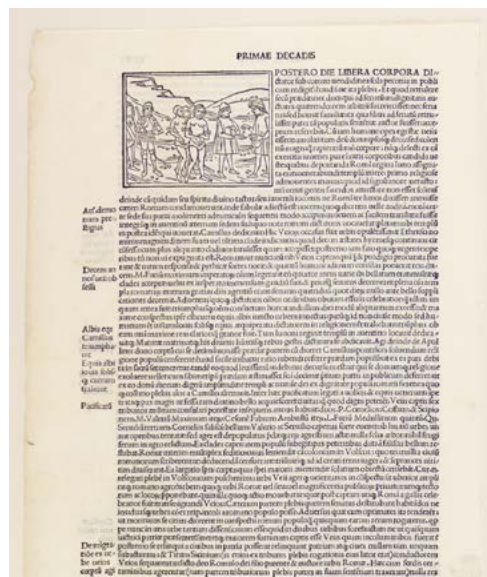


100 (INCUNABULAR LEAF WITH WOODCUT). DANTE ALIGHIERI. LA COMMEDIA. TEXT FROM CANTO XI OF PARADISO. (Venice: Bernardino Benalius and Matteo Capcasa, 3 March 1491) 302 x 210 mm. (11 7/8 x 8 1/4"). Double column, 61 lines of commentary, 45 lines of poem, plus headline and shoulder notes, in various sizes of roman type. First Illustrated Edition of "Paradiso." Attractively matted. WITH A WOODCUT (66 x 65 mm.) SHOWING DANTE AND BEATRICE IN THE FOURTH SPHERE (THE SUN), where St. Thomas Aquinas praises St. Francis, WHILE ON THE EARTH BENEATH THEM, Franciscan MONKS and monks from Aquinas' Dominican order (often seen as rivals) MEET ON FRIENDLY TERMS. Goff D-32; BMC V, 373; ISTC id00032000. ♦ A couple of small, faint brown spots to head edge, otherwise A VERY FINE, TALL LEAF, clean, fresh, and bright. \$650 (ST16379-179)



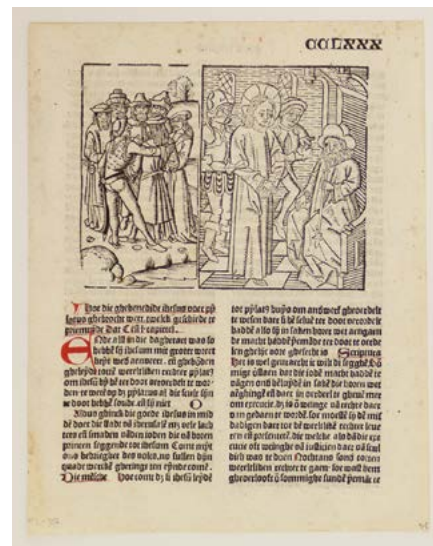
102 (INCUNABULAR LEAF WITH WOODCUTS). [BOTE, KONRAD]. CHRONICKEN DER SASSEN [Low German]. (Mainz: Peter Schoeffer, 6 March 1492) 277 x 203 mm. (11 x 8"). Single column, 27 lines in gothic type. Attractively matted. With large (10-11 lines) calligraphic initials, and EACH SIDE WITH A LARGE WOODCUT FEATURING HAND-COLORED COATS OF ARMS, one showing a swordsmen standing before a walled city, a coat of arms in front of the wall's gate, the other side with depictions of three bishops, each with his coat of arms below him. Goff C-488; BMC I, 37; ISTC c00488000. ♦ Trivial spotting at edges, but an excellent leaf, clean and fresh, the colors bright but not bleeding through. \$350 (ST16379-171)





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

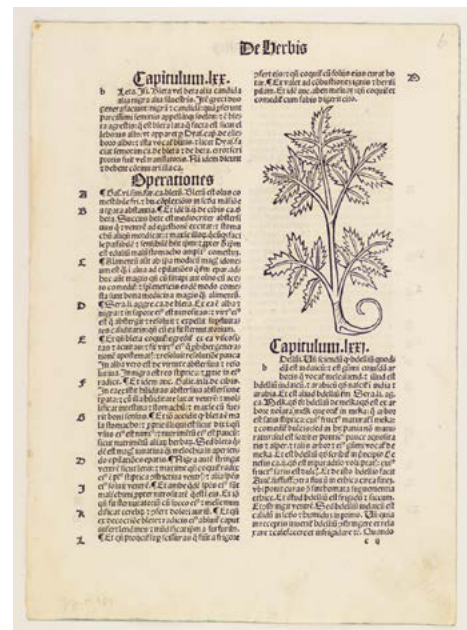
104 (INCUNABULAR LEAF WITH WOODCUT). LUDOLPHUS DE SAXONIA. VITA CHRISTI [in Dutch] TBOECK VANDEN LEVEN JHESU CHRISTI. (Zwolle: Peter van Os, 20 November 1495) 240 x 188 mm. (9 1/2 x 7 3/8"). Double column, 40 lines plus headline in gothic type. Attractively matted. Capitals struck with red, red paragraph mark and three-line initial, and WITH A TWO-PANEL WOODCUT (107 x 135 mm.) OF CHRIST BEFORE PILATE. Goff L-356; BMC IX, 88; ISTC il00356000. ♦ A couple of faint red dots (offset from adjacent rubrication), scattered faint foxing to margins, but an excellent leaf, clean and fresh. \$450 (ST16379-174)



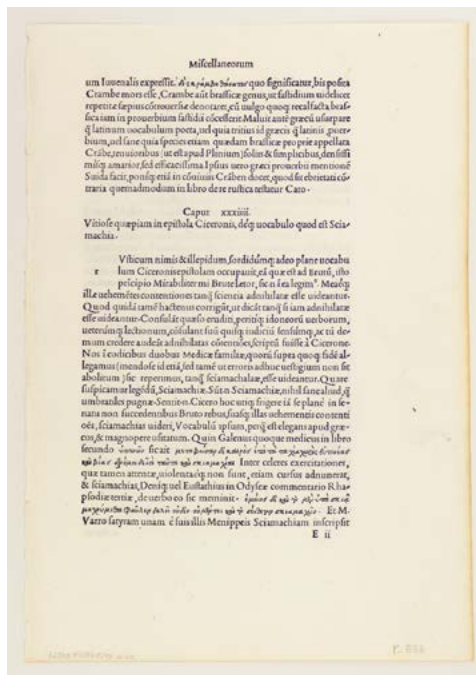
105 (INCUNABULAR LEAF WITH WOODCUTS). HIERONYMUS. EPISTOLAE (in Italian). (Ferrara: Laurentius de Rubeis, de Valentia, 1497) 310 x 225 mm. (12 1/4 x 8 7/8"). Double column, 48 lines and headline in roman type. Attractively matted. EACH SIDE WITH a six-line white-vine woodcut initial and A COLUMN-WIDTH (50 x 75 mm.) WOODCUT SCENE OF ST. JEROME AND HIS LION, one showing them meeting the pope, the other in a library. Goff H-178; BMC VI, 614; ISTC ih00178000. ♦ Two small, faint spots of foxing to one margin, but A VERY FINE LEAF, clean, fresh, and bright. \$450 (ST16379-164)



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



107 (INCUNABULAR LEAF WITH WOODCUTS). **HORTUS SANITATIS.** ([Strassburg: Johann Prüss, not after 21 October 1497]) 278 x 198 mm. (11 x 7 3/4"). Double column, 55 lines plus headline in gothic type. Attractively matted. WITH TWO WOODCUTS (approximately 105 x 60 mm.) SHOWING MEDICINAL HERBS. Goff H-487; BMC I, 124; ISTC ih00487000. ♦ Small, faint spot of foxing to text, but A FINE LEAF, unusually clean, fresh, and bright. \$195 (ST16379-168)



108 (INCUNABULAR LEAF). **(ALDINE IMPRINT).** **POLITIANUS, ANGELUS. OPERA.** (Venice: Aldus Manutius, July 1498) 305 x 212 mm. (12 x 8 5/8"). Single column, 38 lines and headline in roman type (three lines printed in Greek type). Edited by Alexander Sarti. FIRST EDITION of the collected works. Attractively matted. Ahmanson-Murphy 23; Renouard 17:4; Goff P-886; BMC V, 559; ISTC ip00886000. ♦ A couple tiny marginal flecks, but AN EXTREMELY FINE, FRESH LEAF with ample margins, and with the bonus appearance of the lovely Aldine Greek type. \$550 (ST16379-189)

109 (INCUNABULAR LEAF WITH WOODCUT). BRANT, SEBASTIAN. "INUTILITAS LIBRORUM" from *STULTIFERA NAVIS*. (Basel: Johann Bergmann, de Olpe, 1 March 1498) 203 x 147 mm. (8 x 5 3/4"). Single column, 30 lines plus headline in roman type. Attractively matted. WITH A LARGE (116 x 84 mm.) WOODCUT ATTRIBUTED TO ALBRECHT DÜRER SHOWING the first of the passengers on Brant's "Ship of Fools": THE FOOLISH READER, FLICKING FLIES AWAY FROM HIS "USELESS BOOKS." Goff B-1091; ISTC ib01091000; not in BMC. ♦ Faint thumbing to lower fore-edge corner, trimmed close at head, grazing one headline, but still a very appealing leaf . \$850 (ST16379-167)



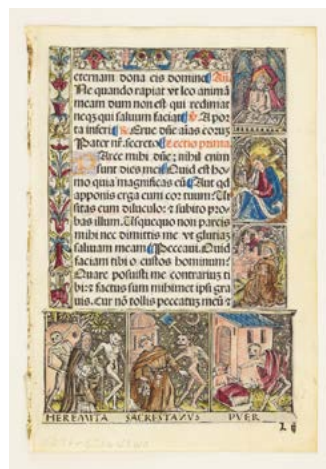
110 (INCUNABULAR LEAF - ENGLAND). VORAGINE, JACOBUS DE. THE GOLDEN LEGEND. TEXT FROM "THE ASSUMPCYON OF OUR LADY" (Folio CCxxi). (Westminster: Wynkyn de Worde, 8 January 1498) 290 x 206 mm. (11 1/4 x 8 1/8"). Double column, 47 lines in black letter type. Translated from the Latin by William Caxton. Attractively matted. Traces of mounting tape along one edge. A few words of marginalia in an early hand; the words "Vos, sub JEHOVA" written at tail edge. Goff J-151; BMC XI, 220; STC 24876; ISTC ij00151000. ♦ Faint crease to one corner, tiny wormhole to another, but A FINE, FRESH SPECIMEN of an English incunable, printed by Caxton's successor. \$1,000 (ST16379-194)

111 (INCUNABULAR LEAF WITH WOODCUTS). (ALDINE IMPRINT). FIRMICUS MATERNUS, JULIUS. MATHESIS (DE NATIVITATIBUS LIBRI VIII). [with] ARATUS. PHAENOMENA [Latin and Greek]. (Venice: Aldus Manutius, Romanus, 1499) 275 x 180 mm. (10 3/4 x 7"). Single column, 41 lines in the elegant Aldine roman type. Attractively matted. WITH TWO WOODCUTS (approximately 90 x 80 mm.) OF THE CONSTELLATIONS AQUARIUS AND CYGNUS, from the Aratus "Phaenomena." Renouard 20:3; Goff F-191; BMC V, 560; ISTC if00191000. ♦ A couple of faint spots of foxing to margin, but A FINE LEAF, clean, fresh, and bright. \$750 (ST16379-176)



112 (INCUNABULAR LEAF ON VELLUM). FROM A BOOK OF HOURS IN LATIN, WITH METALCUT IMAGES OF THE DANCE OF DEATH COLORED BY A CONTEMPORARY HAND.

(Lyon: Boninus de Boninis, 1499) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, 18 lines in gothic type. Attractively matted. With paragraph marks written in blue, two two-line manuscript initials in gold with purple or blue penwork, and FULL METALCUT BORDERS COLORED BY A CONTEMPORARY HAND, consisting of decorative floral bars, images of saints or episodes from the Life of Christ (several figures with gold haloes), and a total of SIX IMAGES OF THE DANCE OF DEATH, each scene depicting a skeleton leading a different type of person by the hand, including a hermit, a sacristan, a child, a Franciscan monk, a laborer, and a village priest. Goff O-48; BMC VIII, 324; ISTC ih00399360. ♦ Burnished gold haloes slightly chipped in places, but in fine condition. \$475 (ST16379-225)



▲ 112 recto

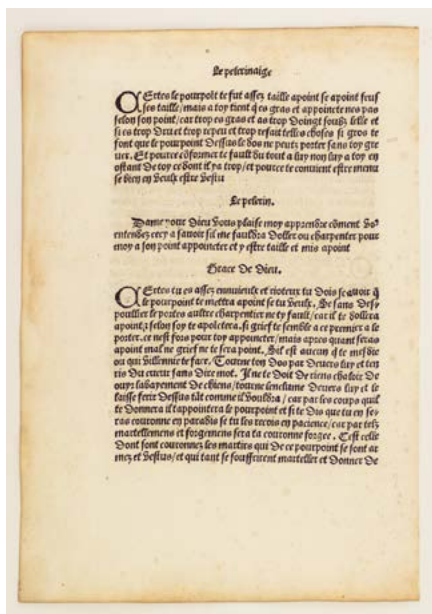


▲ 112 verso



113 (INCUNABULAR LEAF WITH WOODCUTS). COLOGNE CHRONICLES. KÖLNISCHE CHRONIK [Low German].

DIE CRONICA VAN DER HILLIGER STAT VAN COELLEN. (Cologne: Johann Koelhoff, the younger, 23 August 1499) 295 x 197 mm. (11 5/8 x 7 3/4"). Single column, 51 lines plus headline in gothic type. FIRST EDITION. Attractively matted. WITH A LARGE HAND-COLORED WOODCUT (110 x 138 mm.) DEPICTING A KING STANDING BEFORE THE TOWERED WALL OF A CITY, OVER WHICH A SAINT HOVERS. Verso with remnants of mounting tape along one vertical edge. Goff C-476; BMC I, 299; ISTC ic00476000. ♦ A couple of faint corner creases, trivial soiling to margins, but a fine, fresh leaf, with vivid coloring. \$600 (ST16379-166)



114 (INCUNABULAR LEAF). GUILLAUME DE DIGULLEVILLE.

LE PÈLERINAGE DE LA VIE HUMAINE. (Paris: Antoine Vêrard, 1499) 271 x 190 mm. (10 3/4 x 7 1/2"). Single column, 31 line plus headline in bâtarde type. Prose version by a cleric of Angers. Attractively matted. Fairfax Murray French II, 644; Goff G-637; BMC VIII, 88; ISTC ig00635700.

◆ Trivial smudge to one margin, mild marginal foxing, but an excellent leaf, clean and fresh, from an especially rare work in French (10 copies in ISTC, one in North America; two in auction records). **\$450** (ST16379-190)

115 (PRINTED LEAF ON VELLUM). FROM A BOOK OF HOURS IN LATIN, WITH A FULL-PAGE HAND-COLORED MINIATURE OF THE TREE OF JESSE.

(Paris: ca. 1508) 245 x 170 mm. (9 1/2 x 6 3/4"). Verso with one- and two-line initials painted gold on a pink or blue ground and a full metalcut border featuring several roundels with scenes from the life of Christ, recto with A FULL-PAGE METALCUT MINIATURE, BEAUTIFULLY COLORED BY A CONTEMPORARY HAND, depicting the large, reclining figure of Jesse at the bottom of the image, a green, branching tree emerging from his chest, each branch holding a smaller figure representing the lineage of Christ (12 figures in total), and at the very top a golden medallion rimmed with orange, emitting gold rays and containing the image of the Virgin and Child, all this on a deep blue ground dotted with gold, and surrounded by an architectural frame painted gold. ◆ Gold architectural border a bit tarnished (darkening most of the uncolored metalcut border on verso), tiny losses in the blue painted background, other minor imperfections, but on the whole an excellent specimen, the main part of the skillfully painted miniature vibrant and still very well preserved. **\$1,400**



▲ 115 recto



▲ 115 verso

This is an attractive example of a printed leaf with contemporary hand coloring, richly hued and with fine attention to detail. The subject depicted here is the Tree of Jesse, showing the lineage of Christ and demonstrating His royal descent from Jesse of Bethlehem (the father of King David), down to the Virgin Mary. The lines immediately below the miniature, from Isaiah 11:1, help to explain some of the iconography: "Et egredietur virga de radice Jesse, et flos de radice ejus ascendet." ["And there shall come forth a rod out of the root of Jesse, and a flower shall rise up out of his root."] According to biblical tradition, the "root" here is Jesse, the "rod" ("virga" in Latin) is understood to be the Virgin Mary, and the "flower" is Christ Himself. Though the Tree can show as many as 43 generations following Jesse, the number of figures is often truncated, as here, due to the spatial constraints of the picture plane. The 12 generations shown in the present miniature are highly individualized, each with its own garb, expression, and posture. The contemporary hand that colored this leaf took great care to preserve these details and, through the use of a consistent and harmonious color palette of orange and light blue highlighted with gold, creates a cohesive and visually pleasing family tree. (ST16355)

116 A COLLECTION OF FIVE LEAVES FROM EARLY PRINTED HERBALS, INCLUDING ONE INCUNABLE, OFFERED AS A GROUP. (15th-16th centuries) Largest leaf measures: 346 x 245 mm. (13 1/2 x 19 1/4"). One leaf matted, others loose. Each leaf with one or two woodcut illustrations, ALL BUT ONE LEAF WITH CONTEMPORARY HAND COLORING. ♦One leaf rather browned, minor browning and trivial smudging to the others, but all condition issues forgivable. \$475 (ST16420b)

This group includes one leaf from each of the following books:

1. **BOCK, HIERONYMUS. KREUTTERBUCH.** Strassburg: Josiam Rihel, 1577. (VD16 B-6022);
2. **GART DER GESUNDHEIT.** Edited by Johann von Cube. Augsburg: [Johann Schönsperger], 22 August 1485. (Goff G-98; H-8949*; BMC II, 365; ISTC ig00098000);
3. **HORTUS SANITATIS. [LE JARDIN DE SANTE].** Paris: Antoine Vérard, [between October 1499 and 1501/02]. (Goff H-490; BMC(Fr), p.232; ISTC ih00490000);
4. **MATTIOLI, PIETRO ANDREA. KREUTTERBUCH.** Frankfurt am Main: Johan Feyra1bendt in verlegung Peter Fischers und Heinrich Dacken Erben, 1590. (VD16 M-1615);
5. **ROSSLIN, EUCHARIUS. KREUTERBUCH.** Frankfurt am Main: Christian Egenolff, 1550. (VD16 ZV-13332).



117 A COLLECTION OF FIVE LEAVES FROM EARLY PRINTED HERBALS, INCLUDING TWO INCUNABLES, OFFERED AS A GROUP. (15th-16th centuries) Largest leaf measures: 320 x 202 mm. (15 x 8 1/2"). All but one leaf matted. Each leaf with one to five woodcut illustrations, ALL BUT ONE LEAF WITH CONTEMPORARY HAND COLORING. ♦ Most leaves with faint browning and marginal soiling, remnants of mounting glue in some margins, one leaf with very light dampstaining in margins, other minor imperfections, but on the whole an excellent group, the condition issues all minor, especially for leaves from books expected to experience heavy use. \$550 (ST16420a)

This group includes one leaf from each of the following books:

1. **BOCK, HIERONYMUS.** KREUTTERBUCH. Strassburg: Josiam Rihel, 1577. (VD16 B-6022);
2. **GART DER GESUNDHEIT.** Edited by Johann von Cube. [Basel : Michael Furter(?), about 1487-90]. (Goff G-101; H-8947*; ISTD ig00106500);
3. **GART DER GESUNDHEIT.** Edited by Johann von Cube. Augsburg: Johann Schönsperger, 15 December 1488. (GW M-09761; BMC II, 366; ISTD ig00104000);
4. **MATTIOLI, PIETRO ANDREA.** OPERA.. Frankfurt am Main: Ex officina Typographica Nicolai Bassae, 1598. (VD16 M-1611);
5. **ROSSLIN, EUCHARIUS.** KREUTERBUCH. Frankfurt am Main: Christian Egenolff, 1550. (VD16 ZV-13332).



118 A COLLECTION OF FIVE LEAVES FROM EARLY PRINTED HERBALS, INCLUDING ONE INCUNABLE, OFFERED AS A GROUP. (15th-16th centuries) Largest leaf measures: 340 x 220 mm. (13 3/8 x 9 3/4"). Three leaves matted, two leaves loose. Each leaf with one or two woodcut illustrations, ALL BUT ONE LEAF WITH CONTEMPORARY HAND COLORING. ♦A few leaves lightly browned due to paper quality, one leaf with a dark but thin stain along the gutter edge, a couple leaves with remnants of mounting tape in margins, other small imperfections, but on the whole very clean and with no major condition issues. **\$600** (ST16421b)

This group includes one leaf from each of the following books:

1. **BOCK, HIERONYMUS.** KREUTTERBUCH. Strassburg: Josiam Rihel, 1577. (VD16 B-6022);
2. **FUCHS, LEONHART.** NEW KREUTERBUCH. Basel: Michael Isengrin, 1543. Without hand coloring. (VD16 F-3243);
3. **GART DER GESUNDHEIT.** Edited by Johann von Cube. Mainz: Peter Schoeffer, 28 March 1485. (Goff G-97; BMC I, 35; ISTC ig00097000);
4. **LONITZER, ADAM.** KREUTERBUCH. Frankfurt am Main: Christian Egenolffs seligen Erben, 1582. (VD 16 L-2423);
5. **RYFF, WALTHER HERMANN.** REFORMIERTE DEUTSCHE APOTECK. Strassburg: Josias Rihel, 1573. (VD 16 R-3927).



119 A COLLECTION OF FIVE LEAVES FROM EARLY PRINTED HERBALS, INCLUDING AT LEAST ONE INCUNABLE, OFFERED AS A GROUP. (15th-16th centuries) Largest leaf measures: 332 x 210 mm. (13 x 8 1/4"). All but one leaf matted. Each leaf with one to four woodcut illustrations, the "Hortus" showing a man making(?) barrels, ALL BUT ONE LEAF WITH CONTEMPORARY HAND COLORING. ♦ A few leaves lightly browned due to paper quality, these same leaves also with some mild to moderate soiling or dampstaining in margins, other minor defects, but on the whole very attractive leaves, with almost all condition issues confined to the margins. \$750 (ST16421a)

This group includes one leaf from each of the following books:

1. **BOCK, HIERONYMUS.** KREUTTERBUCH. Strassburg: Josiam Rihel, 1577. (VD16 B-6022);
2. **BRUNFELS, OTTO.** CONTRAFAYT KREUTERBUCH. Strassburg: Johann Schott, 1532. (VD16 B-8503);
3. **GART DER GESUNDHEIT.** Edited by Johann von Cube. Ulm: Conrad Dinckmut, 31 March 1487. (Goff G-103; BMC II, 535; ISTC ig00103000);
4. **HORTUS SANITATIS.** [Strassburg: Johann Prüss, 1499 or about 1507]. Without hand coloring. (Goff H-489; STC German, p. 418; ISTC ih00489000);
5. **LONITZER, ADAM.** KREUTERBUCH. Frankfurt am Main: Christian Egenolffs seligen Erben, 1582. (VD 16 L-2423).



120 A COLLECTION OF FIVE LEAVES FROM EARLY PRINTED HERBALS, INCLUDING ONE INCUNABLE, OFFERED AS A GROUP. (15th-16th centuries) Largest leaf measures: 335 x 210 mm. (13 1/4 x 8 1/4"). All leaves matted. Each leaf with one to five woodcut illustrations, ALL BUT ONE LEAF WITH CONTEMPORARY HAND COLORING. ♦Most leaves with a little light browning, other minor imperfections, but an excellent group, with very appealing images, and the leaves all very clean and the condition issues all quite minor. \$900 (ST16419b)

This group includes one leaf from each of the following books:

1. **BOCK, HIERONYMUS.** KREUTTERBUCH. Strassburg: Josiam Rihel, 1577. (VD16 B-6022);
2. **BRUNDSCHWIG, HIERONYMUS.** DAS NEUWE DISTILIER BUOCH. Strassburg: Johann Gruninger, 1531. (VD16 B-8723);
3. **IMAGINUM HERBARUM VIVAE.** Frankfurt am Main: Christian Egenolph, 1536. (VD16 H-2196);
4. **GART DER GESUNDHEIT.** Edited by Johann von Cube. Basel: Michael Furter(?), about 1487-90. (Goff G-101; ISTC ig00106500);
5. **LONITZER, ADAM.** KREUTERBUCH. Frankfurt am Main: Christian Egenolffs seligen Erben [and] Martin Lechlern, 1577. (VD16 L-2421).



121 A COLLECTION OF FIVE LEAVES FROM EARLY PRINTED HERBALS, INCLUDING ONE INCUNABLE, OFFERED AS A GROUP. (15th-16th centuries) Largest leaf measures: 340 x 225 mm. (13 1/2 x 8 3/4"). All but one leaf matted. Each leaf with two to four woodcut illustrations, ALL BUT ONE LEAF WITH CONTEMPORARY HAND COLORING. ♦ Most leaves with some soiling and browning (mostly light), remnants of mounting glue in margins, one leaf with running titles trimmed and another with a small repair touching text (but not obscuring meaning), other minor imperfections, but on the whole a very clean, attractive assortment, with some excellent colored images. **\$800** (ST16419a)

This group includes one leaf from each of the following books:

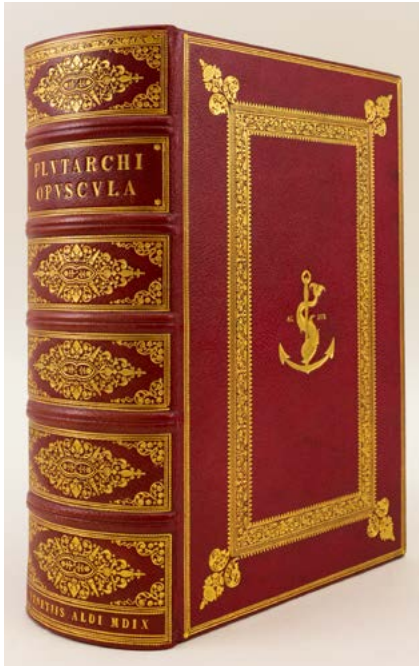
1. **BOCK, HIERONYMUS.** KREUTTERBUCH. Strassburg: Josiam Rihel, 1577. (VD16 B-6022);
2. **BRUNFELS, OTTO.** CONTRAFAYT KREUTERBUCH. Strassburg: Hans Schotten, 1532. (VD16 B-8503);
3. **HORTUS SANITATIS.** Mainz: Jacob Meydenbach, 23 June 1491. Without hand coloring. (Goff H-486; BMC I, 44; ISTC ih00486000);
4. **LONTZER, ADAM.** KREUTERBUCH. Kreuterbuch. Frankfurt am Main: Christian Egenolffs seligen Erben, 1582. (VD16 L-2423);
5. **MATTIOLI, PIETRO ANDREA.** KREUTTERBUCH. Frankfurt am Main: Palthenio in verlegung Johnae Rosen, 1600. (VD16 M-1616).



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V. BOOKS PRINTED BEFORE 1800

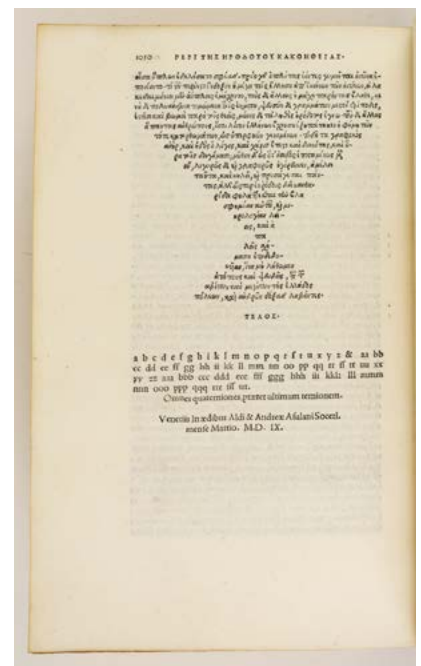
The Exceptionally Beautiful Botfield Copy of the First Appearance of Plutarch's "Moralia," Covering Newlywed Advice, Flatterer Detection, and Much More about Greco-Roman Society



122 (ALDINE IMPRINT). (POST-INCUNABLE). PLUTARCH. OPUSCULA LXXXXII. (Venetiis [Venice]: In aedibus Aldi & Andreae Asulani Soceti, March 1509) 295 x 185 mm. (11 3/4 x 7 1/4"). 8 p.l., 1050 pp., [1] leaf. With a preface in Greek by editor Demetrios Doukas. EDITIO PRINCEPS. Stately 19th century red pebble-grain morocco, gilt, covers with plain and dot rule border, frame of floral and dogtooth rolls, oblique floral cornerpieces, central panel with Aldine anchor and dolphin device at center, raised bands, spines luxuriantly gilt in compartments with complex floral mandorla at center, curling cornerpieces, gilt titling, turn-ins with floral gilt roll, marbled endpapers, all edges gilt. In red morocco-lipped slipcase. With Aldine printer's device on title and final page. Ahmanson-Murphy I, 84; Kallendorf-Wells 92; Renouard 1509/1; EDIT16 37429. ♦ Upper cover with short dark line and a couple of small smudges, extremities lightly rubbed, leaves lightly washed and pressed in keeping with bibliophilic fashion at time of binding but AN EXTRAORDINARILY BEAUTIFUL COPY—ENTIRELY CLEAN, FRESH, AND BRIGHT INTERNALLY—IN A MOST ATTRACTIVE 19TH CENTURY BINDING. \$35,000

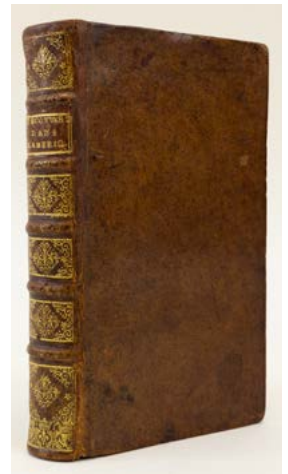
This is the outstanding Botfield copy of the first appearance in print of Plutarch's "Moralia" or "Moral Philosophy," a collection of essays dealing

with such diverse topics as the role played by 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 which give scholars insight into Greco-Roman society and obscure cults. 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. While lesser-known than the author's "Parallel Lives" of the Greeks and Romans, the moral essays formed nearly half of his output, and were highly influential on later essayists, including Montaigne and Pope. Perhaps the person most singly responsible for bringing down to us the literary treasures of antiquity, Aldo Manuzio (born Teobaldo Manucci, commonly called by his Latin name Aldus Manutius, 1449-1515) established his press in Venice in 1494, produced a long list of classical works, especially of Greek authors and often in first edition, and began in 1501 a series of portable editions of Latin, Greek, and Italian classics that brought widespread popularity in Italy to works that even those of modest means could afford. When Aldus died, virtually all of the important works from classical Greek had been published, and he himself had been responsible for 27 first editions as printer and often as editor as well. The present first edition was edited by Greek scholar Demetrios Doukas, with assistance from Erasmus and Girolamo Aleandro. The attractive binding celebrates our printer, incorporating his famous dolphin-and-anchor device into the design. The work was likely done for former owner Beriah Botfield (1807-63), Member of Parliament, naturalist, bibliographer, and bibliophile. He collected early printed and color plate books, which he bequeathed to the Marquess of Bath. The book resided in the library at Bath's Longleat estate until death duties forced his heirs to send many possessions to auction. Our copy appeared at Christie's in June 2002, when it fetched a hammer price of £15,000 (\$22,260). (ST16646)



*A Very Rare Contemporary Copy of the First State of the First Printing
Of the First Book to Report on La Salle's 1678-83 Mississippi Expedition*

123 (AMERICANA - LA SALLE EXPEDITION). TONTI, HENRI DE. DERNIÈRES DÉCOUVERTES DANS L'AMÉRIQUE SEPTENTRIONALE DE M. DE LA SALE. (Paris: Jean Guignard, 1697) 168 x 92 mm. (6 3/4 x 3 3/4"). 2 p.l., 333, [21] pp. FIRST EDITION, First Issue (signatures Q1 and 2 in uncanceled state). Remboitage of contemporary sprinkled calf, raised bands, spine gilt in compartments with lacy central fleuron, curling cornerpieces, band of coronet-topped fleurs-de-lys at tail of spine, marbled endpapers, speckled edges (restorations to one corner and at head of front joint). Front pastedown with bookplate of Jean-Paul Morin. Howes T-294; Sabin 96172. Streeter sale 1:105. See also: C. Broué, "Écriture et réécriture de l'exploration de la Louisiane—le cas des Dernières découvertes dans l'Amérique septentrionale de M. de la Salle mises au jour par le chevalier de Tonti, 1697", in "Travel Narratives in French / Récits de voyage en français," Leiden-Boston, Brill, 2017, pp. 42-59. ♦A couple small divots and trivial spots to boards, a hint of wear to front joint (and perhaps a very facile repair at top), boards a bit splayed, otherwise a very fine copy—quite clean and fresh internally, with ample margins, in a lustrous binding. **\$22,500**

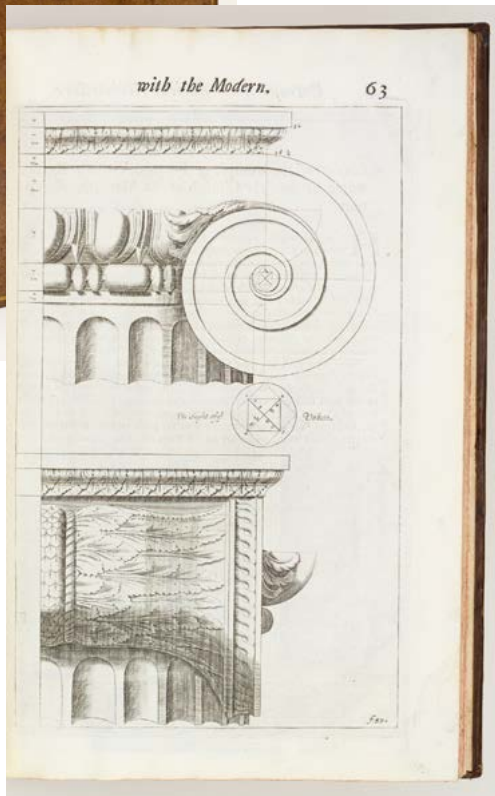


This is an extremely attractive contemporary copy of the very rare first state of the first printing of the first book to report on the 1678-83 Mississippi expedition of French explorer René-Robert Cavalier, Sieur de La Salle, published with the aim of promoting French territorial and commercial expansion in the New World. The title page proclaims the author to be La Salle's lieutenant, Henri de Tonti (or Tonty, ca. 1649-1704), who accompanied the explorer on his travels around the Great Lakes and down the Mississippi River. Tonti had begun his career as a soldier in the army of Louis XIV, fighting in campaigns in the Mediterranean and losing one hand in battle. He obtained a metal prosthesis, which according to ANB, he "sometimes used . . . as an instrument of diplomacy with Indians, who throughout the Mississippi Valley and Great Lakes knew him as 'the man with the iron hand.'" La Salle (1643-87) claimed Tonti "could accomplish tasks that required the use of two free arms," and the lieutenant proved this by supervising the construction of

the first European sailing vessel on the Great Lakes and by establishing two French forts in Illinois. From these forts he "began to fashion the network of Franco-Indian alliances that would lay the groundwork for the 'French crescent' that would eventually extend from Quebec City to New Orleans and constitute one of the most important factors in the Europeans' imperial contest for North America." (ANB) The LaSalle expedition travelled down the Mississippi to the Gulf, there claiming the Mississippi Basin for France, naming it "Louisiane" for Louis XIV. When La Salle returned to France in 1683 to restock supplies and recruit colonists, he left Tonti in charge of the French outpost at Fort St. Louis in present-day Illinois. After La Salle failed to return as scheduled in 1686, Tonti headed an expedition down into Louisiana, hoping to meet his ship, but the vessel had run aground off the coast of Texas, and La Salle was murdered by mutineers. According to Charlevoix and Sabin, Tonti denied authorship of the present account, claiming it was the work of a "Parisian adventurer" who had used his name in order to lend credibility to the account, and to make money. However, scholars have determined that the work is based at least in part on Tonti's manuscript journals written at his Fort St. Louis post, where survivors of La Salle's shipwreck had come after the Texas disaster. Those writings and the contents here contain early descriptions of buffalo hunts of Native Americans, and other information on the indigenous people encountered. Whoever compiled this work, it is of very considerable interest as an account of the American frontier before the 18th century, and as a promotional tool for the colonization of North America. There are two known issues of the book: ours is the first, containing Q1 and Q2, leaves that were later removed and replaced at the insistence of the French government in an attempt to suppress an account of pearl fishing contained there. The book is not common in commerce, but when it appears, it commands a substantial price: the most recent first-issue copy at auction (in 19th century calf) sold this year at Sotheby's for \$25,200 all in, and a contemporary copy (with some condition issues) sold for \$29,900 (all in) at the Siebert sale in 1999. (ST16349)

A Particularly Nice Unrestored Contemporary Copy

124 (ARCHITECTURE). FRÉART DE CHAMBRAY, ROLAND. A PARALLEL OF THE ANCIENT ARCHITECTURE WITH THE MODERN. (London: Printed by T. W. for J. Walthoe et al., 1733) 355 x 230 mm. (14 x 9"). 12 p.l., xxxvii, 115, [1] pp.; 3 p.l., 74 pp. Translated and edited by John Evelyn. Fourth Edition, with the addition of "The Elements of Architecture, Collected" by Sir Henry Wotton. Contemporary sprinkled calf, covers with gilt-ruled borders, raised bands, red morocco label. Printer's device on title page, decorative woodcut initials, and WITH 50 ENGRAVINGS (40 full-page, two half-page, the rest smaller, as well as eight head- and tailpiece vignettes). Avery 78; Cicognara 507; Fowler 127; ESTC T117369. ♦ A couple small dark stains and half a dozen minor abrasions to boards, one leaf with small hole affecting lower edge of one engraving, occasional minor marginal stains or smudges, other trivial imperfections, but still A VERY ATTRACTIVE COPY, the text quite fresh and clean, and the binding still lustrous and scarcely worn. **\$1,400**



First published in French in 1650, this is an important collection of writings on the orders of columns—Doric, Ionic, Corinthian, Tuscan, and Composite—used in ancient buildings, and their application in modern architecture. In his preface, the author encourages builders to separate the first three "Greek" styles, which he calls "the very Flower and Perfection of the Orders," from the Roman-derived Tuscan and Composite orders that "seem as though a different species" and ought never to be mixed with the former. According to Avery, this book "launched the Quarrel of the Ancients and the Moderns in architectural theory. [Fréart's] commentary identified sizable differences among the 'modern' orders, despite the fact that all the Renaissance authors professed to follow the inviolable proportions of antiquity. Leaving his faith in the divine nature of proportion unquestioned, he attacked modern inventions and called for a return to the untainted forms of Greek classicism." Though not an artist himself, Roland Fréart de Chambray (1606-76) was a great lover of the arts whose writings helped shape 18th century tastes and aesthetics. He is also credited with the first complete translation of Palladio's "Quattro Libri" into French (published in 1650). John Evelyn (1620-1706) published a number of important books, either original works or

translations from the French, on architecture, arboriculture, gardening, and navigation. In addition to the present book, Evelyn translated Fréart's other major work on the perfection of painting ("Idée de la perfection de la peinture"). Added to this edition of Fréart is "Elements of Architecture Collected" by diplomat and writer Henry Wotton (1568-1639), which, according to DNB, "undoubtedly reflected his accumulated insights during two decades in Italy. Among his contemporaries, architecture was not yet a profession, but it was a frequent topic of discussion among his gentry friends." Here, "his purpose was to praise the elegant simplicity of Andrea Palladio's work and the magisterial advice of Vitruvius. Accordingly, he limited himself to explaining the four principles which they approved as norms for architecture. These were harmony, proportion, proper decor, and 'the useful casting of all rooms for office, entertainment or pleasure'." (ST16435)

*A Very Rare Complete Set of the Seven Baskerville Quarto Classics,
Elegantly Bound by Bradel and Owned by a Reluctant Duelist*

125 (BASKERVILLE IMPRINTS).

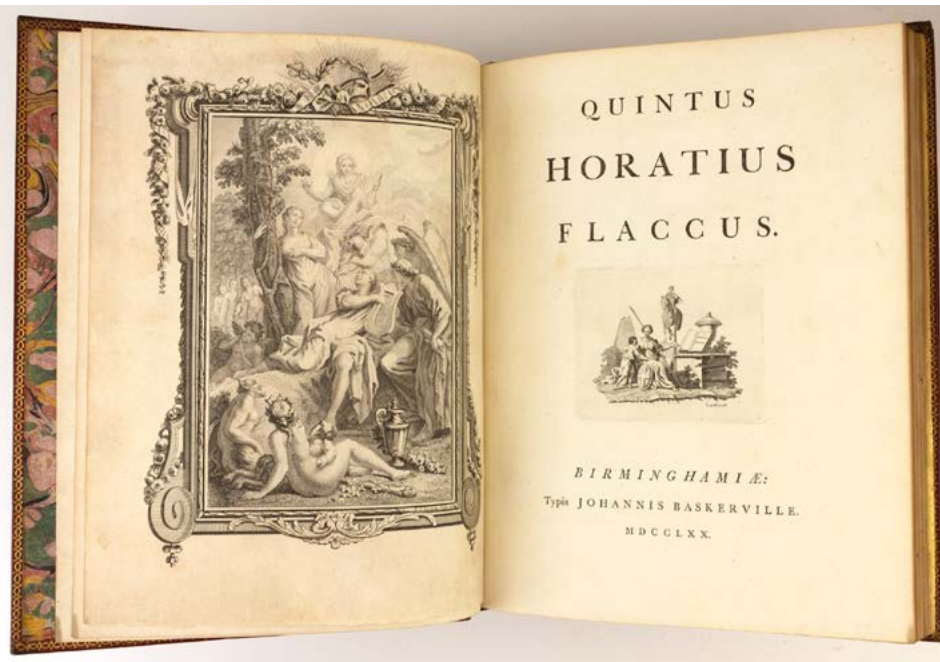
A COMPLETE SET OF THE BASKERVILLE QUARTO LATIN CLASSICS: VIRGIL. JUVENAL [and] PERSIUS. HORACE. LUCRETIUS. CATULLUS, TIBULLUS, [and] PROPERTIUS. TERENCE. SALLUST [and] FLORUS. [WORKS]. (Birmingham: John Baskerville, 1757, 1761, 1770, 1772, 1773) 303 x 228 mm. (11 7/8 x 9"). **Seven volumes.** First Baskerville Quarto Editions. EXCELLENT CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO BY BRADEL L'ÂÎNÉ (his ticket on verso of front free endpaper of Juvenal), covers with gilt fillet frame, raised bands flanked by gilt rules, turn-ins with gilt chain roll, marbled endpapers, all edges gilt. Horace with engraved vignette on title page, frontispiece and four charming plates by Gravelot. Front pastedown of Virgil with morocco bookplate of Jules Janin. Gaskell 1, 15, 39, 43, 44, 46, 51.

◆Spines uniformly darkened to a pleasing burgundy, a couple of corners a little bumped, trivial blemishes to half a dozen boards, first and last pages of each volume with minor offsetting from turn-in glue, isolated mild browning or foxing, other trivial imperfections, but AN EXTREMELY FINE SET, the text (often found very browned in these volumes) clean, smooth, and mostly bright, the bindings handsome on the shelf and with only minimal wear. **\$15,000**



This is an uncommon—and uncommonly lovely—complete set of the stately quarto editions of the Latin classics issued by John Baskerville, in handsome bindings by the successor to Derome le jeune. The series begins with the first book to be issued by the press: the renowned Virgil, praised by Renouard, Gaskell, Dibdin, and other critics for its beauty. DNB says the “calligraphic type, the density of the ink, the excellence of the presswork, the smoothness and gloss of the paper—

all these elements work in harmony in a design that was unusually sober for a relatively expensive book, since there are no copperplates or ornaments of any kind.” In a sheet dated 1760, which Baskerville issued appended to a specimen of his folio Bible, the printer discusses his proposed “Baskerville Classics”: “Many gentlemen,” he says, “have wished to see a sett of the Classics . . . in the Manner, Letter, and Paper, of the ‘Virgil,’ already published,” and he vows to print the same, with the poetical classics first. These volumes, says Reed, would “suffice had [Baskerville] printed nothing else, to distinguish him as the first typographer of his time.”



The beautiful typography, the luxurious paper (looking and feeling much like vellum), and the spacious design combine to give the reader a particularly gratifying feeling of strength and serenity. Baskerville's *Virgil* was the first book known to be printed on wove paper, made using a mould covered with a fabric of uniformly woven fine brass wires in place of the traditional use of single parallel 'laid' wires stitched at intervals. The result is an extraordinarily smooth surface that provides a tactile experience not available from any other 18th century printer, Bodoni included. Only one of Baskerville's Latin classics is illustrated: the *Horace*, which has a title vignette and frontispiece by Henriquez and, in about half the copies issued (according to Gaskell), four plates by the great Rococo engraver Hubert-François Gravelot (1699-1773), all fortunately present here. John Baskerville (1706-75) started his career as a writing master, then began cutting letters for gravestones. He patented a process for "japanning," a type of veneer that replicated the popular Japanese lacquer work, and ran a successful business in this manufacture for 10 years before following his desire to cut type and print books. The handsome bindings are by Alexis-Pierre Bradel (often called Bradel l'aîné), the nephew and successor of Derome le jeune and binder to the Bibliothèque Nationale at the end of the 18th century. His ticket in our set gives the workshop's address as rue Saint-Jacques, so we know the work was done before the French revolution. The restrained design of the bindings, combined with flawless workmanship and premium materials, make them a perfect complement to Baskerville's press work. Former owner Jules Janin (1804-74) was a French drama critic whose review of "*Les Demoiselles de Saint-Cyr*" caused a rupture in his friendship with author Alexandre Dumas père that nearly ended in a duel. However, the two were unable to decide between swords and pistols, and soon called the whole thing off. Uniformly bound complete sets of the Baskerville Latin Classics are quite rare: the last set recorded at auction in RBH and ABPC sold in 1978. (ST16362)



126 BEDE, THE VENERABLE. COMMENTARII IN OMNES DIVI PAULI EPISTOLAS EX LUCUBRATIONIBUS S. AUGUSTINI... PER VENERABLEM BEDAM PRESBYTERUM SELECTI. (Venetiis [Venice]: Sub signo Sancti Bernardini, 1543) 165 x 110 mm. (6 1/2 x 4 1/4"). 20 p.l. (last blank), 639 leaves (lacking final leaf, blank except for printer's device). Modern limp vellum, flat spine. With printer's device on title page, historiated woodcut initials. EDIT16 CNCE 4785; not in Adams or Brunet. ♦ Last three quires with light dust soiling at head edge, isolated corner creases and trivial smudges, but a fine copy, with clean, fresh text in an unworn binding. **\$450**

This is an uncommon printing of Augustinian commentaries on the Pauline Epistles, as excerpted and arranged by the Northumbrian Benedictine monk Bede (672/3-735). Bede is known as the "Father of English History" for his magisterial "Ecclesiastical History of the English People." He was also the author of a number of commentaries and exegeses on Scripture, and was a leading scholar of "computus" (the science of calculating historical dates); in the latter capacity, he helped to popularize the use of "anno Domini" (A.D.). He is the only native-born Briton to be named a Doctor of the Church. (ST16379-046)

127 (BINDINGS - BLIND-STAMPED PIGSKIN). (EARLY MUSIC - PEDAGOGY). SACERDOTALE AD CONSUECUDINEM SACRO SANCTE ROMANE ECCLESIE. (Venetiis [Venice]: Peter Liechtenstein, 1568) 230 x 260 mm. (9 x 6 1/4"). 4 p.l., 328 leaves. FINE CONTEMPORARY GERMAN BEVELLED WOODEN BOARDS BACKED WITH BLIND-STAMPED PIGSKIN, leather on covers with roll tool depicting Christ, John the Baptist, St. Paul, and King David (EBDB roll tool r003181, used by Hans Schöniger of Leipzig), remnants of pigskin straps, grooves where catches were on upper cover. Title page with printer's device and woodcut vignette of pope and cardinals, opening page of text framed by woodcut scenes from the life of Christ and 12-line historiated initial, 19 woodcut vignettes (55 x 75 mm.) showing ceremonies or scenes, nine postage-stamp-sized woodcuts of the Evangelists or other saints, two large (approximately 100 x 65 mm.) diagrams, of a Guidonian Hand and of a set of pipes, used to teach understanding of the hexachord, final page with printer's coat of arms in red and black. Text printed in red and black. With extensive musical notation on five-line staves, for the sung portions of



ceremonies. For the binding: Haebler I, 405; EBDB tool r003181 and workshop w004270. ♦Mild soiling to pigskin, a few tiny wormholes, minor abrasions to wood, but the unsophisticated binding entirely solid and very pleasing, with the blind tooling in sharp relief. Occasional faint browning, trivial stains or smudges, but a very fine copy internally, especially clean and fresh. \$1,500

In addition to pleasing woodcut illustrations and an excellent binding with connections to a contemporary Leipzig workshop, this 16th century liturgical book intended for priestly use is interesting for its diagram of a Guidonian Hand, a mnemonic device used to teach singers to sight-read music. The joints of the hand were associated with notes of the scale; once singers learned which notes were associated with which joints, a choirmaster could conduct them by pointing to the joint of his hand that indicated the note to be sung. Hand diagrams like the one here first appeared in 12th century manuscripts. Historian Sigebert of Gembloux (ca. 1030-1112) described music theorist and teacher Guido of Arezzo (ca. 991 - after 1033) using the notes-correlated-with-hand-joints method to instruct singers; his name became associated with this technique and the diagram representing it. Although modern scholars do not credit Guido with inventing the hand device, he is recognized as the developer of the stave notation that replaced the staff-less neumes used in early



music. The roll tool depicting Christ, John the Baptist, St. Paul, and King David that is used on our binding identifies this as the work of Hans Schöniger, named by Haebler as one of the better-known Leipzig binders. Schöniger became a citizen of Leipzig in 1542, and Haebler notes that the high fee he paid for this privilege indicates that he was already a wealthy man. He was succeeded by his son Oswald, who continued to use his father's tools, and the workshop was active through the latter half of the 16th century. The same roll was used on the binding of a 1565 Basel imprint held by the Bavarian State Library. (ST16379-125)



128 (BINDINGS - BLIND-STAMPED PIGSKIN). (POST-INCUNABLE). PELBARTUS DE THEMESWAR. SERMONES POMERII FRATRIS PELBARTI DE THEMESWAR DIVI ORDINISSANCTI FRANCISCI DE SANCTIS. (Hagenau: Heinrich Gran for Johann Rynmann of Augsburg, 1501) 216 x 150 mm. (8 1/2 x 6"). [504] leaves, ee8 and KK8 blank. Double column, 50 lines and headline in gothic type. CONTEMPORARY GERMAN BLIND-STAMPED PIGSKIN over bevelled wooden boards, covers with concentric frames of palmette, vine, and FAITH, HOPE, AND CHARITY ROLL, SIGNED "N W" [Augsburg binder Niklas Wielandt] in the Fides compartment, small central panel filled with palmettes, raised bands, top spine panel with ink lettering, bottom panel with remnants of red paint (from library marking?), two brass clasps. Capitals struck with red, paragraph marks and four- to six-line initials in red or blue. VD16 P-1165; USTC 693762. For the binding: Haebler I, 497; Schunke, p. 156; Weale 815; EBDB tools r003586 (Fides) and r003588 (vine), workshop w004428. ♦Pigskin

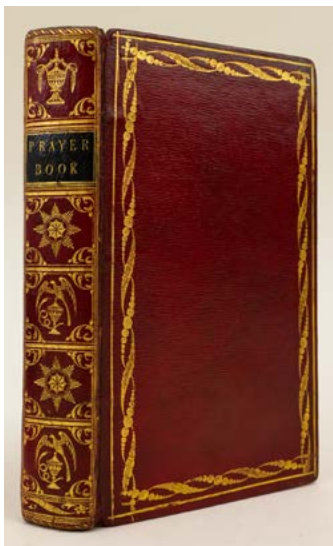


a little soiled and with minor rubbing, but quite sound and with considerable antique appeal. Occasional trivial thumbing or small stains in the text, but a very fine copy internally—unusually clean and fresh. \$3,500

An important source for Hungarian cultural history and an artifact that offers insight on the book trade in the early 16th century, this collection of sermons by outspoken Franciscan friar Pelbartus Ladislaus de Temesvár is offered here in attractive blind-stamped pigskin from an Augsburg binder.

Pelbartus (1430-1504) matriculated at the University of Krakow in 1458, receiving his bachelor's degree in theology in 1463. He became a popular preacher, engaging his congregations by inserting stories from Hungarian folklore in his homilies, inadvertently making them a rich resource for later literature scholars. Often sharply critical of immorality at the Hungarian court, he may have been exiled by King Matthias Corvinus, allowing him to travel the Continent and make the connections that led to the printing of his works by publishers in France, Switzerland, and Germany. He returned to Buda in 1483, to spend the rest of his life teaching and preaching at the abbey there. Hungarian scholar Zoltan Kosztolnyik credits Pelbartus with giving a "deep foundation and a forceful push to the

slowly developing abstract Hungarian thought," noting that his works "form a valuable source for the researcher interested in the cultural history of Hungary in the late Middle Ages." Our printer Heinrich Gran (d. 1523 or 1524) introduced printing to the town of Hagenau, near Strassburg, around 1489. Between 1497 and 1514, he printed 27 works (including this one) for Johan Rynmann of Augsburg, considered to be the first non-printing publisher. Preferring to concentrate on sales and distribution, Rynmann hired various artisans to do the presswork for him, publishing almost 200 books but printing none. Gran and Rynmann were the primary suppliers of printed books to Hungary in the late 15th and early 16th century. Our volume was sent from its Alsatian press to the Bavarian distributor in Augsburg, where it was also bound by the workshop of Niklas Wiedlant. The palmette roll and Fides roll used here also appear on another binding by Wiedlant in the German blind-stamped binding database, EBDB (cultural object k014096, a volume printed in Paris in 1568). Haebler identifies the Fides roll as one of the earliest tools attributed to N. W. (ST16379-107)



129 (BINDINGS - 18TH CENTURY SCOTTISH). THE BOOK OF COMMON PRAYER. [and] A COMPANION TO THE ALTAR.

[with] A NEW VERSION OF THE PSALMS OF DAVID. (Edinburgh: printed by the assigns of Alexander Kincaid, 1788, 1785) 178 x 108 mm. (7 x 4 1/4"). [216] leaves. VERY PLEASING CONTEMPORARY SCOTTISH CRIMSON MOROCCO, HANDSOMELY GILT, covers with single fillet outer border and entwined feather and bead gilt roll as inner border, smooth spine panels decorated with gilt curls at corners and one of three large and elegant centerpieces (spider's web within starburst, urn with garland, and urn with stylized bird alighting on its finial), black morocco label, marbled endpapers, all edges gilt. Verso of first preliminary blank neatly signed in ink by early owner Helen Campbell. Griffiths 1788/9. ♦Upper joint just slightly rubbed and flaked, faint soiling to covers, one gathering trivially browned, but a very pleasing copy, clean and fresh internally, and in a solid binding that still gleams. \$1,250

Looking very pretty on the shelf, this is an elegant Edinburgh binding with Neoclassical elements that hint at the influence of James Scott. Working outside the two traditional Scottish geometrical manners of decoration—the so-called “wheel” and “herringbone” styles—Scott (fl. 1773-84) made a significant divergent contribution to British bookbinding, and his work is highly prized. Whoever is responsible for our binding, (s)he has exhibited a measure of Scott’s originality, and shows notable subtlety in the facile use of tools. (ST16866c)

A Lovely Silver Binding, Desirable Because Engraved, Pierced, Dated, and Hallmarked



130 (BINDINGS - SILVER). AN ELABORATE 17TH CENTURY FILIGREE SILVER BINDING CONTAINING BLANK LEAVES FOR A DIARY OR COMMONPLACE BOOK. (Germany or Holland: 1656) 118 x 60 mm. (4 3/4 x 2 1/2"). Around 200 blank leaves. ELEGANT 17TH CENTURY PIERCED SILVER BINDING over black silk, covers with delicately etched and cut-out carnations, tulips, daffodils, roses, and other posies, each cover with a different design, lower cover with silversmith’s marks “W” and “GV” near hinge, raised bands, rounded silver spine, each panel etched with different graceful blossoms, engraved guards at head and tail of spine, two clasps engraved with flowers, one with design matching that on the spine and with the date “1656” engraved on the inside, the other embossed with a flower and leaves and bearing a “W” hallmark at its tip, marbled endpapers, hinges perhaps reinforced (but if so, done with well-matched silk), all edges gilt. Hayward, “Silver Bindings from the Collection of J. R. Abbey,” pp. [4-5]. ♦ Black silk beneath the filigree slightly faded and with a small white spot (from

silver polish) to lower cover, marbled endpapers a bit chafed, but A BEAUTIFUL SPECIMEN, the silver unmarred and shining, the blank leaves pristine. \$9,500

In addition to being lovely and utterly charming, this petite binding is quite desirable because it is of a type requiring greater time and skill to produce and because it is dated and has the hallmarks of a silversmith stamped on its lower cover.

There are two main types of silver bindings: engraved and pierced bindings like the present example, which were popular in the 17th century; and embossed or repoussé bindings (see following item), which came into fashion in the late 17th and early 18th century. Of the two, the engraved and pierced bindings are generally valued more highly because they required more time and skilled labor, with their beauty depending on the delicacy shown by the engraver wielding his or her burin. And the hallmark is unusual here because such a mark is not often found on silver bookbindings because, as Hayward indicates, they are generally too small in size to have room for a mark; he notes that in the renowned collection of J. R. Abbey silver bindings, only two specimens have hallmarks, and both of these volumes “are of large size.” Our binding features the type of intricate filigree work found on fine clocks and watches of the period, and the engraving was done by a sure and artistic hand. Hayward notes that finely engraved bindings were often made in Holland, where the engraver Theodore de Bry had inspired a high standard of quality among the country’s artisans; however, by the second half of the 17th century, southern German jewellers and silversmiths were also creating excellent examples. We have not been able to trace the silver hallmarks here, which would no doubt provide more information as to our volume’s place of origin. The blank paper inside the covers appears to be of the period; possibly it was intended to be used as a commonplace book, in which the owner could write down quotations or Scripture that resonated, or perhaps record events as in a journal. It is fortunate for us that it was never put to either use, but has come down to us little changed by the centuries. (ST16330)



131 (BINDINGS - SILVER). ARNDT, JOHANN. NEU VERMEHRTES PARADIS-GÄRTLEIN . . . BEY WELCHEM HINZU GEKOMMEN: 1. VIER NEUE WUNDER-GESCHICHTE, DIE SICH WIEDERMAHLS MIT DIESEM BÜCHLEIN BEGEBEN. 2. DESS SEL. AUTORIS LEBENS-LAUFF. 3. EIN NÜTZLICHES KIRCHEN- UND REISE-GESANG-BUCH. 4. DER KERN ALLER GEBETE. (Lüneburg: Johann Stern, 1697) 120 x 60 mm. (5 x 2 1/2"). 29 p.l., 504 pp., [12] leaves; 186 pp., [3] leaves; 45 pp. LOVELY CONTEMPORARY SILVER-GILT REPOUSSE BINDING, covers with large oval cartouche framed by beading and swirling foliage, upper cover depicting Jesus

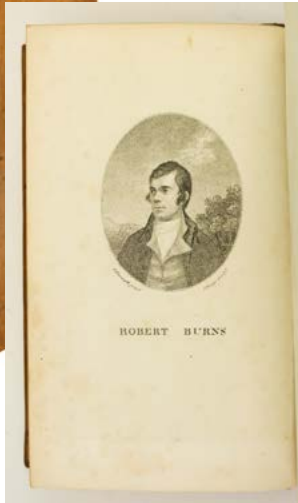
and the Samaritan woman at the well, lower cover showing the Canaanite woman beseeching Christ to heal her daughter, a small dog by her side alluding to a metaphor in the Gospel; spine with similarly framed cartouche, depicting the Virtue Faith, one hand holding a Cross as a scepter, the other bearing the Chalice and Host, engraved guards at head and tail of spine, wide clasp with floral design, LOVELY BLACK MOROCCO DOUBLURES AND ENDLEAVES, each with an intricate fan design tooled in gilt, all edges gilt and elaborately gaufered. With 17 engraved plates. VD17 1:658676V. For the binding, see Hayward, "Silver Bindings from the Collections of J. R. Abbey" 13. ♦Leaves a little less than bright, margins trimmed a bit close (no loss), other trivial imperfections, but an excellent copy internally IN A SPARKLING BINDING, beautifully preserved, its gilding entirely intact. \$8,500



This is a fine and especially elaborate example of a sophisticated German Baroque silver-gilt binding, crafted with great expertise and artistry, and almost certainly the product of an Augsburg atelier. In his survey of the silver bindings in the J. R. Abbey collection, Hayward notes that "in the 17th and 18th centuries, bindings were more frequently decorated with embossed subjects taken from the Scriptures, and it is probable that many of these were executed in Augsburg, where there was a large production of plaques embossed with religious subjects intended for mounting on small house altars. These plaques were similar in size and shape to the cover of a book, and both could therefore have been conveniently and economically produced in the same shop." The scenes recreated on the covers here show significant interactions between Jesus and women, tempting us to speculate the binding was created for a female. The upper cover illustrates an encounter described in the fourth chapter of the Gospel of John between Jesus and a Samaritan woman with a checkered past (five ex-husbands and co-habiting, unmarried, with

a sixth man). Although she is a woman, a non-Jew, and a sinner, Jesus reveals himself as the Messiah and offers her the "living water of salvation." The lower cover shows a scene from the 15th chapter of Matthew, in which a Canaanite woman begs Jesus to cast out the demons possessing her daughter. He dismisses her, saying he came to minister only to "the children of Israel" and that he must not "take the children's bread and toss it to the dogs." Despite this insult she persists, pointing out that dogs may eat the crumbs that fall from the master's table. Because of her faith and humility, he heals her child. Both stories are important as examples of Christ's outreach to Gentiles and have additional significance to Protestants as demonstrations of the power of faith alone to bring salvation. Faith makes an allegorical appearance on the spine here, as she does on an early 18th century Augsburg binding in the Abbey collection. We have not encountered morocco endleaves in a silver binding before; usually there are patterned endpapers. The mirrored fan design tooled in gilt on the endleaves is intricate and pretty, and combined with the gaufering of the gilt edges, represents an opulent level of decoration. The text inside is a popular devotional work, "Garden of Paradise," by Lutheran theologian Johann Arndt (1555-1621), first printed in 1612. Here, the earlier text is expanded with four new miraculous stories, and augmented with a hymnal and collection of core prayers. (ST16331)

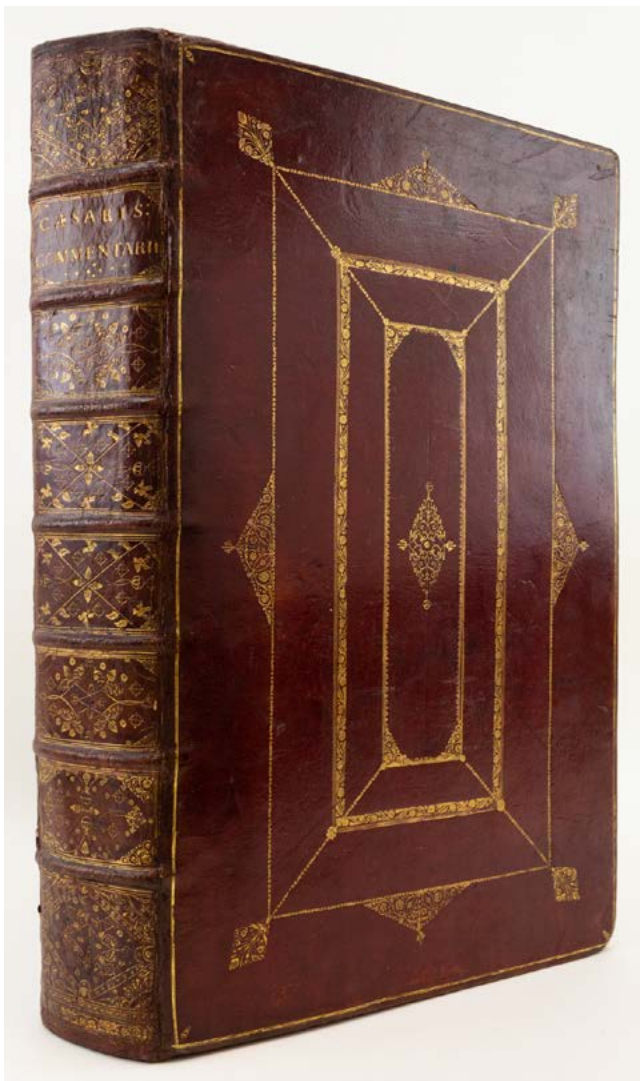
132 BURNS, ROBERT. POEMS, CHIEFLY IN THE SCOTTISH DIALECT. (London: Printed for A. Strahan; T. Cadell; and W. Creech, 1787) 212 x 126 mm. (8 1/2 x 5"). xlviii, [13]-372 pp. With half title and the subscriber list [to the Edinburgh edition]. Third Edition; First London Edition, First State (with "stinking" instead of "skinking" in "To a Haggis"). Pleasing contemporary tree calf, smooth spine rebacked preserving most of original backstrip (small restoration at head), this divided into panels with gilt floral centerpiece by gilt chain



roll, red morocco label (corners neatly restored). In a fine modern brown buckram chemise and matching mottled calf-backed slipcase. Engraved frontispiece portrait of Burns. Front pastedown with engraved armorial bookplate of Edward Goulburn. Gibson, p. 6; Egerer 2. ♦ Mild offsetting from turn-ins' glue, occasional minor foxing or trivial marginal stains, but an excellent copy, clean and fresh internally, the expertly restored binding unworn. **\$1,900**

This is the first London printing (following an Edinburgh edition the same year and the extremely rare Kilmarnock first edition of 1786) of one of the most famous poetic publications in history. Burns issued the poems at the age of 27 in order to raise passage money for a voyage to Jamaica, where he had been offered an agricultural post on a plantation. At a time when his contemporaries were searching for the "natural bard" and, in the process, had unearthed poetical threshers, poetical milk maidens, and poetical cobblers, the charming plowman Burns delivered his simple and beautiful lyrics with most propitious timing. He found himself famous almost at once, and his fame has not faltered over time, even though, after the appearance of the present work, he did little during the rest of his life except write songs and drink. (ST16366a)

*"The Most Sumptuous Classical Work which [England] Has Produced"
In the Original Heavily Gilt Red Morocco; the "Finest Book" Addison Had Ever Seen*



133 CAESAR, GAIUS JULIUS. [THE COMMENTARIES] QUAE EXTANT. . . . TABULIS AENEIS ORNATA. (London: Jacob Tonson, 1712) 466 x 290 mm. (18 3/8 x 11 1/2"). 3 p.l., 560 pp. With the supplementary commentaries attributed to Aulus Hirtius and others. Edited and annotated by Samuel Clarke. Stately contemporary red morocco over thick boards, elegantly gilt, covers with three concentric mitered frames of decorative rolls, outer frame with oblique floral sprays at corners and intricate pyramids of flowers at the center of each side, delicately tooled mandorla in center panel, raised bands, spine compartments elaborately tooled in four different patterns, gilt titling, marbled endpapers, all edges gilt (carefully refurbished and with very expert repairs to headcaps and headbands). With fine headpieces depicting dramatic battle scenes, tailpieces with allegorical or symbolic figures, decorative initials, and 87 IMPRESSIVE ENGRAVED PLATES, including double-page extra engraved title page dated 1710, six double-page maps, and 54 double-page plates, many by C. Huijberts after Mantegna. Front pastedown with engraved armorial bookplate of the Earl of Roden, K. St. P. Lowndes I, 344-45; Brunet I, 1456; ESTC T136730. ♦ One corner slightly bumped, a few small stains to leather, intermittent mild browning (as virtually always with this book), occasional minor marginal spots or thumbing, two plates with shallow marginal chip, other trivial imperfections, but A FINE, FRESH COPY internally, with excellent impressions of the engravings, and the beautifully restored, very decorative binding retaining its original magnificence. **\$27,500**

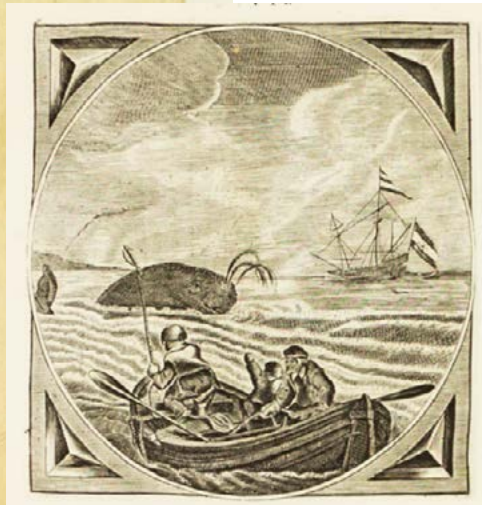




This handsomely illustrated edition of the great general's account of the first seven years of the Gallic War, as well as part of the Civil War, is described by Lowndes as "the most sumptuous classical work which this country has produced." "Commentaries" comprises the only extant work of Julius Caesar (102? - 44 B.C.), soldier, emperor, orator, poet, and historian whose name is foremost among leaders in the ancient world. Written largely as a justification of Caesar's military policy, the "Commentaries" are famous for their simplicity, succinctness, and purity of diction: they are called by J. W. Mackail "the model and despair of later historians." First printed in 1513, the work begins with Caesar's firsthand account of Rome's war for Gaul, written in straightforward prose that has made it a staple of Latin language instruction. It is followed by Caesar's 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 scholars speculate that the two final works were composed by, in Macaulay's words, "a sturdy old centurion who fought better than he wrote." This edition was edited and annotated by Samuel Clarke (1675-1729), and was praised by Joseph Addison in "The Spectator" (May 1712) as having "passed thro' the Hands of one of the most accurate, learned and judicious Writers this Age has produced. The Beauty of the Paper, of the Character, and of the several Cuts with which this noble Work is illustrated, makes it the finest Book that I have ever seen; and is a true Instance of the English Genius." The splendid engravings illustrate the places, people, battles, and even beasts encountered, our copy fortunately including the oft-lacking double-page plate of a ferocious bison. Many of these are by C. Huijberts after Mantegna. The imposing binding here is an excellent example of fine English workmanship of the period. Our volume was once in the library of Robert Jocelyn, 3rd Earl of Roden (1788-1870), Knight of St. Patrick, Irish peer, Tory politician, and ardent supporter of the Protestant cause in Ireland. (ST16336)



134 CATS, JACOB. ALLE DE WERCKEN. [with] GEDACHTEN OP SLAPELOOSE NACHTEN. (Amsterdam: Johannes Ratelband et al., 1726; Daniel van den Dalen, 1700) 425 x 255 mm. (16 3/4 x 10 1/8"). **Two volumes.** Edited by Jan Janszoon Schipper. Contemporary stiff vellum, covers with blind-stamped mandorla in central panel, raised bands, faded ink titling. Woodcut initials and tailpieces, printed title pages with engraved vignette, several engraved title pages, seven plates (three of them double-page), and **MORE THAN 400 ENGRAVED ILLUSTRATIONS**, the majority



emblematic, often amusing, and most after designs by Adriann van der Venne. Pastedowns of first volume with pasted-on woodcut coats-of-arms taken from the plate titled "Wapenen van de Heer Hoost-Officier, de Achtbare Heeren Burgermeesteren, de Heeren Schepenen, Raden, Pensionaris en Secretarisen des Stadts Enchuysen, 1666" in the book "Historie der vermaerde zee- en koop-stadt Enkhuisen" (1666); verso of engraved title page with the arms of Isaac Pauw, taken from the same plate, tipped on. Brunet I, 1684; Graesse II, 85. ♦The mildest soiling to vellum, but

the bindings virtually unworn and in outstanding condition. First volume with occasional minor marginal foxing or smudges, M1 with curving four-inch closed tear at tail edge into text (no loss), four-inch-wide light brown diagonal stain across Pp2-4, additional insignificant imperfections, otherwise A **MOST ATTRACTIVE COPY**, clean and fresh internally, with sharp engravings throughout. **\$4,800**

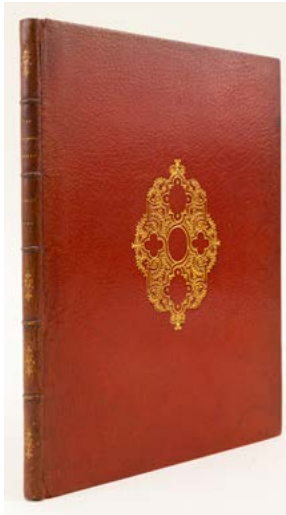
This appealing copy of the complete works of the man considered Holland's household poet is enriched with wonderful illustrations offering an intriguing glimpse of 17th-century Dutch life. A statesman of considerable importance, Cats (1577-1660) wrote a large quantity of insightful and charming philosophical verse, including some of the





most important works of emblematic literature produced in the Netherlands. The present collection of his complete writings is of importance as literature, but its chief interest for us lies in the engravings, considered among the best works of painter and illustrator van der Venne (1589-1662). In keeping with the wide-ranging nature of the texts, the engravings here are as varied as they are endearing. There are a number of cuts in the tradition of Dutch emblem books, engravings with allegorical pictures and epigrams, sometimes freighted with mystical profundity. Another group of engravings, less elusive and more literary, are simply appealing illustrations of proverbs. But of the greatest charm and interest to us are the winning scenes of contemporary life in Holland, full of fascinating detail of costume, architecture, furnishings, recreations, social intercourse of several kinds, and all the other varied physical and interpersonal dimensions of living. We see persons from various stations in life playing games like battledore and shuttle cock, catching birds, digging graves, picking fruit, wooing, moving into new quarters, buying dolls, smelling melons at a market, bagpiping, and doing hundreds of other things that make up the variegated fabric of daily life. The delicacy, animation, and illuminating detail of the engravings add up to nothing short of immense delight. Our 1726 edition of the works has a section from the 1700 edition appended, "Gedachten op Slapeloze Nachten" ["Thoughts of Sleepless Nights"]. The woodcut coats of arms pasted into the first volume seem to indicate that our copy was once owned by an official (or perhaps the city council) in Enkhuizen, at that time one of the most important port cities in the Netherlands. (ST16341)

135 CONGREVE, WILLIAM. *THE WAY OF THE WORLD, A COMEDY.* (London: Printed for Jacob Tonson, 1700) 213 x 160 mm. (8 1/2 x 6 1/4"). 6 p.l., 89, [3] pp. FIRST EDITION, FIRST STATE (with catchword "Enter" on p. 80). Pleasant 19th century red morocco by Mason-Debonnelle (stamp-signed in gilt on front turn-in), covers with gilt centerpiece composed of a central oval surrounded by lobed shapes and embellished with



leafy sprays, raised bands, compartments with gilt lettering or a gilt tool, turn-ins densely gilt, all edges gilt. Front pastedown with red morocco armorial book label of Fleming Crooks, green morocco ex-libris label of Blairhame, and bookplate of Harry Vane Milbank. Wing C-5878; ESTC R8381. ♦ Spine somewhat dulled, lower cover with a two-inch circular dampstain on one corner (interior of book unaffected), upper cover with vague mottling at two edges, but the binding entirely sound and still pleasing; contents a little toned (due to paper quality), expertly pressed (and perhaps washed), one catchword slightly grazed by close trimming, isolated minor foxing and other trivial imperfections, but on the whole an excellent copy internally, the leaves still with freshness and mercifully free of the severe foxing and browning often seen in copies of this play and similar works of this period. **\$2,400**

Considered one of the best comedies of the Restoration era, this is the last major comedic play of William Congreve (1670-1729), a work that DNB says “has sustained the highest literary reputation of all his work for its sheer verbal wit, its complex design, and its

half-dozen brilliantly written andactable scenes.” In fact (in DNB’s words), the play “has often been considered the culmination of Restoration comedy.” The plot revolves around Mirabell and Millamant, young lovers who must win the approval of Millamant’s aunt, Lady Wishfort, in order to claim a substantial dowry. But Lady Wishfort has other ideas for her niece’s future—namely that she should marry her nephew, Sir Wilfull—and Mirabell must hatch a complicated scheme to frustrate this plan. What ensues is a tangled web of secrets, entrapment, and trickery, but ultimately Mirabell is victorious in his pursuit of both love and money. Although the 40 years of the Restoration period—following the return of Charles II to England in 1660—featured a considerable diversity of comic plays and playwrights, Congreve (along with William Wycherley and George Etherege) is regarded as one of the three greatest writers of comedies for the stage of the period. Though best known for his theatrical works, Congreve also made a name for himself as a poet and librettist before taking up a career in politics, which included an appointment to secretary of Jamaica in 1714. (ST16350)

***A Rare Complete Copy, with More than 800 Plates Illustrating this
Definitive Account of Roman Catholic Orders and Lay Congregations before 1700***

136 (COSTUMES - ROMAN CATHOLIC CHURCH). (MONASTIC ORDERS, HISTORY OF). HELYOT, PIERRE, and MAXIMILIEN BULLOT. HISTOIRES DES ORDRES MONASTIQUES, RELIGIEUX, ET MILITAIRES. (Paris: Nicolas Gosselin, 1714-19) 260 x 190 mm. (10 1/4 x 7 1/2"). **Eight volumes.** FIRST EDITION. Contemporary marbled calf, raised bands, spines gilt in compartments with large central fleuron, red morocco label, marbled endpapers. With one illustration in the text and 811 HANDSOME ENGRAVED PLATES (810 called for) OF RELIGIOUS IN THEIR HABITS by Cl. Duflos, P. Giffart, de Poilly, and Thomassin. Title pages inscribed in ink, in a contemporary hand: “Ce livre est du Monastere de Notre Dame de Charité de Paris” [“This book belongs to the Monastery of Our Lady of Charity, in Paris”]; front pastedowns with evidence of bookplate removal. Colas 1417; Hiler, p. 424; Lipperheide 1846; Cohen-de Ricci 480; Sabin 31282; Brunet III, 92. ♦ Calf acid-pitted (from marbling process), with loss of gilt on spines, extremities rather worn, with chipping at ends of spines and some corners worn to boards, one- to two-inch cracks to ends of most joints, occasional wormholes, a couple of spine panels lifting, a few tears to endpapers at hinge, but the original unrestored bindings solid despite their defects. Intermittent spotting or small stains to text, minor browning to a few quires, isolated marginal tears or repairs (not affecting text), but the text fresh and THE PLATES CLEAN AND MOSTLY BRIGHT, WITH FINE IMPRESSIONS OF THE FIGURES. **\$3,500**

This highly praised history of monastic, religious, and military orders of the Church provides what Britannica calls “the definitive and most detailed source of information on Roman Catholic religious orders and





lay congregations up to the end of the 17th century." Colas says it is lavishly illustrated with "very well-engraved plates," and Brunet calls it "highly sought-after," with "well preserved and complete copies . . . rare and expensive." It was the result of 25 years work, begun by Franciscan friar Pierre Helyot, known as Père Hippolyte (1660-1716), and completed after his death by his fellow religious, Père Maximilien Bullot (d. 1748). Helyot completed the first five volumes, and Bullot the final three, including that on military and knightly orders (vol. VIII). Sabin, who lists the work for the information it contains on various orders' missionary work in America, quotes Feller's judgment that the well-researched work is

more accurate that the efforts which preceded it. Helyot and Bullot recount the foundation stories of a bewildering number of orders, noting their growth over the years, the significant events that befell them, the various reforms, suppressions, and challenges they faced, and biographies of their founders and reformers. Most fascinating are the myriad habits and uniforms, from ancient to contemporary times, depicted in great detail in the plates. There are habits for formal and informal occasions, for various levels within the hierarchy of the order, for religious of noble birth, and for the lay members—servants, oblates, and "third order" religious. Included in volume IV (p. 399, 400) are the habits worn by the Augustinian nuns who once owned this set, as indicated by the title page inscription (see above). The Order of Our Lady of Charity was formed in 1642, with the special mission of rescuing and converting "fallen women." The Parisian monastery where this set resided was established in 1724. Although our bindings have some condition issues, the attractive plates here are not only complete (which is uncommon), but actually have an extra plate (#99 in volume VIII) that is not recorded in most bibliographies. (ST16379-085)



Denouncing Low-Cut Gowns (with Consequent "Deep Neck") as Snares of the Devil

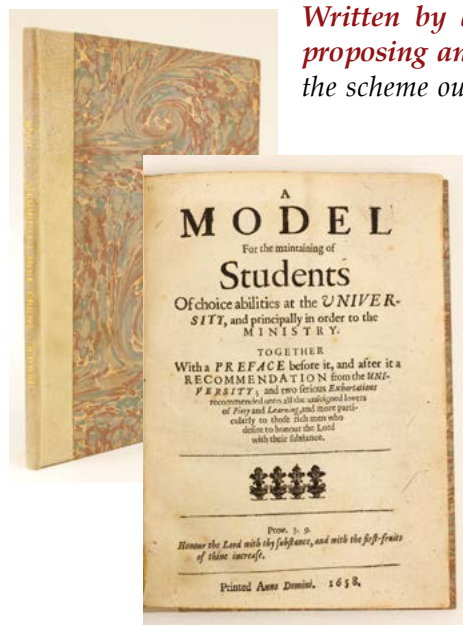


137 (CULTURAL HISTORY, MODESTY - CLEAVAGE). [BOILEAU, JACQUES]. A JUST AND SEASONABLE REPREHENSION OF NAKED BREASTS AND SHOULDERS. (London: Printed for Jonathan Edwin, 1678) 165 x 98 mm. (6 1/2 x 3 7/8"). 8 p.l., 150 (i.e., 152) pp., [4] leaves (without the errata leaf that is not a part of the collation but is sometimes inserted). Translated by Edward Cooke. With a preface by Richard Baxter. First Edition in English. 19th century dark brown calf, raised bands, black morocco label, marbled endpapers. Front free endpaper with tipped-on auction description, and a cutting from "'Notes & Queries' 1 December 1900" discussing the authorship of this work. Wing B-3463A; Lowndes I, 516; ESTC R18399. ♦Leather a little rubbed and with three tiny white spots to lower cover, but a sturdy and pleasant binding; isolated insignificant smudges or corner creases, but an especially fine copy internally, clean and very fresh. **\$2,250**

Originally published in French in 1675, when Louis XIV was in his prime, this rare work denounces the prevailing fashion of low-cut gowns as snares of the devil. The author addresses the ladies, castigating them for the folly of

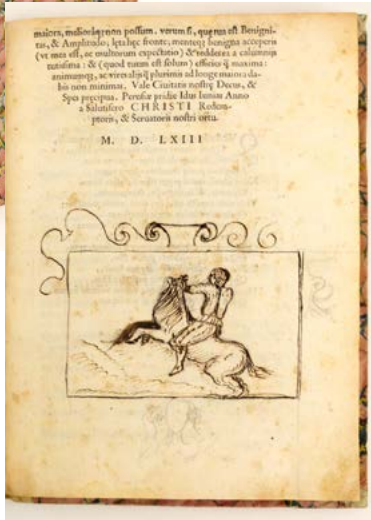
appearing not only at balls but even in church with a great deal of "deep neck" on view. Let the shoulders and bosom be covered, he implores, with the modest face unveiled. Do girls think to capture a husband by their décolletage? They will wind up fornicators, says the author, or unhappily wed to a lascivious rogue. Even in the privacy of the home, or when visiting nuns in their cloisters, far from the eyes of men, women must form the habit of being decently covered. The author, Jacques Boileau (1635-1716), older brother to the famous satirist Boileau Despréaux, shared the latter's gift for denouncing folly with a light touch. A doctor of the Sorbonne and a cleric, Jacques normally wrote in Latin on various topics, including the grounds for invalidating marriage and a critique of self-flagellation. Meanwhile, in England, the Puritan era had been superseded by the racy Restoration of Charles II, and necklines had taken a great plunge. Our translator was most likely the Edward Cooke who published in the same year as this translation a tragedy called "Love's Triumph, or the Royal Union," and two years previously translated a French work on Epicurus. A substantial preface to the translation has been penned here by Richard Baxter, who feels it necessary to explain that even though the author was a papist, what he wrote is the naked(!) truth. He avers that Quaker women, so deluded in their beliefs, nevertheless by their modest behavior put the belles of England to shame, and he takes the opportunity to lecture women on their silks and laces, as well as men on their periwigs. The name is not uncommon, but it appears that the author of our preface is the great Presbyterian preacher whose moral earnestness bid him not to disdain the topic of fashion. This Richard Baxter (1615-91) served as chaplain in Cromwell's army, and in the time of James II he spent over a year in prison for his blunt speaking. He was a prolific writer, his best-known work being the "Saint's Everlasting Rest" (1650), and DNB calls him "the creator of our popular Christian literature." Boileau and Baxter are so explicit and censorious in their diatribes that the bookseller/publisher Edwin feared the work's intended audience would be hesitant to buy it. He added a note "To the Ladies" to reassure potential customers that there was nothing in it that should offend the virtuous. (ST16445)

138 (EDUCATION - 17TH CENTURY ENGLAND). POOLE, MATTHEW. A MODEL FOR THE MAINTAINING OF STUDENTS OF CHOICE ABILITIES AT THE UNIVERSITY, AND PRINCIPALLY IN ORDER TO THE MINISTRY. (s.l.: s.n. Printed Anno Domini, 1658) 190 x 135 mm. (7 1/2 x 5 3/8"). 3 p.l., 14 pp. (complete). FIRST EDITION. 20th century vellum-backed marbled boards, flat spine with vertical titling. Front pastedown with bookplate of the Fox Pointe Collection. Wing P-2842B; ESTC R207754. ♦Text lightly washed and pressed (but still crisp), faint foxing to lower edge of title page, otherwise a fine, fresh copy in an unworn binding. \$3,250



Written by an opinionated English cleric, this is an extraordinarily rare pamphlet proposing an unusual fund to support young 17th century scholars. According to DNB, the scheme outlined in the present work was meant "to support the university studies of young men of promise seeking entry into the ministry." The plan "was approved by John Worthington and Anthony Tuckney, and had the support also of John Arrowsmith DD, Ralph Cudworth, William Dillingham DD, and Benjamin Whichcote. The fund raised about £900, and it appears that William Sherlock, afterwards dean of St Paul's, received assistance from this fund during his studies at Peterhouse, Cambridge, until 1660, when he graduated BA. Those entrusted with administering the fund sent Poole regular reports on students interviewed and the ratings they had received in philosophy, logic, and languages. The scheme was abandoned at the Restoration." Poole (1624? - 79) was the author of a number of controversialist pamphlets on subjects ranging from Unitarianism to preaching by lay persons, before undertaking his major work: a synthesis of critical biblical commentaries, "Synopsis criticorum aliorumque sacrae scripturae interpretum." This is one of his scarcest writings: ESTC lists seven copies, two in North America, while ABPC and RBH record just two copies at auction. (ST16442)

**Trying to Retain Students' Attention in 16th Century Perugia,
But (Given this Volume's Doodles) Apparently Not Winning the Battle**

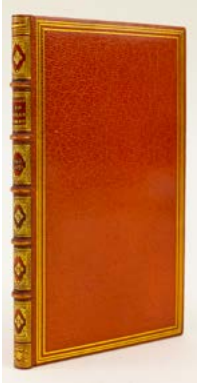


139 (EDUCATION, RENAISSANCE - RHETORIC). SAXUS, CHRISTOPHORUS. RHETOR, EX VARIIS RHETORIBUS AC ORATORIBUS TAN DILIGENTER FORMATUS UT BENEDICENDI SCIENTIA IN PUERILIBUS ETIAM ANNIS IN OMNI CAUSSARUM GENERE RECTE, FACILE ET CITO ADDISCI POSSIT. (Perusiae [Perugia]: ex officina Andreae Brixiani, 1563) 210 x 155 mm. (8 1/4 x 6"). 4 p.l., 78, [4] leaves. SOLE EDITION. 19th century vellum-backed pink marbled paper boards, smooth spine, black morocco label, remnants of paper (shelf?) label at foot of spine, newer endpapers. Printer's device on title page. With Greek inscription in ink on title page, occasional ink marginalia, and with a page of inked notes written in Latin in an early hand on blank verso of final leaf. Leaf *3r with an inept but endearing pen-and-ink drawing of a rider on a galloping horse below the dedication, with some pencilled embellishments around it; A4r with an ink-drawn small face in one margin. EDIT 16 CNCE 23145; Gehl, "Advertising or fama?: local markets for schoolbooks in sixteenth-century Italy" in Costas, ed., "Print Culture and Peripheries in Early Modern Europe" (2012). ♦ Corners a little bumped, boards lightly chafed, title page a bit soiled and browned, four leaves affected by the same small burn hole (a handful of words partially obscured), another leaf with very small damage from ink burn-through, occasional faint foxing or minor ink stains, but still a pleasing copy, the binding perfectly satisfactory and the interior with no major defects, the historical charm of the annotations compensating for any blemishes they cause. \$750

This is the first and only printing of a scarce textbook on rhetoric by a Perugian professor of the subject, charmingly decorated and annotated by an early pupil. In the 16th century, the market for textbooks tended to be regional. Schools and teachers wanted works produced by local scholars and printers, a preference Gehl relates to their earlier reliance on manuscripts, shared and recopied by the teachers who used them. He notes that "Perugia . . . had a particularly lively market for learned books that lasted from the early days of printing right into the 17th century," and local professors were a ready resource for publishers like Andrea Bresciano. In the present work, Saxus (ca. 1499-1574), a pupil of the great Perugian humanist Francesco Maturanzio (1443-1518), outlines the principles of persuasion, giving examples of the various rhetorical devices and modes, citing classical sources. According to Gehl, our author "was an innovator . . . [who] made a serious attempt to facilitate learning by catering to the limited attention span of students and by including teaching tips to grammar masters." We have evidence of what he was up against in regard to the former in the doodles of a prior owner of this text, who was apparently dreaming of galloping away from the classroom on a trusty (if seemingly headless) steed. On another page, the face of a master or fellow student peers critically from a margin. But some attention was paid, as shown by the notes at the end of the book. Saxus' writings never managed to break into the major markets of Rome and Venice, but continued to be printed after his death in Florence and Perugia, where, Gehl says, "he could be considered a regional celebrity" whose former students used his textbooks to teach their own classes. We could trace just one copy of this work in auction records. (ST16379-038)

**Written by a Debauched 17th Century Parodist,
Issued by an Eminent Press, and Put into Fine Later Morocco**

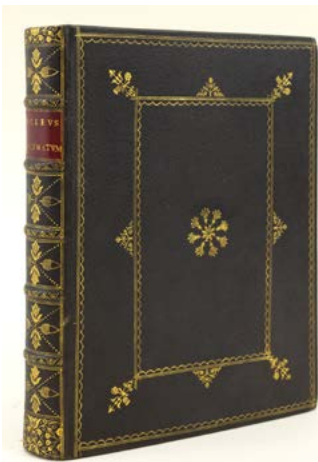
140 (ELZEVIER IMPRINT). (BINDINGS - LORTIC). "DASSOUCY," Pseudonym of CHARLES COIPPEAU. L'OVIDE EN BELLE HUMEUR DE MR. DASSOUCY. ([Leyden]: Suivant la copie imprimée à Paris [Bonav. et Abr. Elzevier], 1651) 124 x 68 mm. (5 x 2 1/2"). 92, [2] pp. CHARMING CORAL-COLORED CRUSHED MOROCCO BY LORTIC FRÈRES (stamp-signed on front turn-in), cover with gilt French fillet border, raised bands, spine delicately gilt in compartments with central fleuron and volute cornerpieces, gilt titling,



wide, richly gilt turn-ins, marbled endpapers, all edges gilt. In a marbled paper slipcase. Verso of front free endpaper with round engraved cipher bookplate of the Montandon library. Rahir 689; Willems 690; Brunet I, 601. ♦Text lightly washed and pressed (in keeping with bibliophilic fashion at time of binding), but A SUPERB COPY, clean and fresh internally, and the lovely binding in virtually mint condition. \$1,250

In a winning little Belle Epoque binding and called by Willems "one of the rarest" Elzevir imprints, this is—ironically—a parody of Ovid's "Metamorphoses," coming from a publisher known for its fine (serious) editions of classics. Louis Elzevir began the family publishing dynasty in the 1580s, when he set up as a bookseller and publisher in Leyden. Five of his seven sons became printers; the most distinguished of these was Bonaventure (1583-1652), who opened his Leyden press in 1608, and took his nephew Abraham into partnership in 1626. Britannica notes that "their small editions in 12mo, 16mo and 24mo, for elegance of design, neatness, clearness and regularity of type, and beauty of paper, cannot be surpassed." Charles Coippeau (or Coypeau, 1605-77) was educated at the prestigious Jesuit College of Clermont in Paris, where he received a solid foundation in the classics, but he frequently ran away to watch the street performers near the Pont Neuf. He left by age 17 to become an itinerant musician, and within a decade he was performing for royalty, including Charles I of England. He returned to Paris in 1636, having added the noble-sounding "d'Assoucy" to his name, and was soon entertaining the court of Louis XIII. He was part of an intellectual and theatrical circle that included Cyrano de Bergerac, Tristan l'Hermite, Saint-Amant, Paul Scarron, and a young man who called himself "Molière." Like Saint-Amant and Scarron, he began writing burlesque "travesties," poetic parodies written in eight-syllable rhyming couplets, larded with puns and double-entendres, and generally mocking mythological or historical subjects. "L'Ovide en Belle Humeur," written in 1649, was his second work in this genre. Dassoucy later collaborated with Corneille and Molière, providing music for their plays. Flamboyantly libertine, he was imprisoned for debauchery, but was pardoned and pensioned by a sympathetic Louis XIV. Our binding is the work of brothers Marcellin and Paul Lortic, who inherited the highly respected bindery of their father Pierre 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. Former owner Louis Georges Montandon (1849-1927) was a banker at Crédit Lyonnais and a member of the Société des bibliophiles et iconophiles of Belgium. (ST16359)

With 200 Beautiful Engravings Featuring Mystical, Allegorical, and Realistic Representations of Figures in Contemporaneous Costume and Social Contexts



141 (EMBLEM BOOK). ROLLENHAGEN, GABRIEL. NUCLEUS EMBLEMATUM SELECTISSIMORUM. [bound with] SELECTORUM EMBLEMATUM CENTURIA SECUNDA. (Coloniae [Cologne]; Ultraiecti [Utrecht]: Crispiani Passaei, [1611]; 1613) 197 x 150 mm. (7 3/4 x 6"). 4 p.l. (**lacking 20 leaves of text**, see below), 100 numbered plates; 14 p.l., 100 numbered plates. **Two separately published works bound in one volume.** FIRST EDITIONS. Very attractive period-style black morocco, gilt, by Courtland Benson, covers with frames of gilt fillets and scalloped roll, central sunburst, floral cornerpieces and side accents, raised bands, spine compartments divided into four triangles by diagonal lines, two of the triangles with an acorn, two with a tulip, red morocco label, marbled endpapers, all edges gilt. In a maroon cloth drop-back box. Two engraved titles, two engraved portraits of

the author, and 200 FINE AND OFTEN CHARMING ENGRAVED EMBLEMATIC PLATES BY CRISPIN VAN DE PASS THE ELDER. The second work with text in French and Latin. Landwehr 690, 692; Praz, pp. 476-77; Hofer 118; Vinet 863 ("belles gravures"); Berlin Catalogue 4534; Graesse VI, 150; Brunet IV, 1359 ("sought after for its fine illustrations"). ♦Leaves lightly washed and pressed, a couple of leaves a little browned, isolated trivial stains or tiny rust spots, but A

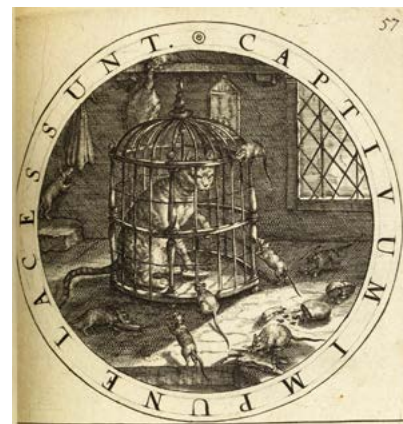




VERY FINE COPY, clean and fresh internally, WITH EXCELLENT IMPRESSIONS OF THE ENGRAVINGS, in an unworn sympathetic binding. \$5,500

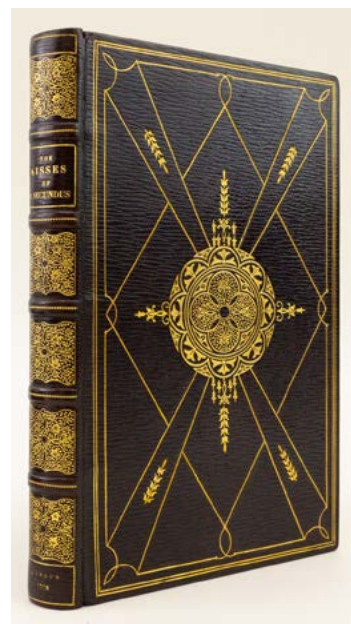
This is a lovely book, offering 200 beautiful engravings featuring a range of the mystical, the allegorical, and the realistic as represented by figures in contemporaneous costume and social contexts. As Moseley says, the emblems here are "magnificently executed" and offer "a fine example of integrated design." Not only are the engravings themselves composed with skill and cut with great precision, but the design of the page is both innovative and no doubt successful at achieving what the designer had intended: the "inscriptio," or motto that is meant to resonate in the reader's mind after contemplating the image, is presented here, not above the illustration, but within a collar surrounding the circular cut. And since the letters in the motto are widely spaced, and some are by necessity upside down, the reading of the motto takes a special effort of concentration, a fact that would seem to work to bring home with greater force the precept in question

and perhaps the image inside the collar as well. Van de Pass (ca. 1560 - ca. 1643) is called "an eminent draughtsman and engraver" by Bryan, who notes that the artist's smaller designs, like the ones seen here, represent his best work. Although the two books contained in the present volume were issued separately, it is clear from the title of the second—announcing a second "century of emblems"—that the two are meant to be companion publications. The works are infrequently seen for sale. The missing text in the first work is comprised of the dedication to Archbishop Christianus, laudatory poems by Gruterius, the title page in French, and French translations of the 100 Latin quatrains in the emblems. This lack cannot be seen as a positive thing, but at least the striking illustrations—the reason for owning the book—have been undisturbed. Although the present volume appears to have been subjected to the typical fashionable treatment of other early books rebound in the 19th century (the titles seem to have been washed, and it is likely that the other leaves have been pressed), the paper here generally retains its texture, and there is absolutely no loss of richness in the engravings. (ST16379-053)



Lovely (Inserted) Engravings, Lovely Binding, and All about Love

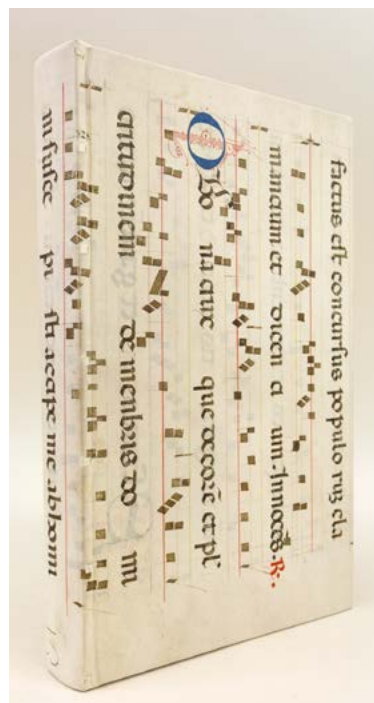
142 (EXTRA-ILLUSTRATED BOOKS). (BINDINGS - TAFFIN). SECUNDUS, JOANNES [EVERAERTS, JAN]. KISSES: A POETICAL TRANSLATION OF THE BASIA . . . WITH THE ORIGINAL LATIN, AND AN ESSAY ON HIS LIFE AND WRITINGS. (London: Printed by D. Bond, for J. Bew, 1778) 240 x 148 mm. (9 1/2 x 5 7/8"). x, [11]-238 pp. Third Edition, with Additions, and the "Epithalamium" Newly Translated. LOVELY DARK BLUE STRAIGHT-GRAIN MOROCCO ELABORATELY TOOLED IN GILT BY TAFFIN (stamp-signed in gilt on front turn-in), covers with gilt frame entwined with large lozenge and with rays emanating from central ornate medallion to corners, raised bands, spine gilt in densely stippled compartments with central roundel and floral tools, gilt titling, gilt rolled turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. Extra engraved title page with tondo portrait of the poet and engraved frontispiece by Bartolozzi, as called for, and EXTRA-ILLUSTRATED WITH 32 DELIGHTFUL ENGRAVINGS BY EISEN AND COCHIN printed on Japon, consisting of 12 full-page scenes, eight tailpieces (these with a second printing of the ornament in sanguine tipped on the plate), and two larger vignettes printed in sanguine tipped onto flyleaves at front and rear. Old dealer description tipped onto front free endpaper. Brunet V, 257; ESTC T101632. See also: Gray, "The Art of Love Poetry," pp. 83-85. ♦ Trivial rubbing to joints, intermittent minor foxing to text (due to paper quality), but still A FINE COPY, the plates bright and richly impressed, the binding lustrous and with few signs of wear. \$1,750



This is an attractive edition of a popular and influential collection of Renaissance love poetry, enhanced with amorous engravings by Rococo masters and beautifully bound by a Belle Epoque Parisian binder. In his brief life, Jan Everaerts, or Johannes Secundus (1511-36) studied law in Paris, served as secretary to a Spanish archbishop, and achieved enduring fame for the neo-Latinist poems he wrote, based on the works of Catullus. Originally published posthumously in 1541, this series of 19 poems exploring the joys of kissing “significantly influenced the development of European love poetry,” according to Gray. In his essays, Montaigne noted that he found the “Basia” equally as entertaining as the “Decameron” or Rabelais. The gallant engravings here, showing flirtatious couples of the ancien régime, complement the verses perfectly. These include some of the images Charles Eisen created for the Fermiers-Généraux edition of La Fontaine’s “Contes et Nouvelles,” considered some of the finest French illustrations of the 18th century. (See item #145, below, for that work.) Bryan says that Eisen (1720-78), court painter to Louis XV and drawing master to Madame de Pompadour, had a hand in “almost all the important [illustrated] books published in France in his time.” His “exquisite plates [are] engraved with a light point and with striking originality.” He “took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher.” The elegant binding was created by the Taffin workshop in Paris, the upscale hand-bindery operated by Lille publishers and trade binders Taffin-Lefort. Flety notes that Taffin took over the rue de Savoie workshop of E. Rouselle in 1895 and, after a move to new premises following the First World War, the bindery continued to operate until 1954. (ST16358)

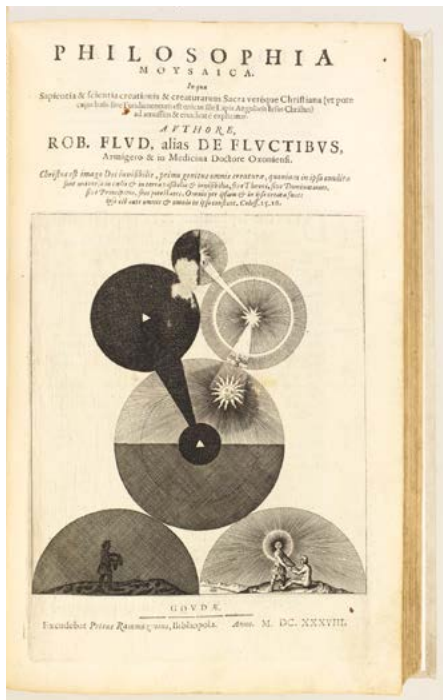


Healing Wounds at a Distance (with Moss from Rotted Human Skulls) and Other Pseudo-Scientific Theories Espoused by an Occultist on the Fringes of Scientific Advancement



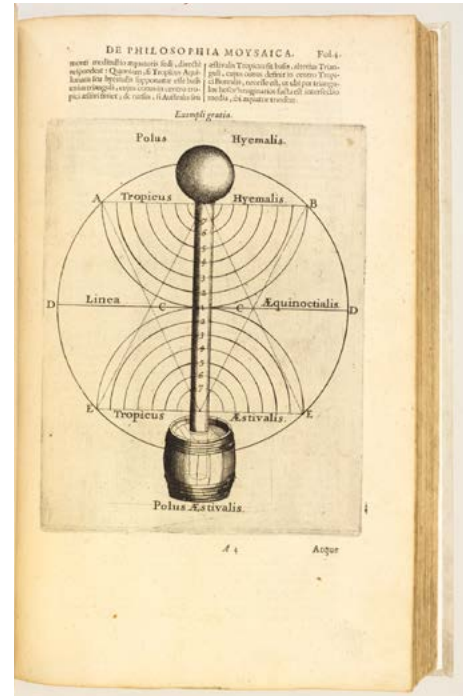
143 FLUDD, ROBERT. PHILOSOPHIA MOYSAICA. [bound with] RESPONSUM AD HOPLOCRISMA-SPONGUM. (Gouda: P. Rammazenius, 1638) 318 x 196 mm. (12 5/8 x 7 3/4"). 4 p.l., 96 leaves, 97-[112] pp., 113-152 leaves; 30, [1] leaves. FIRST EDITION of the “Philosophia Moysaica,” bound with the First Latin Edition of the “Responsum.” Modern binding using part of a 16th century antiphonary leaf, flat spine. With two large copper-plate engravings, four copper-plates in text, and 26 woodcut figures in the text. Biblotheca Osleriana 2629; Gardner 237; Wheeler Gift 112; Ferguson I, 284; Wellcome I, 2331-32; Caillet 4036. See also: DSB, pp. 47-49. ♦Leaves faintly browned, occasional minor marginal stains or smudges, a few tiny rust spots, but AN EXCELLENT COPY of a book difficult to find this good—the leaves generally clean and very fresh, and in an unworn binding. **\$9,500**

This book contains two separate works by an author who, while nominally part of the scientific community, had his feet firmly planted in the realm of the metaphysical. The bulk of the present book consists of Fludd’s posthumously published final work, in which he expounds his “Mosaic Philosophy” of the world based on the Pentateuch (the first five books of the Bible, traditionally believed to have been dictated to Moses by God). Though the work consists mostly of Fludd’s mystical interpretations of the divine “truths” which these books supposedly reveal, it also contains points of true scientific interest, including an early diagram of a thermometer (which he claims to have seen in a 500-year-old manuscript). The instrument shown is quite similar to a thermoscope (a very basic set-up in which water rises and falls within a vertical tube), but it is distinguished by the addition of a scale of measurement—an important development toward our modern thermometer. Fludd was often criticized for his lack of empirical evidence in support of his theories, but this diagram supports DSB’s assertion that “Fludd was quite willing to use observational and experimental evidence,” even though “he thought that the eternal truths of Scripture and the mysteries of the ancient



occultists carried far more weight than the evidence of the senses." As perhaps the most important scientific content in the volume, Fludd, like William Gilbert before him, explores the concept of magnetism—though in his own occultist way. For him, the observable phenomenon of attraction and repulsion between two objects works on an invisible, cosmic level, arousing “sympathetic” energies that could unite objects even at a distance. He applies this concept in the second work (often found bound with “Philosophia,” as here), where he supports the efficacy of so-called “weapon-salve.” This salve is a recipe of blood, moss, and flesh from a human corpse said to cure a wound when applied to the weapon that had caused the harm. First put forth by the 16th century physician Paracelsus, the weapon-salve is based on the belief that the like qualities of wound and weapon would “sympathize” with each other, and work together to overcome the injury. Fludd here draws on Gilbert’s work on magnetism to bolster his hypothesis, saying that the “weapon-salve” process was rooted in the same magnetic forces that could be observed in nature. The works of the English physician Fludd (1574-1637) often include abstruse and

mysterious diagrams to illustrate his pseudo-scientific theories. According to Britannica, “Most of Fludd’s writings represent the culmination of the occult, as distinct from the scientific, tendencies of the 17th century. Deriving his ideas from such diverse sources as the Old Testament, the Jewish Kabbala, alchemy, astrology, sympathetic magic, and chiromancy, Fludd was primarily interested in establishing parallelisms between man and the world, both of which he viewed as images of God.” The present work is important not only because it is the author’s final piece of writing, but also, as Gardner says, because it “fitly represents his matured opinions,” and is perhaps the best expression of Fludd’s unique and elaborate worldview in his entire oeuvre. (ST16486)

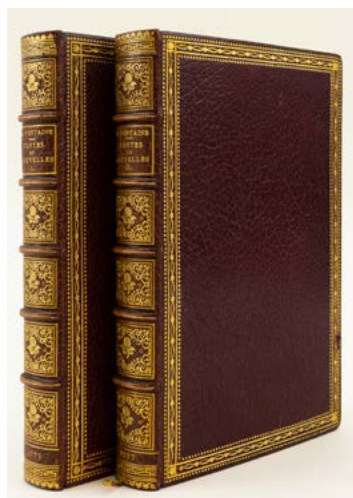
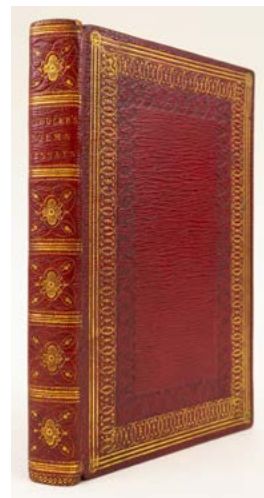


An Artfully Painted Tranquil Fore-Edge Scene on a Book with Connections to Shakespeare and Bowdlerization

144 (FORE-EDGE PAINTING). BOWDLER, MISS [JANE]. POEMS AND ESSAYS BY THE LATE MISS BOWDLER. (Bath: Printed by R. Crudwell, 1793) 185 x 115 mm. (7 3/8 x 4 5/8"). vi, [2], 289 pp. Edited by Henrietta Bowdler. Seventh Edition. Very appealing contemporary red straight-grain morocco, covers framed by three gilt fillets, gilt drawer-handle-tool roll, and blind floral roll, flat spines divided by multiple gilt rules into panels with quatrefoil design tooled in gilt and blind, gilt lettering, turn-ins with gilt zig-zag roll, marbled endpapers, all edges gilt. WITH AN EXPERTLY DONE CONTEMPORARY(?) FORE-EDGE PAINTING DEPICTING A TRANQUIL COUNTRY SCENE. With contemporary pencilled verse on half title, and ink inscription to contents page; frequent but very neat underlining of text. ESTC T129084. ♦A touch of rubbing to joints, boards lightly soiled, occasional mild foxing or minor stains (many of these being traces of flowers pressed between the pages by a previous owner) but quite an excellent copy, the contents fresh, the binding well preserved, and charming fore-edge painting in an excellent state. \$1,400



This posthumous collection of writings on genteel topics like candor, sensibility, courtesy, and the comforts of religion comes in a very pretty package, with the added bonus of a serene English pastoral scene hiding under the fore-edge gilt. The painting depicts a perfect summer afternoon, with a cozy farmhouse set in green fields beside a lake; in the foreground we see a martin house, from which a couple of birds are departing, and an angler walking toward the lake, a rod over his shoulder. Jane Bowdler (1743-84) came from a literary family—her mother and siblings were all writers or editors—but she published nothing during her lifetime. The present work was compiled and edited by her sister Henrietta and first issued as a fundraiser for the local hospital in 1786. It was, unexpectedly, a huge and immediate hit, and helped launch Henrietta Bowdler's literary career, which would culminate in an edition of Shakespeare so heavily expurgated that it turned the family name into a descriptor ("bowdlerized") for works so affected. It is notoriously difficult to assign even approximate dates to fore-edge paintings, but this one seems clearly not to be modern and may well be from about the period of the book's publication. For more books featuring fore-edge paintings, please see items #210-13, below. (ST16791)



145 (FRENCH ILLUSTRATED BOOKS). (BINDINGS - E. LUDWIG). LA FONTAINE, JEAN DE. CONTES ET NOUVELLES EN VERS. (s.l.: s.n., 1777) 202 x 134 mm. (8 x 5 1/4"). **Two volumes.** VERY PRETTY EARLY 20TH CENTURY PLUM-COLORED CRUSHED MOROCCO, GILT, BY E. LUDWIG OF FRANKFURT (stamp-signed at tail edge of rear board), covers framed by gilt fillets, bead-and-lozenge roll, and gilt dots, raised bands, spine compartments with central rose sprig surrounded by curled tooling and small circlets, gilt titling, turn-ins with cresting acanthus leaf roll, leather hinges, marbled endpapers, top edge gilt. With extra engraved title page by Vidal in both volumes, engraved portrait of La Fontaine after Rigaud in first volume, four vignettes (including two on the title pages), 43 tailpiece vignettes, and 80 FINE ENGRAVED PLATES AFTER EISEN. Cohen-de Ricci 569, 571-72; Lewine, pp. 280-81; Graesse IV, 75; Rochambeau 90. See also Ray 26 (describing the 1762 edition with our same illustrations). ♦Spines evenly sunned to hazel brown, small snag to edge of one board (touching gilt of

frame), extremities lightly rubbed, occasional mild marginal smudging, other trivial imperfections, but a fine copy internally, clean and fresh with generous margins, with excellent impressions of the plates, in a lustrous binding. \$2,500

This is a handsomely bound pirated edition of the famous 1762 Fermiers-Généraux edition of La Fontaine's "Contes et Nouvelles," which is one of the very finest illustrated French books of the period, and a work that Ray calls "the collector's book 'par excellence.'" Cohen-de Ricci begins nearly six full pages of description on that edition by pronouncing that, "among the illustrated books of the 18th century, the original edition . . . as a whole is the most beautiful and the most agreeable." Our copy has the same plates as the 1762 edition, except that they are in reverse. The original group of images is generally accepted as the finest work of Charles Eisen (1720-78), for more on whom see item #142, above. The substantial group of plates here, in Ray's words, is "the liveliest and the most adroit that [Eisen] ever drew. Thoroughly at home with the varied action of these lusty stories—their love passages, their intrigues, their practical jokes—he is also expert in choosing the moment in each that will best serve his purpose as an illustrator." The elegant bindings are the handiwork of Frankfurt artisan E. [Ernst?] Ludwig, who provided discerning German bibliophiles with fine hand-bindings during the first two decades of the 20th century. Many of the works he bound were strictly limited, bibliophile, or fine press editions; he is known to have created at least one binding in the style of Cobden-Sanderson for a Doves Press book. Our bindings have a distinctly French flair, and are well suited to a fine 18th century printing. (ST16483)



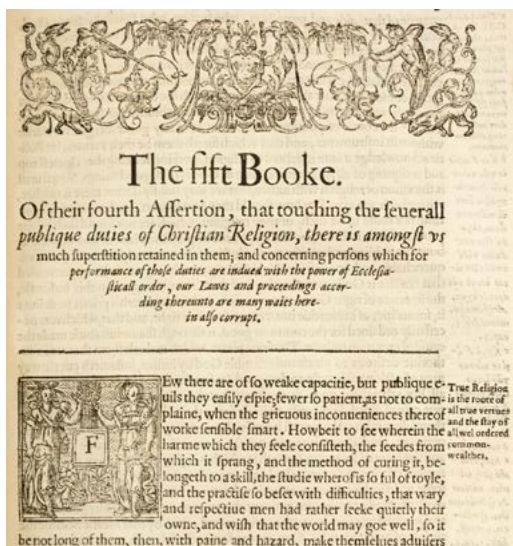
*An Extremely Pleasing Contemporary Copy of the
First Collected Edition of Goldsmith's Poetry and Plays*

146 **GOLDSMITH, OLIVER.** *THE POETICAL AND DRAMATIC WORKS OF OLIVER GOLDSMITH . . . WITH AN ACCOUNT OF THE LIFE AND WRITINGS OF THE AUTHOR.* (London: Printed by H. Goldney for Messieurs Rivington, T. Carnan and F. Newbery, 1780) 176 x 112 mm. (7 1/4 x 4 1/2"). **Two volumes.** First Complete Collected Edition. VERY PRETTY CONTEMPORARY TREE CALF, GILT, IN A NEOCLASSICAL DESIGN, covers with Greek key roll border, smooth spines divided by pentaglyph and metope roll into compartments with urn centerpiece and volute cornerpieces, red and green morocco labels, marbled endpapers. In a brown buckram clamshell box. Volume I with frontispiece engraved portrait of the author. Front pastedowns with engraved armorial bookplate of John Clarke. ESTC T146132. ♦ A touch of rubbing to joints and extremities, second volume with three dark scratches to boards, but the bindings solid and pleasing; occasional minor foxing, more pronounced on three gatherings, but an excellent copy, clean and fresh internally. A VERY PRETTY UNRESTORED CONTEMPORARY COPY. \$950

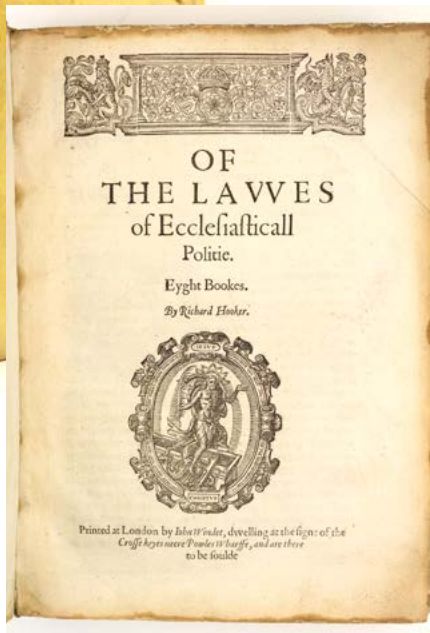
This is a lovely copy of the first complete collection of Goldsmith's theatrical and poetic writings. The first volume is devoted to Goldsmith's verse, including "The Traveller" and "The Deserted Village," preceded by a biography of the writer. The second volume contains Goldsmith's entertaining plays, "The Good-Natured Man" and the classic comedy "She Stoops to Conquer," one of his best-known works. A collected edition issued in Dublin in 1777 is very similar to this, but lacks six poems present in the English version. Our edition also has a much longer (by 60 pp.) and more detailed essay on his life and works. Born in Ireland and educated at Dublin, Goldsmith (1730-74) studied in Edinburgh and Leyden, where he seems to have been granted a medical degree. Unsuccessful as a London physician, he turned to a life of miscellaneous writing, churning out books and essays for the publishers. A talented and popular writer, he was a great friend of Samuel Johnson; although Boswell describes Goldsmith as gauche, hapless, and a prattler, clearly Johnson found the man amusing and lovable. The attractive binding is unsigned, but it is expertly decorated in the Neoclassical style popular at the time. (ST16366b)



*A Contemporary Copy of "the First Major Work Connecting the Fields of
Theology, Philosophy, and Political Thought To Be Written in English"*



147 **HOOKE, RICHARD.** *OF THE LAWES OF ECCLESIASTICALL POLITIE.* (London: John Windet, [1593]-97) 275 x 210 mm. (11 x 7 7/8"). 209, [1] pp.; 8 p.l., 270, [2] pp. **Two separately printed parts bound in one volume.** FIRST EDITIONS. Contemporary limp vellum, flat spine, yapp edges, evidence of ties. Printer's device on title page, decorative woodcut headpieces and historiated initials. Front pastedown with armorial bookplate of Henry Thomas Griffith and front flyleaf with his ink ownership inscription dated "XXIV May 1884." STC 13712 and 13712.5; Pforzheimer 498 and 499; ESTC S119084 and S119091. ♦ Vellum faintly soiled, front pastedown lifting and slightly chipped along one edge, expert old(?) repair to corner of N6 (no loss), C6 (second work) with tear in top fore margin (costing the first one or two letters in 16 lines of the shoulder notes), other trivial imperfections, but still A VERY APPEALING CONTEMPORARY COPY because THE TEXT REMARKABLY FRESH AND CLEAN. \$7,500



This is the first edition of both parts of a treatise on the proper relations between church and state, described by DNB as “the first major work in the fields of theology, philosophy, and political thought to be written in English.” Done in a lucid and unaffected style, it defends the Church of England against attacks by both Roman Catholics and Puritans, affirming the three pillars of the Anglican faith: Scripture, tradition, and reason. It is the most important work by Hooker (1553-1600), “who created a distinctive Anglican theology and who was a master of English prose and legal philosophy,” according to Britannica. Day praises the book as “dignified and sonorous. It neither stoops to colloquial banter nor uses the ornamentations of learned fashion.” In terms of content, “the whole work breathes moderation and goodwill.” Hooker is celebrated as a “Teacher of the Faith” by the Anglican Church on 3 November. The book has a curious printing history. Hooker planned to write eight books—and that is the number noted on our title page—but died before completing this monumental task. Our 1593 printing contains the first four books, and the 1597 issue is the fifth book. After Hooker’s death in 1600, other scholars completed the series: volumes six and eight came out in 1648 and seven in 1662. To what extent these later books are the work of Hooker remains unclear; they apparently are based on his notes, which have disappeared. Complete first editions of this work are rare: ABPC and RBH locate just three other copies at auction in the past 40 years, most recently in 1993, and none of them was in a well-preserved contemporary binding like the one here. (ST16431)

The Rarely Seen First Latin Edition of Jenner’s Revolutionary Work



148 JENNER, EDWARD. DISQUISITIO DE CAUSSIS ET EFFECTIBUS VARIOLUM VACCINARUM. (Vindobonae [Vienna]: Camesina, 1799) 245 x 205 mm. (9 3/4 x 8 1/4"). vi. [2], 70 pp. Translated from English into Latin by Aloysio Careno. First Edition in Latin. Sympathetic modern quarter calf over marbled boards, raised bands, black morocco label. With four color plates. Early ink inscription of letters and numbers (shelf location?) at head of title page and ink stamp of “Doct. Coll. der Wiener Medic. Facultat” in its upper fore-edge corner. LeFanu 38; Garrison-Morton 2529.3 and 5423; PMM 250 (the latter two both for the English edition). ♦Title page lightly browned, a couple of negligible small brown stains to text, other trivial imperfections, but a fine, fresh copy, with the plates especially clean and distinct, and in an unworn binding. **\$3,500**

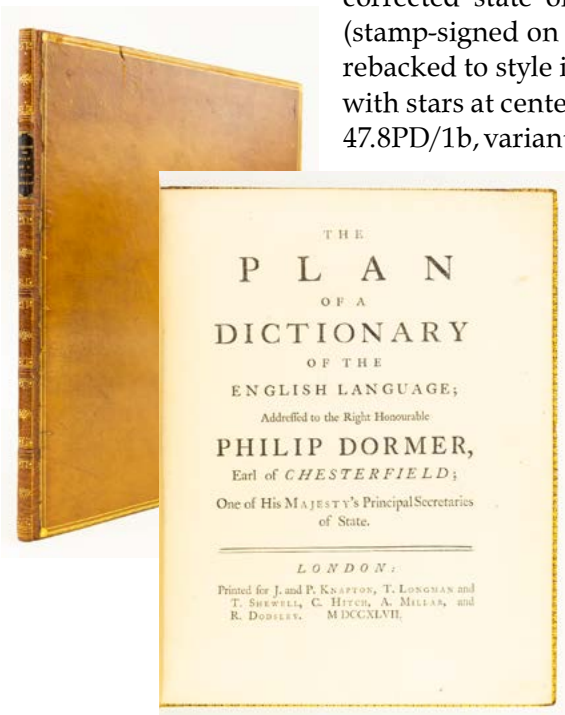
This was the first translation to be published of the work that changed medicine and public health forever, the text being put into the language that had been used for scholarly communication in Europe for centuries. The 1798 report by Jenner (1749-1823) of his development of a safe and effective vaccine against smallpox is, in the words of PMM, “the basis of the modern science of immunology,” starting “one of the greatest practical advances in preventive medicine.” An additional point of

interest in Jenner's treatise is the first known description of an anaphylaxis reaction. As the country doctor's groundbreaking work was translated and disseminated to Europe, America, and beyond, a disease that had killed millions was brought under control, and eventually declared eradicated by the World Health Organization in 1980. Our first Latin edition is scarce in commerce, with just four copies listed in RBH and ABPC. (For another Jenner item, see #215 below.) (ST16327)

The First Printing of the "Plan" of Johnson's Monumental Dictionary, Featuring the Famous Rhetorical Demolition of his Belated Benefactor

149 [JOHNSON, SAMUEL]. THE PLAN OF A DICTIONARY OF THE ENGLISH LANGUAGE; ADDRESSED TO THE RIGHT HONOURABLE PHILIP DORMER, EARL OF CHESTERFIELD. (London: Printed for J. and P. Knapton, et al., 1747) 240 x 197 mm. (9 1/2 x 7 3/4"). 1 p.l., 34 pp. FIRST EDITION, so-called "non-Chesterfield" issue (normally called the second state, but importance of priority disputed, as discussed below),

corrected state of E1v, without repeated "the." Polished calf by Francis Bedford (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, rebaked to style in matching tan morocco, raised bands, spine gilt in compartments with stars at center, brown morocco label, marbled endpapers, all edges gilt. Fleeman 47.8PD/1b, variant (b); Courtney & Smith, p. 20; Chapman & Hazen, p. 130; Rothschild 1228-30; ESTC T42414. ♦One corner rubbed to boards, a little crackling to leather near head edge of boards, scattered tiny, inoffensive scratches, but the carefully rebaked binding sturdy and not without appeal, and a fine copy internally, quite clean and fresh. \$7,500

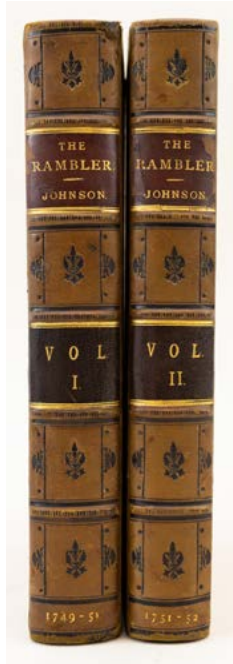


This is one of the most important prospectuses ever printed, both because of the light it sheds on Johnson's understanding of the immense task before him and because of its place in the history of patronage: Chesterfield ignored Johnson's implicit request for assistance, an omission that prompted Johnson's famous rhetorical demolition of his belated benefactor when an offer of support, no longer needed, finally came. In this prospectus, Johnson clarifies the project that lay ahead of him as he began work on what was to become the most important dictionary in English, and perhaps the most monumental undertaking by a single individual in the history of English literature. Carrying out his Herculean effort

without underwriters and without much in the way of clerical assistants, Johnson produced a work of enormous import and considerable charm because of his apt and sometimes droll expressions, as well as his vast knowledge of the language and of the English literary classics from which he drew his abundant supporting quotations. He shows in his "Plan" that he knew what needed to be done to produce an English dictionary to rival the great lexicons of France and Italy. Departing from English tradition, he did not want to produce a series of equivalents for "hard" words, but rather to give the meanings of "words and phrases used in the general intercourse of life, or found in the works of . . . polite writers." His overriding objectives were to produce "a dictionary by which the pronunciation of our language may be fixed, and its attainment facilitated; by which its purity may be preserved, its use ascertained [i.e., established], and its duration lengthened." In terms of its significance in the history of patronage, the fact that the plan was couched in terms of a letter to Chesterfield clearly indicated that it was meant to elicit support for the project from the august personage in the salutation. Unfortunately, Chesterfield did not respond to the implicit entreaty, and the sting of this slight was not soon forgotten. When the dictionary appeared after almost nine years of labor, and when Chesterfield only then wrote two commendatory notices of it, Johnson addressed to Chesterfield the famous letter in which he bitterly repudiated such tardy support. Of Chesterfield's praise, Johnson says, "had it been early, [it] had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary and cannot impart it; till I am known, and do not want it." This volume has two settings of signature "A": the first has Chesterfield's name (as it appears on the title) repeated on the first page of text; the second (as in the present copy) does not. According to R. W. Chapman (writing in RES, April, 1926) and R. F. Metzendorf (in "Library,"

1938), the copies with Chesterfield's name repeated were apparently printed first. However, there are at least three known copies of the "non-Chesterfield" setting that were clearly intended by Johnson for presentation, strongly suggesting that the priority of the settings is not of great significance. Some "non-Chesterfield" copies have the word "the" repeated after the first line of E1v, while others, likely later issues, have the superfluous "the" removed, as is the case here. (ST16340)

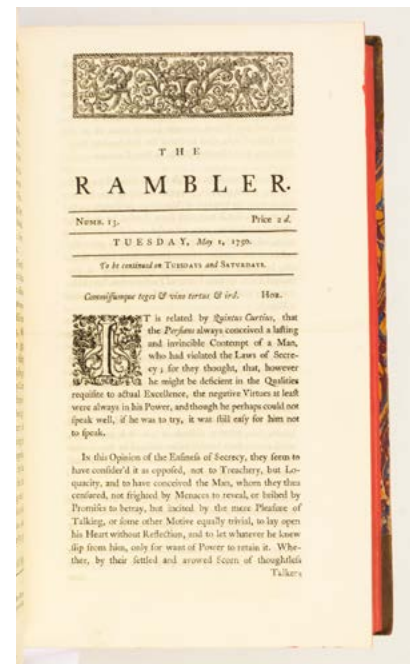
**One of the Two Great Periodical Publications of the 18th century,
Bound up but with Many of their Original Folds Still (Faintly) Visible**



150 JOHNSON, SAMUEL. *THE RAMBLER*. (London: J. Payne and J. Bouquet, 1750-52) 290 x 175 mm. (11 1/2 x 7"). Without title page in volume II, otherwise complete. **Two volumes.** FIRST EDITION of parts 2-208 (March 24, 1750 through March 17, 1752), WITH FIRST ISSUE TITLE PAGE IN VOLUME I (issued 1751), 1751 reprint of No. 1 with "preceding numbers" reference in colophon (Fleeman I, p. 196), FIRST ISSUE of parts 2-4 without additional line, A THIRD OF THE ISSUES WITH ORIGINAL FOLDS (from delivery) faintly visible. 19th century half calf over marbled boards, raised bands, spine panels with black floral stamps, one maroon and one brown morocco label, marbled endpapers. Publisher's device on each title page, historiated headpieces, tailpieces, and initials. Occasional neat ink annotations or marginal lines beside paragraphs. Fleeman 50.3R/1a; Courtney & Smith, pp. 25-30; Rothschild 1234. ♦ Joints and extremities a bit rubbed, boards slightly chafed, leaves apparently lightly washed and pressed (but everything still quite fresh), a small percentage of the issues (one in 10?) with varying degrees of browning or foxing (almost always minor), other trivial imperfections, but a really excellent copy, clean and pleasing internally, and in attractive, solid bindings. **\$7,500**

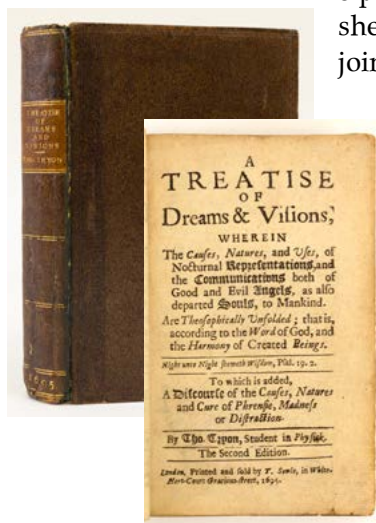
This is a very desirable copy of one of the great serial publications in English literature, comprising the complete run of 208 issues, the final 207 being original numbers (with the first issue being a reprint from the following year, as is often the case). The "Rambler," published

on Tuesdays and Saturdays from 20 March 1750 until 4 March 1752, represents a watershed in English periodicals, standing between the "Tatler," "Spectator," and "Guardian" of Addison and Steele on the one hand, and the group of publications inspired by it on the other. With the "Spectator," it is one of the two great periodicals of the 18th century. The original numbers were not especially popular, a fact resulting from (and/or contributing to) the publication's small press runs of no more than 500. But, as Graham says, "it elevated Johnson in the opinions of his contemporaries, as an author and moral philosopher, and made its way slowly to a secure place in the world of letters." The essays were remarkably original, as Johnson managed to find "endless texts for commentary and timely admonition. In particular, Johnson was attracted by subjects pertaining to the personal concerns of men of letters, the miseries and dangers of literary ambition, the relations of authors with the public in the years when declining patronage of literary genius made the profession of writing a hazardous one. No periodical author before him so often dwelt upon the literary profession, its disappointments, anxieties, and rewards." Although Johnson was responsible for almost everything that appeared in "The Rambler," Boswell's "Life" indicates that the good doctor did have help with some numbers. Boswell says—and the early owner of our copy confirms with his marginal notes here—that Miss Mulso ("now Mrs. Chapone") helped with number 10, Mrs. Catharine Talbot with number 30, Samuel Richardson with 44, and Mrs. Elizabeth Carter with 44 and 100. It's a pleasing feature that many of the numbers bound into our two volumes still show the (very faint) fold as a reflection of the form of their original delivery. (ST16335)



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

151 (MADNESS). TRYON, THOMAS. A TREATISE OF DREAMS & VISIONS . . . TO WHICH IS ADDED, A DISCOURSE OF THE CAUSES, NATURES AND CURE OF PHRENSIE, MADNESS OR DISTRACTION. (London: Printed and sold by T. Sowle, in White-Hart-Court Gracious-street, 1695) 147 x 93 mm. (5 3/4 x 3 5/8").

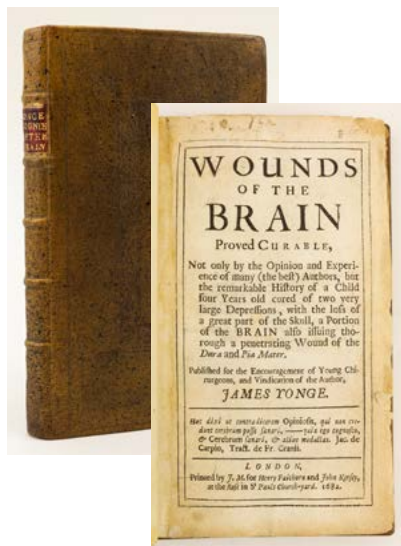


8 p.l. (first blank), 299, [1] pp., [2] leaves (ads). Second Edition. 18th century sprinkled sheep, smooth spine divided into panels by gilt rules, red morocco label (repairs to joints and backstrip). Occasional early underlinings in red. Durling 11991 (1st ed.); Wing T-3198; ESTC R204413. ♦Shallow chip to head of spine, negligible loss of leather at tail of rear joint, extremities lightly rubbed, leaves trimmed a little close at head (but never touching text) and with faint browning to edges and other trivial imperfections (an occasional corner crease, a minor marginal smudge, a small rust spot), but a fine copy internally nevertheless, the text clean and fresh, and in a sound early binding that is not at all displeasing. **\$5,500**

First printed in 1689, this is a rare early attempt to explain the causes of psychosis, and a pioneering critique of the treatment of the mentally disturbed. Tryon (1634-1703) here examines "the causes, natures, and uses of nocturnal representations, and the communications both of good and evil angels, as also departed souls, to mankind," this all being "theosophically unfolded, that is, according to the word of God, and the harmony of created beings." To this, Tryon has added a "discourse of the causes, natures, and cure of phrensie, madness, or distraction." The author began studying

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

*A Rarely Seen Copy of the Milestone Account of a 17th Century
English Surgeon's Successful Efforts To Save a Protruding Brain*



152 (MEDICINE-NEUROLOGY, EARLY). YONGE, JAMES. WOUNDS OF THE BRAIN PROVED CURABLE. (London: Printed by J. M. for Henry Faithorn and John Kersey, 1682) 158 x 92 mm. (6 3/8 x 3 5/8"). 10 p.l., 132 pp. FIRST EDITION. Modern retrospective sprinkled calf, covers with blind-tooled frame, raised bands, red morocco label. With three woodcut illustrations in the text. Verso of title page with pasted-on handwritten ownership label of Dr. Borroughs[?] dated 1723. Waller 10434; Wing Y-39; ESTC R5954. ♦Edges of text a little browned, first four leaves with a couple of small chips or tears, other insignificant imperfections, but A FINE COPY, clean and fresh in a new sympathetic binding. **\$8,500**

This is a rare and important work in the field of neurosurgery, being a detailed account of the successful treatment of a head injury so severe that part of the brain was protruding, offered as evidence that such wounds are not invariably fatal. Yonge (1646/47-1721) was apprenticed to a naval surgeon at the age of 12

and was serving as a ship's surgeon for the Newfoundland fishing fleet by age 18. He retired from sea duties, which had included being aboard a naval ship in wartime, and set up practice in Plymouth at age 25, working as surgeon to the naval hospital there. He was appointed deputy surgeon-general of the navy in 1674. Yonge kept journals recording his cases, and began publishing reports of significant and successful treatments and innovations. According to the Dictionary of Canadian Biography, "His introduction into surgery of the 'flap technique' in amputating a limb is recorded in his book 'Currus triumphalis e terebinthe' (1679)." It was while practicing in Plymouth in 1679 that he was called to treat a four-year-old boy who had suffered a compound fracture of the skull when a heavy gate fell on him. Yonge proceeded to remove splinters of the skull and performed several operations to lift the caved-in portions, applying clysters and plasters (for which he gives recipes) to protect and heal the wound, along with "juleps" given orally. All are reported in sufficient detail to allow another practitioner to follow the treatment protocol. The child recovered, defying the widely held belief that such wounds meant certain death. This is a very scarce publication: ABPC and RBH record just three other copies at auction since 1970. (ST16813)

A 17th Century Pharmacist Helps the Kings of England and France Battle Malaria



153 (MEDICINE - QUININE). (TALBOR, ROBERT). [BLÉGNY, NICOLAS]. THE ENGLISH REMEDY: OR TALBOR'S WONDERFUL SECRET, FOR CURING OF AGUES AND FEAVERS. (London: Printed by J. Wallis, for Jos. Hindmarsh, at the Black Bull in Cornhill, 1682) 150 x 92 mm. (6 x 3 5/8"). 4 p.l., 112 pp. First English Edition. Contemporary sprinkled sheep, covers with blind-ruled frame, smooth spine divided into panels by blind rules. Front pastedown with bookplate of the Fox Pointe Collection. Wing T-111; ESTC R26272. ♦Light wear to joints, corners a little rubbed, boards with a couple small patches of lost patina from insect activity, margins trimmed close (but never touching text), four leaves with small worm trail to tail margin, other negligible issues, but A VERY FINE COPY even with these imperfections—quite clean, fresh, and bright internally, in an unsophisticated binding with few signs of wear. \$3,500

This is the scarce first appearance in English of the account of a successful treatment of malaria devised by English pharmacist Robert Talbor (or Tabor). Using "Peruvian bark" (from the cinchona tree), Talbor (1642-81) created a "secret remedy" containing quinine with which he successfully treated cases of malaria that occurred near the Essex marshes. His reputation reached the ears of Charles II, who appointed him one of the king's physicians-in-ordinary—to the dismay of the academically-trained royal physicians. When the dauphin of France was stricken with tertian malarial fever, Charles sent Talbor to the court of Louis XIV. There, he was persuaded to sell the formula and dosage for his remedy to the French king for the fabulous sum of 2,000 louis d'or, on the condition that it not be published until after his death. Unfortunately for Talbor, but fortunately for public health, he died not long after his return to London. Louis ordered his personal physician to write an explanation of the remedy and publish it in French and English. Both editions appeared in 1682. The effectiveness of Talbor's formula—cinchona bark infused in wine with other herbs (to mitigate its bitterness)—lay in the larger doses at more frequent intervals that he had prescribed. This is a rare work in the marketplace: ABPC and RBH find just one other copy at auction since 1991. (ST16446)

With Extensive Annotations Giving Curious Glimpses of Bavarian Monastic Life

154 (POST-INCUNABLE). BREVIARY. BREVIARIUM KIEMENSE [CHIEMSEE]. (Venetiis [Venice]: Petrus Liechtenstein [for] Wolfgang Magerlus of Salzburg, 1515) 178 x 116 mm. (7 x 4 3/4"). 12 p.l., 362 leaves. Contemporary blind-tooled (probably German) pigskin over bevelled wooden boards, leather stained dark brown to resemble calf, covers panelled, with repeating banner tools in central panel, center brass bosses and four (of eight) corner guards, raised bands, original catches and one (of two) clasps, three-inch early sewn repair on rear cover (perhaps done before binding), remnants of tabs to leaves. Woodcut initials, large woodcut of Saints Sixtus and Sebastian on title, 122 small woodcuts (approximately 1 1/8 x 1") in the text, five borders composed of six to eight small woodcut vignettes, and five full-page woodcuts. Printed in red and black. WITH



EXTENSIVE CONTEMPORARY ANNOTATIONS, CORRECTIONS, AND ADDITIONS, including an intriguing lettered grid on front pastedown (see below), extensive notes on front and rear flyleaves, occasional notes in the text (one dated 1521), a few lines of musical notation, and a small piece of paper with text written in red and brown ink tipped in between leaves 273 and 274. Essling 974. ♦ A few small wormholes and one short tear at head of spine, small loss of leather at tail of spine, hinges partly cracked, but the contemporary binding still solidly intact. Three-inch piece torn from one leaf, taking away approximately half of the outer column for 13 lines, several minor marginal tears (a few of them into text but without loss), isolated marginal worm trails, occasional minor spots and stains, otherwise a very good copy internally, the text for the most part quite clean and pleasing, and the imperfections resulting from devoted use adding interest rather than detracting from its appeal. \$1,900

Offered here in its original binding, this is a 16th century Breviary used by the Augustinian canons of Chiemsee in Bavaria, with extensive annotations added by its original owner that give us an intriguing glimpse into the life of a religious in the early 1500s. We know when that owner was active because the calendar of saints' and feast days at the beginning of the work has manuscript additions dated in the 1520s and 1540s, and the chart for determining readings for Lent, Easter, and other parts of the church year covers the years 1516-81. This edition is lavishly illustrated for a liturgical work, with full-page woodcuts of King David leading a joyful procession bearing the Ark of the Covenant to Jerusalem, Saints Peter and Paul, the Madonna and Child surrounded by adoring angels playing musical instruments, and Christ with a host of saints (used twice), along with numerous small miniature scenes from the life of Christ or the saints—six frames surrounding text are composed of such woodcuts. Located on the island of Herreninsel in Lake Chiemsee, the convent of Augustinian canons regular for whom this work was printed was originally founded as a Benedictine abbey in the seventh century, making it the oldest monastery in Bavaria. It was re-established as a convent under the Rule of St. Augustine in 1130; a new Romanesque basilica was constructed and was dedicated to Saints Sixtus and Sebastian in 1158. The convent prospered, and in 1215 the monastery church became the cathedral of a suffragan diocese in its own right, the Bishopric of Chiemsee, with the Augustinian canons serving as the bishop's cathedral chapter, or advisors. Our Breviary was issued when the most famous bishop of Chiemsee, Berthold Pürstinger (1465-1543) was in the midst of his 1508-25 tenure in that seat. A humanist as well as an ecclesiastic, he wrote on German theology in the vernacular. The Catholic Encyclopedia notes that "Earnestness in the suppression of abuses and mildness in his dealings with others were characteristic traits of Berthold, and they appear also in his works; his 'Theology' does not bear the bitterly polemical stamp of similar contemporaneous writings." The present volume offers an indelible link to Berthold and the canons of his time: it was annotated substantially by its former owner, who made amendments and additions to the calendar of saints, added musical notation for chanted services, and wrote out additional prayers, including those to be said while the priest was donning his vestments and ritually washing his hands before celebrating the Eucharist. The small, tipped-in note has instructions in Latin and German relating to the order of hymns and prayers for the Feast of the Ascension. Most



intriguing is the hand-drawn box on the front pastedown containing the following words: *s a t o r / a r e p o / t e n e t / o p e r a / r o t a s*. This is called the "Sator" or "Rotas" Square, which is a double palindrome (i.e., the words spell the same phrase read vertically and horizontally, backwards and forwards). It has early Christian as well as proto-Christian and possibly magical overtones. The exact translation is difficult to construe as some of the words occur nowhere else in Latin literature, so this remains a topic scholars are still debating. (ST16379-063)

***The First Illustrated Edition of a Collection of Legends and 1,589 Hagiographies,
With More than 230 Woodcuts, and in a Contemporaneous English Binding***



155 (POST-INCUNABLE). NATALI, PIETRO. CATALOGUS SANCTORUM & GESTORUM. ([Venice]: Bartolomo Zanni for Luca Antonio Giunta, 1506) 330x215mm. (13x8 1/2"). 4p.l., 275, [1] leaves (final blank). Edited by Antonio Verlo. First Illustrated Edition. Early 16th century English blind-stamped calf over thick wooden boards, covers framed by blind rules and floral roll (Oldham FL a[4]), central panel divided into quadrants by diagonal rules, each compartment with pineapple tool (Oldham B5), raised bands, rebaked apparently preserving most of original backstrip, two brass catches (three neat restorations to edges). Title page with Giunta device, frontispiece with architectural woodcut border (from the 1491 Dante) enclosing four small woodcuts (David with his harp, the Annunciation, the Last Judgment, a deathbed scene), the same border enclosing the text on facing page, which opens with a large woodcut initial, and WITH 234 COLUMN-WIDTH WOODCUTS in the text (including repetitions), the opening pages and about a third of the smaller woodcuts with contemporary hand coloring. With two leaves from an incunabular edition(?) of sermons bound in at rear (sermons for the feasts of St. Mark and Holy Cross). Front pastedown with ex-libris of Clifford Rattey and book label of "Mr. Dormer." Adams N-43; STC Italian, p. 462; Essling 1510. See A. M. Hind, "An Introduction to a History of Woodcut," pp. 465 ff. For the binding: Oldham, "English Blindstamped Bindings," plate XLIII, roll FL. a(4) #707. ♦ Occasional minor marginal stains, other trivial imperfections, but A FINE COPY, clean and very fresh, and the restored binding extremely pleasing. \$15,000



In a contemporary English binding, this is an extensively illustrated edition of a collection of legends about saints, biblical figures, and Christian heroes and martyrs, first printed in 1493.

The woodcuts are quite imaginative while being realistic in detail, with the figures garbed in 15th century attire. There are vivid depictions of martyrdoms, including one using an early version of a guillotine. Many of the woodcuts, including those signed with an initial "b," first appeared in the renowned Malermi Bible printed for Giunta by Giovanni Ragazzo; others come from the 1494 printing of Voragine's "Golden Legend" by



Matteo Capsaca. The text is the most important writing by Italian bishop and humanist Pietro Natali (ca. 1330 - before 8 March 1406), being composed between 1369 and 1372. Divided into 12 books (for the 12 Apostles) it contains 1,589 hagiographies. It was popular through the end of the 17th century, by which time its historical accuracy had come into doubt. Lucantonio Giunta (1457-1538) ran one of the most important and successful publishing businesses in Europe in the late 15th and early 16th centuries. He began publishing in Venice in 1489, and issued 410 titles in his lifetime, mostly employing other typographers and printers to do the presswork. According to Oldham, the roll and stamp used on our binding appear together on London-bound volumes bearing imprints of 1492, 1494, and 1506-27; consequently, it is likely our work acquired its binding not many years after it issued from the press. (ST16379-058)

156 (POST-INCUNABLE). [RIPELIN, HUGO]. COMPENDIUM THEOLOGICAE VERITATIS. (Venetiis [Venice]: Petrum de Parenthis Pergomensium [Pietro Quarengi], 1510) 205 x 145 mm. (8 x 5 3/4"). [94] leaves (title excised and mounted on new leaf; lacking final blank, and with modern blank inserted before final leaf of text). Text complete. Contemporary stiff vellum, raised bands, ink titling to spine. EDIT16 CNCE 22986; USTC 762170. ♦ Boards tending to splay, A2 and L11 with small marginal repairs, very minor signs of use to binding and text, but an appealing copy with nothing approaching a serious defect, the contents generally clean and fresh, and the original unrestored binding pleasing. \$650

This is an uncommon printing of one of the fundamental texts of scholastic theology, long attributed to Albertus Magnus, but now confidently ascribed to Hugo Ripelin, a Dominican theologian. According to the Cambridge University exhibit "Scholastic philosophers and theologians: 800 years of Dominican books," it is "the most extensively read Dominican work of theology" aside from the works of Thomas Aquinas. Written between 1261 and 1268, it was first printed by Johann Sensenschmidt of Nuremberg ca. 1469. The work comprises seven books on the nature of God, the creation of the world, the nature of sin, the Incarnation, Grace, the Sacraments, and the Four Last Things. One of the earliest Alsatian Dominicans, Ripelin (ca. 1205-68) entered a monastery in Strassburg as a

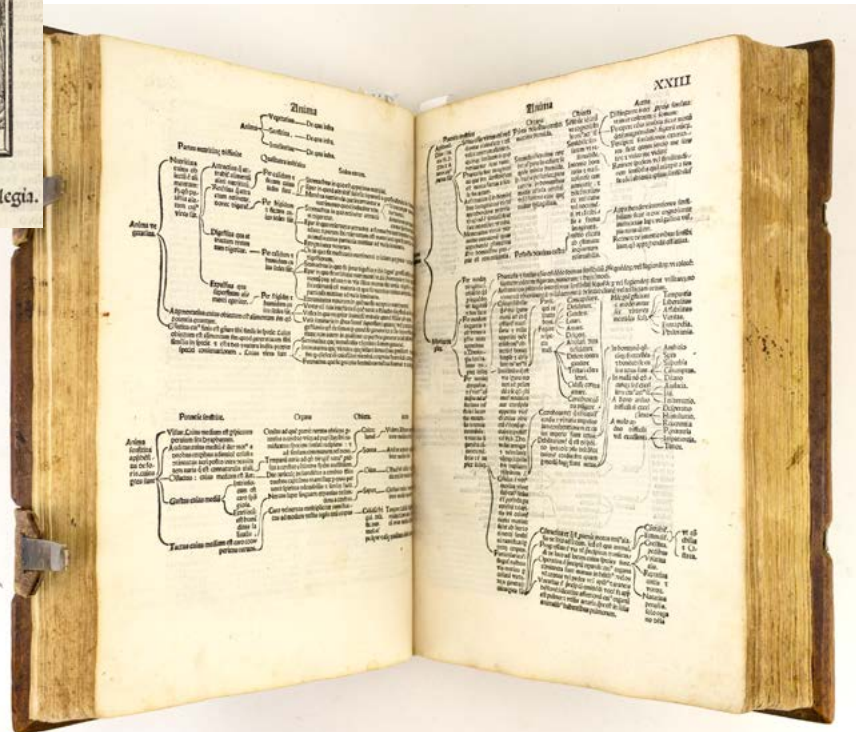
young man, becoming subprior there in 1232. He spent some years in the same position at the Dominican house in Zurich, before returning to Strassburg ca. 1260, where he began the present work and served as prior of his old monastery. Our edition was printed by Pietro Quarenghi, who established a press in Venice in 1492 and continued in business there until 1517, issuing around 100 titles. Copies of post-incunabular editions like ours are uncommonly encountered. (ST16379-047)

**One of the First Works To Function like a Thesaurus,
In Excellent Contemporary Pigskin and Wooden Boards**



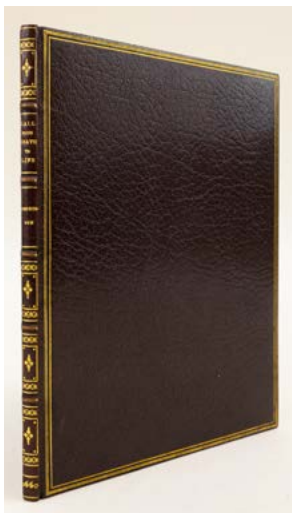
157 (POST-INCUNABLES). (THESAURUSES - EARLY FORM OF).
NANI MIRABELLI, DOMENICO. POLYANTHEA. [bound after]
ORIGEN. EXPLANATIO . . . IN EPISTOLA PAULI AD ROMANOS. (Venezia [Venice]: Peter Liechtenstein, 17 February 1507; Venetiis: Simon de Luere, 26 January 1506) 330 x 210 mm. (13 x 8 1/4"). Nani Mirabelli: 8 p.l., CCXIX [219], [1] (blank) leaves; Origen: 73 leaves. Origen translated from the Greek by Rufinus. Apparently the FIRST EDITION of the Origen; Second Edition of the Nani Mirabelli. Contemporary bevelled wooden boards backed with blind-tooled pigskin, raised bands, spine with early ink lettering, original clasps (newer endpapers at the front). Both works with decorative woodcut initials, "Polyanthea" with a 17-line woodcut opening initial and a title page vignette of the Virgin Mary and the Christ Child enthroned, surrounded by kneeling popes, kings, clerics, and statesmen. Occasional ink marginalia in a contemporary hand; a few passages lightly crossed out by a later censor (but still entirely legible). Nani Mirabelli: Essling 1586; STC Italian, p. 460; EDIT16 CNCE 35578; USTC 844102. Origen: Brunet V, 824; Graesse VII, 136; EDIT16 CNCE 31810; not in USTC. ♦Pigskin a bit soiled, boards a little scuffed, but the unsophisticated binding quite solid and not at all displeasing; occasional minor marginal foxing or small ink stains, isolated light soiling to lower margin, but an extremely attractive copy internally—generally clean, fresh, and mostly bright, with comfortable margins. **\$12,500**

This volume comprises two works that are rarely seen, in an excellent contemporary binding. Compiled by Nani Mirabelli (fl. 1500), poet, physician, and archpriest of the Cathedral chapter of Savona, the "Polyanthea" is important as one of the first works to serve as a kind of thesaurus, containing "Many Flowers" that the compiler has collected from various authors. His alphabetical word list emphasizes abstract terms like "innocence," "hope," and "peace," giving the word in Latin, followed by a Greek translation, along



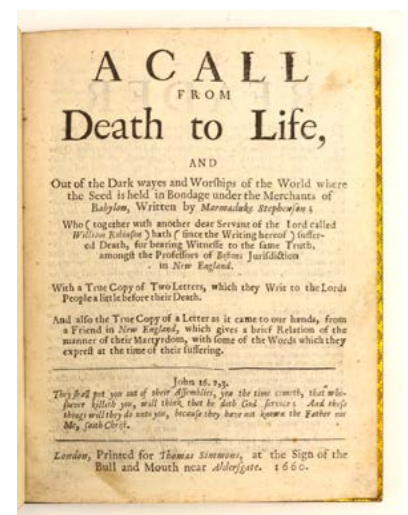
with its various grammatical forms in the two languages, followed by a definition and then by quotations on the subject from the Bible, various Church Fathers, Classical authors, and often Dante and Petrarch. The beautifully designed woodcut title page shows the Virgin and Child providing a strong and serene center for the worldly and ecclesiastical princes who surround them. The second work in this volume is the commentary on Paul's Epistle to the Romans by the distinguished Greek theologian Origen Adamantius (ca. 185 - ca. 254). One of the most authoritative exegetes of the early Church, he exerted considerable influence on Jerome, Eusebius, and other interpreters of Scripture. Were it not for his belief that every soul, even Satan, could and would eventually be redeemed by the infinite love of God, he would certainly have been declared a Doctor of the Church. Both of these works are very rare. Of the Nani Mirabelli, ABPC and RBH find just two copies of the 1507 edition and one of the 1503 first printing at auction in the past 40 years; the Origin is listed by ABPC and RBH just twice. (ST16379-108)

A Very Rare Copy of the 1660 Account of Quaker Hangings in Massachusetts Bay

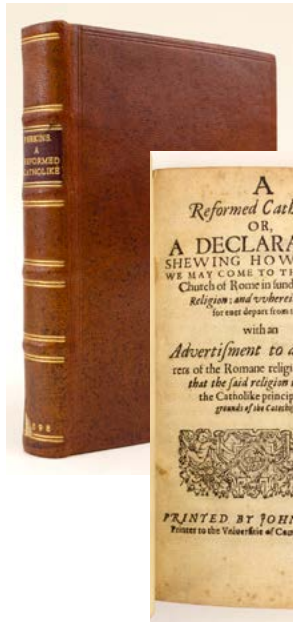


158 (QUAKERS - BOSTON MARTYRS). STEPHENSON, MARMADUKE. A CALL FROM DEATH TO LIFE... WRITTEN BY MARMADUKE STEPHENSON; WHO (TOGETHER WITH ANOTHER DEAR SERVANT OF THE LORD CALLED WILLIAM ROBINSON) HATH (SINCE THE WRITING HEREOF) SUFFERED DEATH, FOR BEARING WITNESSE TO THE SAME TRUTH, AMONGST THE PROFESSORS OF BOSTONS JURISDICTION IN NEW ENGLAND. (London: printed for Thomas Simmons, at the sign of the Bull and Mouth near Aldersgate, 1660) 183 x 138 mm. (7 1/8 x 5 1/2"). 32 pp. FIRST EDITION. Excellent early 20th century dark brown crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on front turn-in) covers with French fillet border, raised bands, spine gilt in compartments separated by decorative roll, lozenge centerpiece, gilt titling, densely gilt turn-ins, all edges gilt. Church 569; Sabin 91318; Wing S-5466; ESTC R16756. ♦Text apparently (lightly) washed and pressed (in keeping with bibliophilic fashion at the time of binding) and trimmed a bit close at foot, grazing a few catchwords, tiny rust spot to final leaf, but a fine copy, the text very clean and still fresh, and the binding unworn. \$22,500

This is the rare first edition of a sobering account of the "Boston Martyrs," three members of the Society of Friends who were persecuted and sentenced to death in Massachusetts Bay Colony for adhering to their Quaker beliefs, a work described by Church as "one of the most interesting tracts relating to religious persecution in America." Fearing a threat to their dominance from converts to Quakerism, the Puritans of Massachusetts Bay Colony passed a law banishing all who professed that faith from the colony, barring their return upon pain of death. As a result, two recent immigrants from England, Marmaduke Stephenson and William Robinson, along with longtime Massachusetts resident Mary Dyer, were expelled from Boston for bearing witness to Quaker beliefs. They returned, in defiance of the law, as a protest against religious persecution, knowing full well the penalty. They were arrested, sentenced to death, and on 27 October 1659, the three Quakers walked hand-in-hand to the gallows, praising God and rejoicing. Robinson was the first to be hanged; Stephenson followed him, proclaiming, "Be it known unto all this day that we suffer not as evil-doers, but for conscience sake." Finally, it was Dyer's turn. Unbeknownst to her, the colony's governor had earlier agreed to commute her sentence, at the intercession of her son and the governor of Connecticut, but had allowed her to be taken to the site of execution, have a noose put about her neck, and watch as her companions were executed. In his "Memorial History of Boston," Winsor notes that "the two men were refused the rites of burial, their bodies being stripped and thrown into a hole, even the privilege of enclosing their grave being denied to their friends. It is difficult to rise from a perusal of this tract without a feeling of intense indignation at the intolerant bigotry and cruelty of the early puritans of New England." Compelled by her conscience, Mary Dyer did not give up her protest, and she was eventually executed. Her death had the effect she had hoped for: it helped to hasten the end of Quaker persecutions in New England. In 1661, Charles II ordered that imprisonment and executions of Quakers in the colony cease.



October 27 is now observed as International Religious Freedom Day. Copies of our sought-after first printing of this work are uncommonly seen in the marketplace: RBH and ABC list just two other copies sold at auction since 1988. (ST16443)



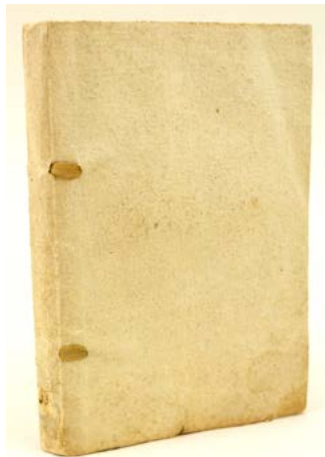
159 (THEOLOGY - ENGLISH, 16TH CENTURY). [PERKINS, WILLIAM]. A REFORMED CATHOLIKE, OR, A DECLARATION SHEWING HOW NEERE WE MAY COME TO THE PRESENT CHURCH OF ROME IN SUNDRIE POINTS OF RELIGION, AND WHEREIN WE MUST FOR EVER DEPART FROM THEM. ([Cambridge]: John Legat, 1598) 153 x 98 mm. (6 x 3 7/8") 4 p.l., 375, [1] pp. Second Printing. Modern sprinkled calf, blind-ruled covers, raised bands flanked by double gilt rules, brown morocco label, remnants of paper library shelf label at tail of spine. Printer's device on title page. Front pastedown with bookplate of the Fox Pointe Collection; rear pastedown with deaccession stamp of Bradford City Libraries. STC 19736; ESTC 19736. ♦Spine just faintly sunned, leaves lightly browned (due to paper quality) and trimmed a bit close at head, grazing headline on a couple of leaves, isolated marginal stains or tiny rust spots, but an excellent copy, fresh and clean, in a sympathetic binding with few signs of wear. **\$3,500**

This was an important work in establishing distinctions in liturgy and doctrine between the Catholic Church and the Church of England, written by a moderate puritan whom DNB considers "perhaps the most significant

English theologian of his age." Perkins (1558-1602) was one of the most popular voices of his time speaking from a Calvinist puritan point of view; while he could be virulently anti-Catholic, he did not believe in repudiating the English church, only in reforming it. According to DNB, "The genius of Perkins's work did not lie in its originality—his theology represents a conventional recital of Calvinist scholasticism in virtually every respect. His gift lay rather in bringing to a broad audience a variety of theological and moral issues, popularizing essentially technical discussions, and therefore, as Fuller observed, humbling 'the towering speculations of philosophers into practice and morality.'" The present work spread his polemical influence beyond England to the Continent; even the Catholic bishop William Bishop admitted he had "not seene any book of like quality, published by a Protestant, to contain either more matter, or delivered in better method." Both the 1597 first edition and our 1598 second printing are rare: no other copies of either edition are recorded at auction by RBH or ABPC in the past 50 years. (ST16441)

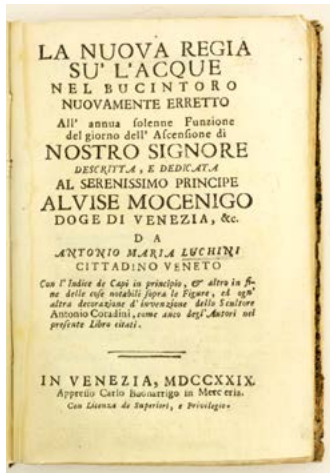
The Magnificent Ship Used by 18th Century Venetian Doges To "Wed" the Sea

160 (VENICE - EARLY CEREMONIES). LUCHINI, ANTONIO MARIA. LA NUOVA REGIA SU L'ACQUE NEL BUCINTORO NUOVAMENTE ERETTO. (Venezia [Venice]: Appresso Carlo Buonarrigo, 1729) 155 x 105 mm. (6 1/8 x 4 1/8). [1] p.l. (extra engraved title), 122 pp. FIRST EDITION. Original cream-colored



wrapper of heavy paper, silk ribbon stitching, remnants of old shelf label at foot of spine. Extra engraved title page depicting the Bucintoro in all its glory, surmounted by the Lion of St. Mark, emblem of Venice. Front pastedown with bookplate of the duke of Arenberg, Castle Nordkirchen. Cicognara 4369. ♦Binding lightly soiled, front pastedown lifting, occasional faint yellowing to margins, other trivial imperfections, but still A VERY FINE COPY—clean, bright, and especially fresh, in its remarkably well-preserved (fragile) binding. **\$1,800**

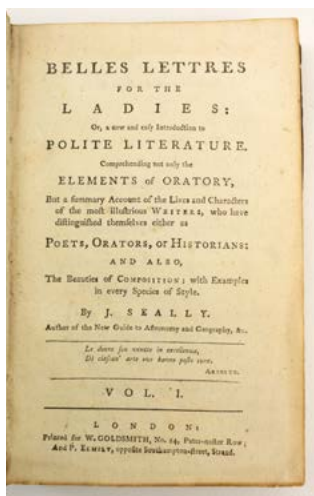
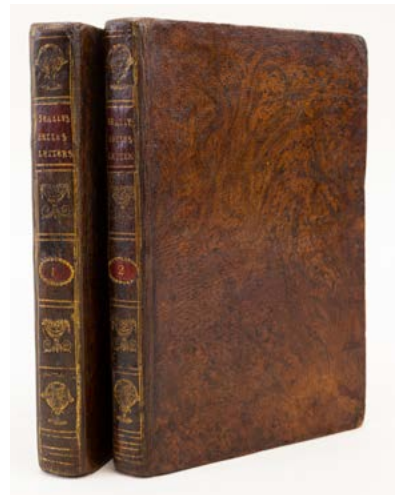
This is a detailed account of the magnificent Bucintoro—a ceremonial ship used in the annual ritual in which the Doge of Venice was symbolically wedded to the sea— unveiled in



1729. The city known as La Serenissima had long been a major port for trade between Europe and points East, and the people honored the role played by the Mediterranean Sea in the Republic's prosperity. Beginning in 1311, the head of state sailed forth each year on Ascension Day to be "married" to the sea, aboard a boat called the Bucintoro. The wooden ship was restored or rebuilt from time to time through the centuries, and in 1719 the Venetian Senate commissioned a brand new vessel, to be richly ornamented and even bedecked with gold. Our volume describes the process by which the finest artists and artisans of the day—from shipbuilders to sculptors and painters—created the largest and most lavish Bucintoro in history. The engraved title page shows the stately craft in full rig, banners flying, as Doge Alvise Mocenigo is rowed out to meet his marine bride. Cicognara notes the volume's value in preserving for posterity these memories of Italian greatness—and that greatness lasted only a relatively short time, because after the fall of the Venetian Republic in 1797, Napoleon had the Bucintoro stripped of its finery. The denuded and humiliated ship was then used by the Austrian navy until 1824, sailing under the name "Hydra." The presence

of a binding identical to ours on several copies in sales records suggests that these may have been the publisher's original wrappers, which have weathered the years surprisingly well. The text here is deeply impressed on thick paper, upholding the fine tradition of Venetian printing. (ST16379-042)

161 (WOMEN - 18TH CENTURY EDUCATION, RHETORIC, ORATORY, AND COMPOSITION). SEALLY, JOHN. BELLES LETTRES FOR THE LADIES: OR, A NEW AND EASY INTRODUCTION TO POLITE LITERATURE. COMPREHENDING NOT ONLY THE ELEMENTS OF ORATORY, BUT A SUMMARY ACCOUNT OF THE LIVES AND CHARACTERS OF THE MOST ILLUSTRIOUS WRITERS, WHO HAVE DISTINGUISHED THEMSELVES EITHER AS POETS, ORATORS, OR HISTORIANS: AND ALSO, THE BEAUTIES OF COMPOSITION; WITH EXAMPLES IN EVERY SPECIES OF STYLE. (London: Printed for W. Goldsmith, [1772]) 165 x 105 mm. (6 1/2 x 4 1/8"). **Two volumes.** FIRST EDITION. Excellent contemporary flamed sheep, smooth spines gilt in compartments with either astrolabe or floral urn centerpiece, two red morocco labels (early patch repair to one board). ESTC N32925. ♦Spine a little dry and dulled, tiny divot to one board, a half dozen small patches of lost patina from insect activity, but the original inexpensive binding well preserved and pleasing. Perhaps a dozen leaves in the second volume with minor dust-soiling, a couple of uneven edges from paper flaws, but A FINE, FRESH COPY with only negligible imperfections. **\$950**



This is a lovely copy of what seems to be the sole edition of an introduction to the finer points of rhetoric, oratory, and composition, aimed especially toward the education of young women. The first volume identifies and explains various methods of speech used by orators and writers to motivate or persuade, including a brief overview of the greatest poets, orators, and historians of Greece, Rome, and England, with excerpts from their works sampled throughout. The second volume is devoted entirely to composition, offering many examples of satire and different styles of poetry (pastoral, elegiac, lyric, and heroic). John Seally (1741/42-95) failed at marrying for money twice before finally settling for employment as a writing instructor and accountant in London. He later took the cloth. In addition to the present work, Seally authored "The Lady's Encyclopedia" and several educational books on arithmetic, geography, literature, and calligraphy. Although there is some confusion in ESTC and OCLC about the true date of this publication (it is variously given as 1772, 1785, and [1785(?)]), the correct date seems most likely to be 1772, the year given in the book's preface. Regardless, this is a very rare book both institutionally and on the market. Together, ESTC and OCLC locate only four copies in the world (three in the United Kingdom and one in the United States), and ABPC and RBH list no copies at auction. (ST16346)

Look, up in the Air! It's a Bird, It's a Plane, It's a Rocketship--in 1557!!

A Very Appealing Copy of the Book with

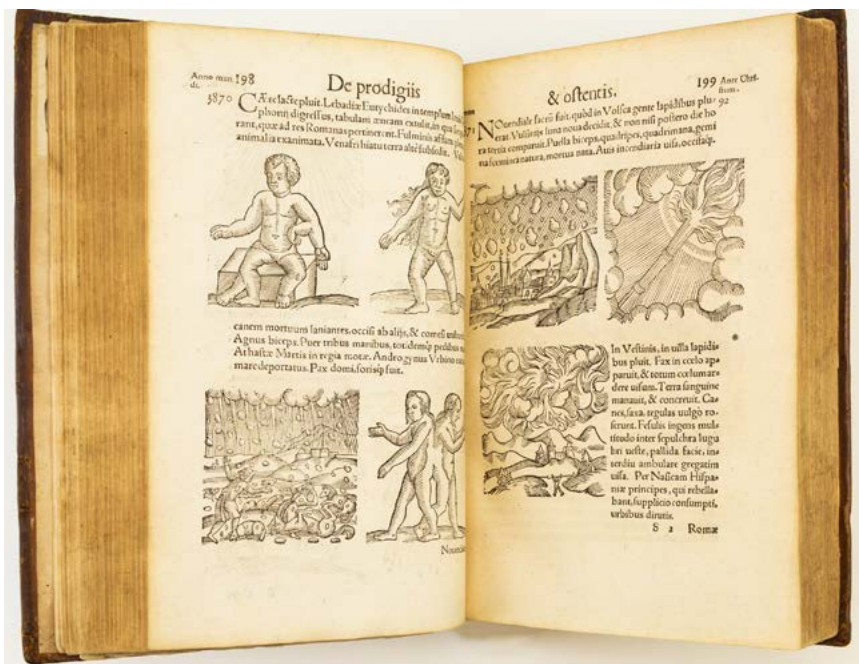
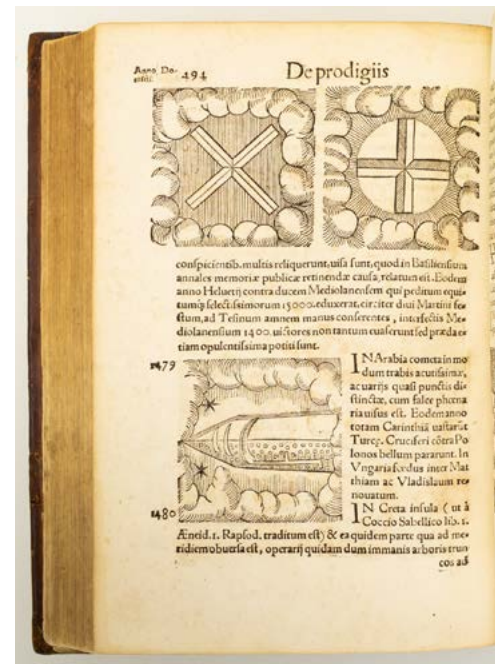
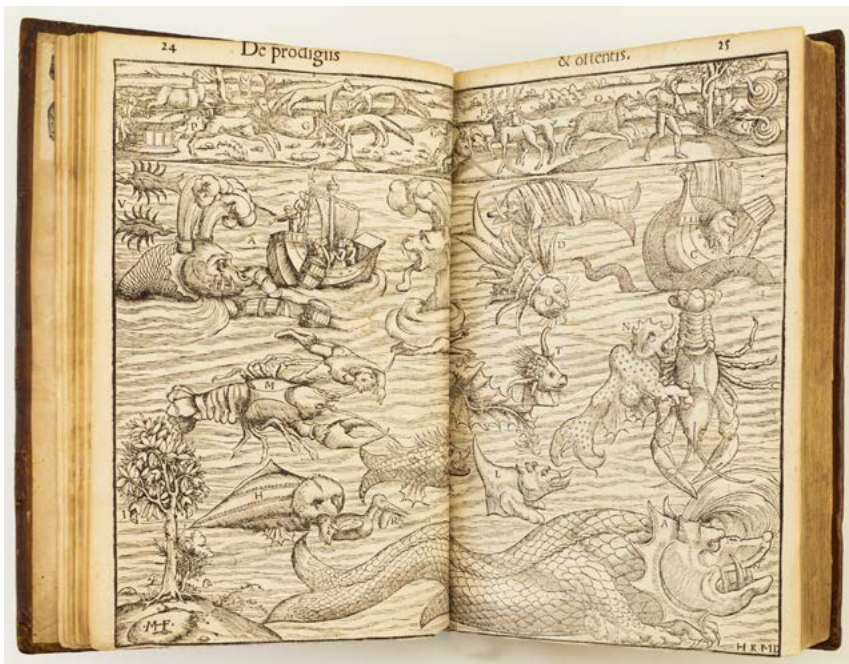
The Most Fascinating Woodcut To Appear in the 16th Century

162 (WOODCUTS, RENAISSANCE -- MIRACULOUS OCCURRENCES). LYCOSTHENES [WOLFFHART], CONRAD. *PRODIGIORUM AC OSTENTORUM CHRONICON*. (Basileae [Basel]: per Henricum Petri, 1557) 270 x 185 mm. (10 3/4 x 7 3/8"). 6 p.l., 670 pp., [1] leaf (errata, colophon). FIRST EDITION. Early (original?) calf boards rebaked to style, perhaps in the 18th century, apparently using original spine label, spine panels with small gilt starburst tool (corners restored). Woodcut vignette on title, one large historiated initial, and MORE THAN 1,500 WOODCUTS IN THE TEXT (two of them full-page, one double-page) OF FREAKS, MONSTERS, MIRACLES, DISASTERS, PORTENTS, AND THE WONDERS OF THE WORLD (several cuts repeated). Front pastedown with engraved armorial bookplate of Le Chr. Estourmel and engraved ex-libris of Ludovic Blondin; front free endpaper with engraved pictorial bookplate of Docteur François Moutier. Occasional ink annotations or corrections in an early hand. Thorndike VI, 489; STC German, p. 583; Adams W-250 (under Wolffhart); Durling, NLM, 2878; Wellcome I, 3917; VD16 W-4314; USTC 606384. ♦ A little wear to extremities, front board somewhat abraded and with large (water?) stain, hinges open, but the binding entirely sound and not at all unappealing; a1-a3 tipped onto front free endpaper, a4-b2 expertly repaired at inner margin (text unaffected), double-page engraving (C2-C3) trimmed close and a little frayed at tail edge (but this oversized spread much less damaged than is usually the case), occasional minor foxing or browning (but with only one quire more noticeably affected, and the problems never severe), other trivial defects, but very fresh and clean internally, with especially comfortable margins. AN UNUSUALLY WELL-PRESERVED COPY of a book almost always found as a wreck because of its 16th century German paper and the avidity of readership its fascinating woodcuts invite. \$25,000



This is one of the most remarkable illustrated books of the Renaissance as well as the single early work with the most thoroughgoing illustration of Medieval superstition. Its abundance of woodcuts shows a great variety of human monsters as well as beasts and other curious animals, floods, conflagrations, earthquakes, quirky meteorological events, and astronomical happenings like the appearance of comets--all intended to show miraculous manifestations of divine power and to be solemn warnings of coming events. Of particular visual interest to us is the double-page woodcut of sea monsters (one belching smoke, another crushing a human in a giant claw), and perhaps the most startling woodcut is that of what cannot be described as other than a spaceship (complete with rows of portholes and looking like a deluxe version of Flash

Gordon's rocket), supposedly sighted over Arabia in 1479 (p. 494). The Swiss humanist Conrad Wolffhart (1518-1561), who took the Greek name of Lycosthenes, borrowed a substantial portion of this chronicle of prodigies and portents from Julius Obsequens, but added significant material from a wide range of other sources including Livy, Dionysius, Eutropius, Luther, Paracelsus, Cardan, Apianus, and Gesner. The entire literary output of Lycosthenes was placed on the index of prohibited books issued by Paul IV in 1559, a fact that helps to explain the scarcity of the book. Also explaining its scarcity is the fact that it is a fascinating picture book that would have been enthusiastically used, often to death. On those



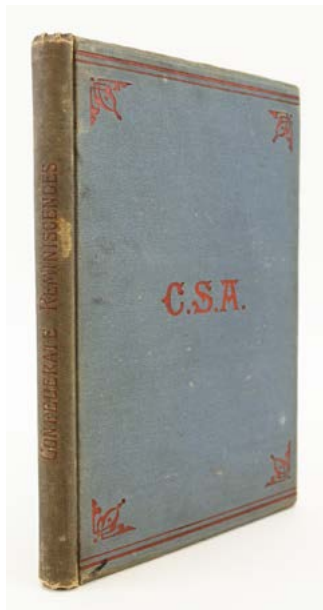
infrequent occasions when our first edition appears on the market, it is almost always darkened and foxed internally because of the inferior quality of paper used for the text. To find a copy as well preserved as the present one is very lucky. Our volume sold at Sotheby's Milan in 2005 for €7,800 (or about \$9,675) all in. (ST16927)



CONTINUE SCROLLING TO GO TO SECTION VI. BOOKS PRINTED FROM 1800 TO PRESENT
OR
CLICK HERE TO GO BACK TO TABLE OF CONTENTS U

VI. BOOKS PRINTED FROM 1800 TO PRESENT

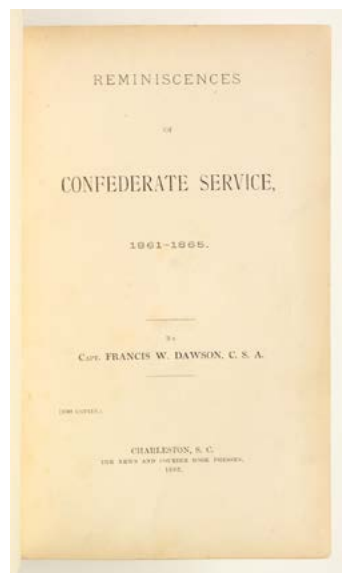
*The Memoirs of a Romantic and Gallant Englishman who Joined the Rebs,
Just 100 Copies Printed, and Consequently One of the Rarest Books on the Confederacy*



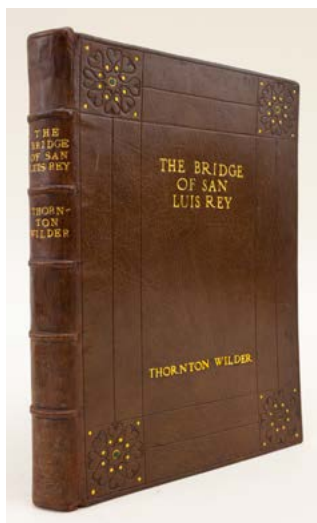
163 (AMERICANA - CIVIL WAR, CONFEDERACY). DAWSON, CAPTAIN FRANCIS. *REMINISCENCES OF CONFEDERATE SERVICE*, 1861-1865. (Charleston, S.C.: The News and Courier Book Press, 1882) 240 x 150 mm. (9 3/8 x 5 7/8"). 180 pp. ONE OF 100 COPIES printed for Private Circulation. Publisher's blue-gray cloth, covers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

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

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



164 (BINDINGS - ARTS & CRAFTS-STYLE). WILDER, THORNTON. *THE BRIDGE OF SAN LUIS REY*. (London: Longmans, Green and Co., Ltd., 1927) 198 x 135 mm. (7 3/4 x 5 3/8"). 4 p.l., 139, [1] pp. FIRST EDITION, Third Impression. ATTRACTIVE CONTEMPORARY BROWN MOROCCO BY "D. K." (stamp-signed on rear turn-in), covers framed by blind rules with floral cornerpieces featuring onlaid green morocco dots at center and gilt dot accents, central panel of upper cover with gilt lettering, raised bands, gilt lettering to spine panels, turn-ins with gilt and inlaid dots, brown endpapers marbled in silver, all edges gilt. ♦Faint two-inch water stain to lower board, just a breath of rubbing to joints, but a FINE COPY, clean and fresh internally in a very well-preserved binding. \$950



This is a pleasing copy of Wilder's Pulitzer Prize-winning second novel, bound in a style popularized by the Arts & Crafts movement. The story of a bridge collapse in 18th century Peru that kills five people, the book allowed Wilder, through the hero Brother Juniper, to explore themes that would preoccupy much of his work. What connects one person to another? How are we different from one another? How are we the same? In the end, love is the thing that matters; the book concludes: "There is a land of the living and a land of the dead and the bridge is love, the only survival, the only meaning." Malcom Cowley described the novel as "perfect in itself. . . . The texture is completely unified; nothing falls short of its mark; nothing exceeds it; and the book as a whole is like some faultless temple erected to a minor deity." The hand-tooled binding seems apt, celebrating the authenticity of the human touch over the dull uniformity of machine-made coverings. "D. K." was likely a talented amateur who had studied with a professional binder or at one of the handicraft schools inspired by the Arts & Crafts movement. (ST16345)

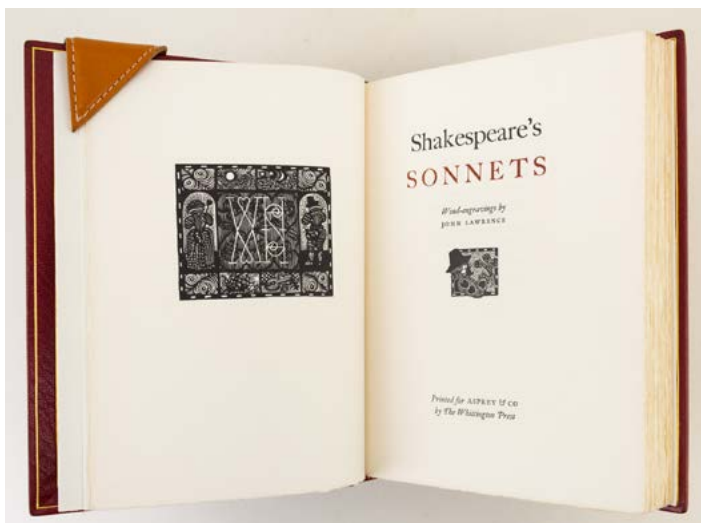
A Very "Lovely" Gift: Shakespeare's "Sonnets" in Red Morocco, In the Original Box, and with a Romantic Note in an Envelope

165 (BINDINGS - ASPREY & CO). SHAKESPEARE, WILLIAM. SONNETS. (London: Printed for Asprey & Co. by the Whittington Press, 1979) 196 x 145 mm. (7 3/4 x 5 3/4"). 4 p. l., 154 pp., [1] leaf (colophon). No. 131 OF 350 COPIES. Lovely red crushed morocco by Sangorski & Sutcliffe/Zaehnsdorf (stamp-signed in gilt on front turn-in), upper cover with gilt coat of arms, raised bands, gilt lettering, floral patterned endpapers, top edge gilt, others untrimmed. Housed in the original (lightly sunned and rubbed) purple cardboard Asprey Fifth Avenue box with pull-off lid. With wood-engraved frontispiece, title vignette, and colophon tailpiece by John Lawrence; each sonnet beginning with a two-line initial printed red, green, or blue. With a romantic note inside an Asprey envelope laid into box. ♦In mint condition. \$1,100

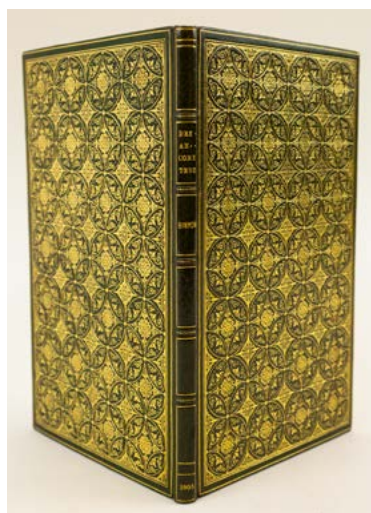
This is a luxuriously printed and bound edition of some of the greatest love poems ever composed, still in its original gift box, accompanied by a touching note penned to the beloved recipient. The volume represents the fruit of a confluence of two of the greatest firms in the history of English bookbinding. One was founded in 1901 by Francis Sangorski and George Sutcliffe, and the other established by Polish emigré Joseph Zaehnsdorf in 1842. Both binderies had been stars of the golden age of hand bookbinding spawned by the late 19th century Arts & Crafts movement, creating some of their most spectacular works in the Edwardian era. They persevered through the trial of the First World War and continued to produce fine bindings in the 1920s and 30s (though business would never again be what it was before the Great Depression). Ernest Zaehnsdorf, third generation binder, kept the business in the family until 1947, when he sold the firm to shareholders led by Hatchard's booksellers. Sangorski & Sutcliffe had suffered its first crisis in 1912, when Sangorski drowned in an accident. Sutcliffe soldiered on, maintaining the firm's high standards and producing outstanding work. He was assisted by his nephew Stanley Bray, who took over the firm on Sutcliffe's death in 1943. Against all odds, Bray kept the business going until 1978, when he sold it to its major client, Asprey, a leading purveyor of luxury goods. In 1988, Asprey purchased Zaehnsdorf from then-owner Col. Bradfer-Lawrence, and combined the two great names. As SSZ, Ltd,



the bindery produced fine bindings, primarily for Asprey's luxury books department in London and New York, for the next 13 years. Our volume was printed for this department by the letterpress printer Whittington Press, using type cast for the Shakespeare Head Press. The book remains apparently unread, still wrapped in tissue in the (slightly) faded original box. An unsigned note, written in red ink, reads, "As you will see from the enclosed, he might be able to say it better, but no one can feel it more about anyone that I do about you. I love you my dearest." We cannot know if our copy is so pristinely preserved because it was a treasured gift or a rejected offering, but whether the original giver won or lost at love, bibliophiles are assuredly winners here. (ST16693)



A Dazzlingly Intricate Bagguley Binding in Virtually Mint Condition



166 (BINDINGS - BAGGULEY). (ERAGNY PRESS). BINYON, LAURENCE. DREAM-COME-TRUE. (London: Eragny Press, 1905) 182 x 110 mm. (7 1/4 x 4 1/2"). 28, [3] pp. FIRST EDITION. ONE OF 175 COPIES, 150 for sale (with 10 copies on vellum). EXQUISITE DARK GREEN MOROCCO, EXTRAVAGANTLY GILT, BY G. T. BAGGULEY of Newcastle-under-Lyme (stamp-signed on front turn-in), covers with rows of interlocking circles forming almond- and diamond-shaped compartments filled with floral tools and delicate pointillé curling vines, raised bands, gilt-ruled compartments, gilt titling, turn-ins with dotted and plain rules, calligraphic flourishes at corners, top edge gilt. Original patterned paper cover bound in at rear. In green cloth clamshell box lined with felt. First two text leaves with woodcut frames and vignette by Binyon printed in green and red; woodcut initials and publisher's device in colophon. Tomkinson, p. 65. ♦Mild offsetting to free endleaves from turn-in glue (as usual), otherwise A PRISTINE COPY INSIDE AND OUT. \$6,500

This charming collection of 16 poems devoted to betrothal, honeymoon, and the first year of marriage was printed by one of the most distinctive English private presses and then lavishly bound by an accomplished craftsman, the cover so richly tooled with gilt that the leather is barely visible. George Thomas Bagguley (b. 1860) began his career as a bookseller in 1892, adding bookbinding to the services offered by 1925. Bagguley himself did not do any binding, but his eminent staff of binders included Louis Genth (formerly the chief finisher at Zaehnsdorf) and Thomas E. Caley, who had been apprenticed to Fazakerley of Liverpool and later worked for the Hampstead Bindery. According to George Bayntun, "The work was often of the highest quality, as Bagguley employed a number of the best finishers," including the two mentioned above. The artistry of the finishing is on prominent display here; the delicacy and dazzling intricacy of the tooling required the hand of an extremely skilled artisan. And the book he covered is worth the effort: in its 13 May 1905 review, "The Academy and Literature" noted that "Dream-Come-True" is in every way an exquisite little book." English poet, dramatist, artist, and art scholar Laurence Binyon (1869-1943) began his career in the Department of Printed Books of the British Museum, writing catalogues for the museum and art monographs for his own benefit. He ultimately became the museum's leading specialist in Chinese and Japanese color prints. Operated between 1894 and World War I by



Lucien and Esther Pissarro, the Eragny Press produced charming books of the highest quality but in design unlike the other major private presses at work in England. The inclination to be pretty rather than elegant, grand, or luxuriant gave this press a special place in the movement. Cave says that the Eragny Press books "had a charm and freshness quite unlike anything to be found in the work of any other private press." The binding here echoes the pretty floral decoration of Eragny covers in general and the olive green elaborately gilt-stamped limp calf of "Histoire de la Reine du Matin" in particular—though the intricacy of the gilt on our binding is more impressive. For another book from the press, see item #207, below. (ST16804)

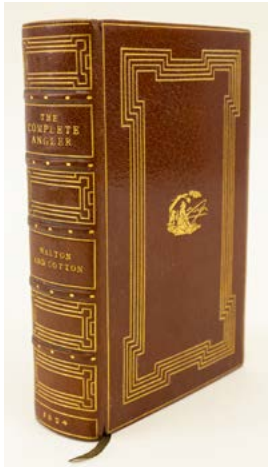


167 (BINDINGS - BAYNTUN). CARLYLE, THOMAS. SARTOR RESARTUS: THE LIFE & OPINIONS OF HERR TEUFELSDROECKH. (London: Saunders and Otley, 1838) 201 x 124 mm. (8 x 4 7/8"). xii, 310 pp. First English Trade Edition. VERY PRETTY DARK GREEN CRUSHED MOROCCO, GILT AND INLAID IN AN ARTS & CRAFT DESIGN, BY BAYNTUN for C. E. Lauriat (stamp-signed on front turn-in), covers with frame of intricately interlacing gilt fillets, corners with inlaid blossoms of orange morocco, raised bands, spine compartments with a simplified version of the frame and an inlaid blossom centerpiece, gilt titling, turn-ins with gilt fillet frame, ornamental cornerpieces, dark green watered silk endleaves, top edge gilt, other edges untrimmed. Author's name added to

title page in pencil in a 19th century hand. Grolier English 79. ♦Spine uniformly sunned to hazel brown (as very often with green morocco), isolated mild thumbing, corner creases, or trivial marginal spots, but a fine copy, clean and fresh internally, and in an unworn, gleaming binding. \$1,200

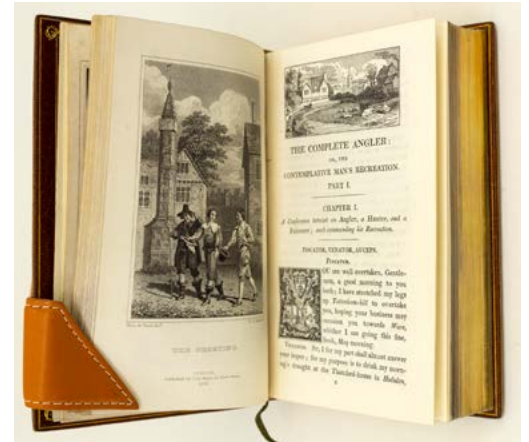
Beautifully bound by one of the great English binderies, this uncategorizable work reminiscent of satires by Swift and Sterne was described by Day as combining "an intellectual and spiritual autobiography and a diatribe against current conditions in England." First published in serial form in Fraser's Magazine in 1833-34, it originally appeared in book form in Boston in 1836 and was soon discovered by the American Transcendentalists, who were inspired by its advocacy for a reorganization of society and its institutions. By the 1840s, largely on the strength of "Sartor Resartus" ["The Tailor Retailored"], Carlyle (1795-1881) became one of the leading literary figures in Britain. The title is "a philosophical play on the notion that clothes either do or do not make the man, on Carlyle devising a new, better garment for contemporary society, and on the relationship between the material and the spiritual." (DNB) The binding is a good example of the excellent handiwork typical of the Bayntun firm, founded in Bath in 1894 and now the last of the great Victorian trade binderies still in family ownership. (ST16369c)

168 (BINDINGS - BAYNTUN). WALTON, IZAAK, and CHARLES COTTON. THE COMPLETE ANGLER. (London: John Major, 1824) 165 x 102 mm. (6 1/2 x 4"). lviii, 416 pp. With an introductory essay, the Linnæan arrangement of river fish, illustrative notes, and general index. Second Major Edition. HANDSOME HONEY-BROWN CRUSHED MOROCCO, GILT, BY BAYNTUN for C. E. Lauriat of Boston (stamp-signed on front turn-in), covers with square-lobed frame of four gilt rules, vignette centerpiece showing an angler and his dog, raised bands, spine compartments with geometric frame, gilt titling, gilt-framed turn-ins, morocco hinges, marbled endpapers, all edges gilt. In a brown cloth slipcase. With 14 copper plates on India paper, with original tissue guards, and 77 woodcuts in the text. Oliver 23; Coigney 25. ♦Isolated small marginal spots, other trivial imperfections, but AN EXTREMELY FINE COPY—clean, fresh, and bright internally, and the lustrous binding entirely unworn. \$1,200



With its appealing binding, charming illustrations, extensive notes, and beautiful condition, this is an extremely desirable copy of Walton's beloved classic. Walton (1593-1683) lived in turbulent times, and he suffered personal tragedy (he endured the deaths of both his wives and eight of his nine children), but, largely because of the present work, he is forever identified with quietude and serenity. First published in 1653, his "Compleat Angler" is the classic work on the art of angling, infused with wise fish lore, written by an indomitable angler who knew every haunt of fresh water fish in the south of England. But, as Day says, "the love of angling is only the outward sign of a gentle inward grace, the soul of a thoroughly good man who loves peace and quiet meditation. If any one man created the idyll of the English countryside, it was Walton. The modern reader may shake his head at Walton's complete absence of 'social consciousness' and the perplexing conundrums of men and life; but the headshaking is ultimately stilled by the naïve genius who evokes with all

the charm of an old woodcut an England of sweet streams, smiling fields, cheery taverns, and unshakable faith in God and His wonderful world." The present copy comes from an important edition issued by John Major (1782-1849). It includes "the notes of all previous editors carefully revised and amended" (Oliver) and was lavishly illustrated by some of the best artists of the day, including Huysman and Lely. The notes were ably edited by Richard Thomson (1794-1865), Librarian of the London Institution and respected scholar. The attractive binding by Bayntun captures the tranquility of the work beautifully. (ST16369b)



*In Extraordinarily Beautiful, Intricately Decorated Bedford Morocco,
The Excessively Rare Version Printed Entirely on India Paper*

169 (BINDINGS-BEDFORD). (PICKERING IMPRINT). BOCCACCIO, GIOVANNI. DEL DECAMERONE. (London: [Printed by S. & R. Bentley for] Guglielmo [William] Pickering, 1825) 198 x 124 mm. (7 3/4 x 4 7/8"). 2 p.l., cxxxv, [1] (blank), 967 pp. **Three volumes bound in one.** Edited by Ugo Foscolo. First Foscolo Edition. ONE OF "A FEW COPIES" PRINTED ENTIRELY ON INDIA PAPER, according to Keynes. DAZZLING TAN MOROCCO, VERY ELABORATELY GILT, BY F. BEDFORD (stamp-signed on front turn-in) COVERS AND SMOOTH SPINE INTRICATELY TOOLED IN A GROLIERESQUE DESIGN OF INTERLACING STRAPWORK and azured-leaf vines, gilt-ruled turn-ins, ALL EDGES gilt and GAUFFERED in a complex repeating fleur-de-lys pattern. In the original brown morocco pull-off box with complementary gilt tooling on the back. With engraved frontispiece portrait and 10 plates after Stothard. Front flyleaf with newspaper clipping of Bedford obituary tipped on. Keynes, p. 43. ♦Leaves a shade less than bright, occasional minor foxing or browning (more pronounced in a couple of quires), otherwise excellent internally (fresh, and with no signs of use), and THE REMARKABLE BINDING IN PRISTINE CONDITION. \$12,500

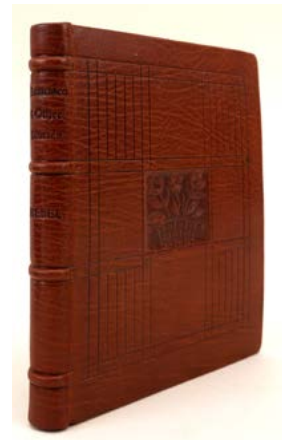
This is a volume with two powerful assets: it is beautifully bound by Francis Bedford to a memorably intricate design, and it is the rarest version of Pickering's excellent edition of a masterpiece of Italian literature, being printed entirely on India paper. It has always been the most expensive and least encountered issue; according to Keynes, there were four variants: on laid paper, three volumes in red cloth for £2 12s. 6d. with engravings and £1 11s 6d without; on large paper with proof impressions of the plates £4 14s.



6d.; and "a few copies" printed entirely on India paper for £6 16s 6d. Today, copies of the basic three-decker are not uncommon, but RBH and ABPC find just half a dozen copies of the large paper edition at auction in the past half century (two of these the Hoe copy), and no other copies of our India paper printing. The Pickering Boccaccio was edited by Italian poet, scholar, and patriot Ugo Foscolo (1778-1827), who added an important critical essay on Boccaccio's influence on Italian language and literature, and was embellished with engravings by the most in-demand book illustrator of the day, Thomas Stothard (1755-1834). Although William Pickering (1796-1854) began his legendary publishing career in 1820, it wasn't until 1825, after a move to larger premises, that he began to produce substantial numbers of high-quality editions. "The Decameron" is praised by Britannica as "[s]tylistically . . . the most perfect example of Italian classical prose," and in his introductory essay here, Foscolo traces its influence on vernacular Italian and its place as a linguistic model for Italian writers. Binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for five years for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in the fashionable West End of London, and his firm enjoyed prosperity not only until his death, but for 10 years afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design and elaborate in their gilt decoration, as the present example demonstrates. Here, Bedford has taken inspiration from the 16th century entrelac style favored by the great bibliophile Jean Grolier (ca. 1489/90-1565), whose collection was renowned for its richly embellished bindings. (ST16434)



170 (BINDINGS - JULIE A. H. BEINECKE). (ANVIL PRESS). HEBEL, JOHANN PETER. FRANCISCA AND OTHER STORIES FROM THE GERMAN. (Lexington, Kentucky: [Printed by Jacob Hammer for] The Anvil Press, 1957) 158 x 125 mm. (6 1/4 x 5"). 1 p.l. (half title), xii, 106 pp., [1] leaf (colophon). Translated by Clavia Goodman and Bayard Quincy Morgan. No. 87 OF 175 COPIES. CHARMING TERRA COTTA OASIS NIGER MOROCCO BY JULIE A. H. BEINECKE OF THE JAHB BINDERY, covers blocked with blind rules in a checkerboard pattern, a lino-cut of a basket of flowers at center, raised bands, two spine panels lettered in blind, pastepaper endpapers in a similar checkerboard design using the lino-cut that appears on the covers. In the publisher's tan cloth clamshell box with a woodcut print by "V. H." after a drawing by Leo Delitz on upper cover, paper title label on spine, and press label on lower cover. Printed in red and black. Front flyleaf with bookplate of Frank Novak. With original typed correspondence from Beinecke to Novak laid in. Milward, "The Private Press Tradition in Lexington, Kentucky," in The Kentucky Review, Volume XI, Number 3, Autumn 1992, pp. 5-27. ♦In pristine condition. \$1,200



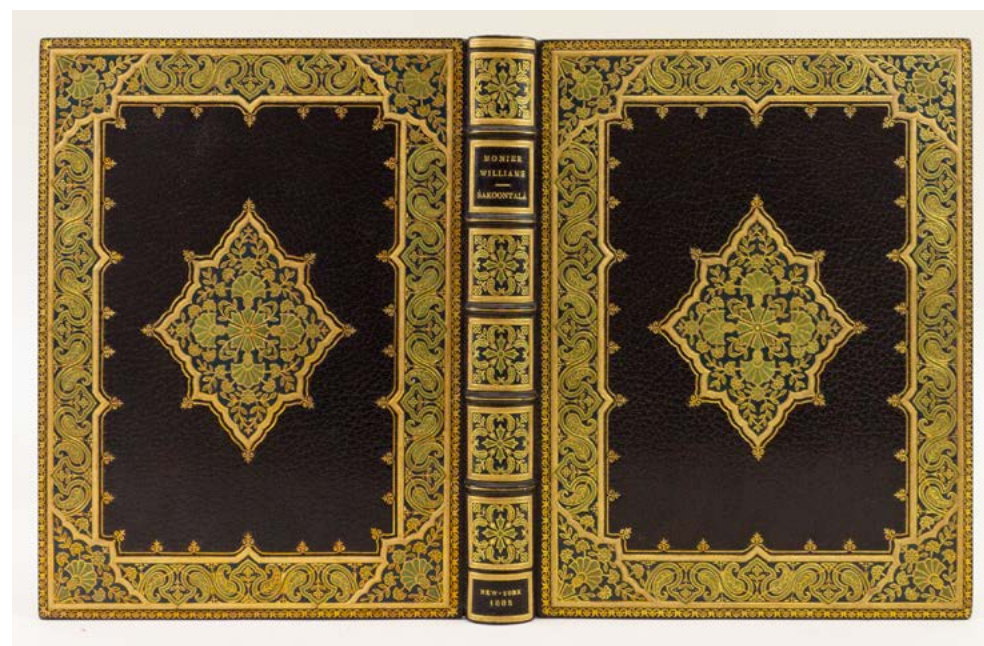
From a press led by printer extraordinaire Victor Hammer and his second wife, Carolyn Reading Hammer, this is a collection of charming narratives with a moral message by a writer whom Herman Hesse considered among the very best German storytellers. It was hand-printed by Victor's son Jacob and appears here in an early binding by the respected American artisan Julie Beinecke (now Stackpole), who studied her craft with Kathryn Gerlach in Vermont, at the Centro del Bel Libro in Switzerland, at the Camberwell School of Arts and Crafts, and with Roger Powell. Beinecke opened a bindery in Nantucket in 1975, originally calling it the JAHB Bindery, later changing this to Merlicorn Bindery. She moved the workshop to Maine in 1985. In the first letter here, dated 1976, she writes at length to Frank Novak, who had commissioned the project, of her thoughts on the binding's design. She bemoans "Designer Bookbinder Syndrome," which makes binders feel they are doing less

than their best if a binding is not extravagantly decorated with inlays and gilt. She believes (quite rightly) that a simpler design will better suit this book, as in the blind tooling and lino-cut block stamp used here, a technique she had learned during her time at Centro del Bel Libro in Ascona. There is also a detailed description of all parts of the binding and a January 1977 invoice charging for a total 46 hours of labor. Beinecke-Stackpole continues to do unique designed bindings, as well as book conservation and restoration. The Anvil Press began as a group of 10 members, organized by Carolyn Reading Hammer (1911-2001), Curator of Rare Books at the University of Kentucky Library and founder of several book arts presses, along with her husband, printer and book designer Victor Hammer (1882-1967), who had started printing in 1927 at a press he named the Stamperia del Santuccio. Hammer issued books in four different European cities, the last being Vienna, where he was a professor at the Academy of Fine Arts. To escape the Nazis in 1939, he left everything behind to come to America, where he obtained an art professorship at Wells College in Aurora, New York. At Wells, he was able to set up a press that printed works under the college's name as well as under the name of the Hammer Press (used especially for his private projects). After retiring from Wells and moving to Lexington, he joined with his wife and her colleagues to form the Anvil Press, which issued books designed by him and printed by his son. Cave says, "the books designed or printed by Hammer, regardless of the imprint under which they were published, had a unity rare indeed in private printing: absolutely uncompromising in design and execution, they represented admirably the superb instrument a private press can be in the hands of an individual intent on perfection." Rudolf Koch said that Hammer was "a craftsman in the highest and noblest, long forgotten meaning of this beautiful word." It seems doubtful that anyone will ever again undertake personally and singlehandedly the whole range of work that Hammer accomplished. Hebel (1760-1826) originally wrote these short, touching and/or amusing stories (printed here in a black-letter-like typeface) for inclusion in the annual Lutheran Church calendar, which had suffered a decline in sales in the early 19th century. The "calendar stories" were very popular, and were later published separately as "Treasure Chest of Rhenish Tales." (ST16748)

FRANCISCA AND OTHER STORIES
from the German of Johann Peter Hebel.
Translated by Clavia Goodman and Bayard
Quincy Morgan, with an appreciation by Emil
Strauss. Copyright 1957 by the Anvil Press,
Lexington, Kentucky.

A Great Work of Indian Literature in Sumptuous Inlaid French Morocco, The Immaculate Kalbfleisch Copy

171 (BINDINGS - CANAPE-BELZ). KÁLIDÁSA. MONIER WILLIAMS, Translator. SAKOONTALÁ OR THE LOST RING. AN INDIAN DRAMA. (New York: Dodd, Mead and Company, 1885) 257 x 190 mm. (10 x 7 1/2"). 2 p.l., xx, [2], 236 pp., [1] leaf. No. 46 OF 110 COPIES on Japan paper (and four on vellum), signed by Theo. S. De Vinne. OPULENT DARK BROWN CRUSHED MOROCCO, GILT AND INTRICATELY INLAID, BY CANAPE-BELZ (their invoice for the work laid in at front), covers with wide inlaid frame of ivory, teal, and sea-green morocco, replicating the frames used in the text, central inlaid arabesque in the same colors, with a large



lotus-flower fleuron emanating multiple inlaid floral sprays, raised bands, inlaid spine compartments framed in ivory morocco, with central fleuron formed by inlaid lancets and paisleys of sea-green morocco, with matching oblique floral sprigs at corners, gilt titling, sea-green morocco doublures framed with decorative gilt rules, matching silk endleaves, all edges gilt. Original color-printed wrappers bound in. Housed in a brown cloth chemise and matching morocco-backed slipcase. Each page with

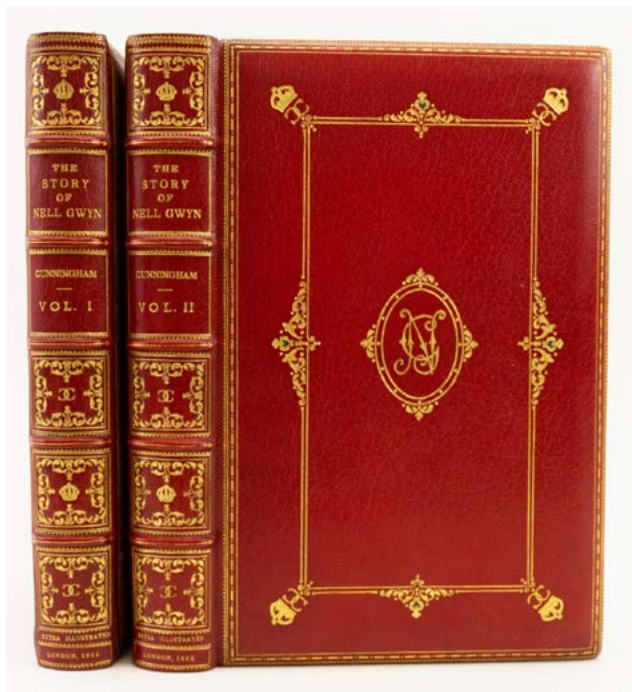
chromolithographed frame of paisley and floral design printed in colors and gold, color-printed decorative initials, and chromolithographed headpieces in Indian patterns. Binder's (torn) invoice to Samuel Avery for 607 gold francs laid in at front; morocco bookplate of C. C. Kalbfleisch on verso of front free endleaf. ♦AN IMMACULATE COPY inside and out. \$7,500

This is a beautiful, strictly limited edition of the definitive English translation of one of the great works of Indian literature, in a regal binding and with distinguished provenance. Considered the masterpiece of poet and playwright Kālidāsa (fl. ca. 4th-5th century A.D.), "Abhijnanasakuntalam" ("Of the Recognition of Sakuntalā") tells the story of the title character (phonetically anglicized here to Sakoontalā), mother of Emperor Bharata, an account which appears in the "Mahabharata," one of the two great epics of ancient India. Abandoned as a baby and raised by a hermit, Sakuntalā meets King Dushyanta in the forest. They fall in love and marry. When Dushyanta must return to his court on business, leaving the pregnant Sakuntalā behind, he gives her his signet ring to seal his promise to return. Daydreaming about her husband, Sakuntalā inadvertently offends a sage, who curses her, saying that he of whom she dreamed would forget her—unless she could show a personal token that person had given her. When Sakuntalā eventually journeys to Dushyanta's palace to find out why he never returned, he doesn't know her. She had lost the ring along the way—but it is happily recovered by a fisherman, who takes it to the king because he recognizes the royal seal. As soon as he sees the ring, Dushyanta remembers his wife, and all ends happily, with Sakuntalā and Bharata joining the king at his palace. Our translator—and leading Indologist—Sir Monier Williams (1819-99) wrote of this work, "No composition of Kālidāsa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter-workings of its conflicting feelings—in short more entitles him to rank as the Shakespeare of India." Our binding combines tools and expertise from two great 19th century Parisian workshops. The German-born Jean-Philippe Belz (1831-1917) trained as a gilder in Frankfurt before moving to Paris. There, he went to work as a doreur for the well-regarded Jean-Edouard Niédrée, who created bindings in historical styles. He married Niédrée's stepdaughter and took over the bindery after his employer died in 1864. He continued to operate the workshop until 1880, when he retired and turned the business over to J. Canape (fl. 1865-94), a former trade binder who had begun to produce fine bindings in 1874. Canape signed the bindings created with Belz's tools "Canape-Belz." Charles C. Kalbfleisch was a discriminating American collector whose collection featured a great many beautiful bindings and who was known for choosing only the finest copies available. Park-Bernet sold much of his collection in January of 1944 in a sale entitled "The Arts of the Book . . . the Splendid Library Formed by the Late Charles C. Kalbfleisch, New York." (ST16437)

*With 130 Plates and a Manuscript Letter Signed by King Charles II,
All Inserted in Striking Cosway-Style Bindings on a Book about the King's Mistress*

172 (BINDINGS - COSWAY-STYLE). (GWYN, NELL). (EXTRA-ILLUSTRATED SETS). CUNNINGHAM, PETER. THE STORY OF NELL GWYN AND THE SAYINGS OF CHARLES II. (London: Privately Printed, 1862) 270 x 173 mm. (10 3/4 x 6 3/4"). **One volume expanded to two.** SUPERB SCARLET CRUSHED MOROCCO, GILT, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers bordered by dogtooth roll, gilt fillets, and dot-and-dash fillet, central panel with delicate frame featuring side accents of foliate tools with inlaid dark green morocco heart at center, Charles II's interlocked Cs monogram and crown at corners, Nell Gwyn's monogram at center within an oval frame, raised bands, spine compartments with leafy frame enclosing centerpiece of interlocked Cs or a crown, gilt titling, DARK GREEN MOROCCO DOUBLURES framed by scarlet morocco and tooled in gilt, FRONT DOUBLURES WITH recessed panel at center containing a MINIATURE PORTRAIT OF NELL (vol. II) OR CHARLES (vol. I) under glass, within a brass frame, light blue watered silk endleaves, all edges gilt (vol. II with front free endleaf reattached; tail of one joint with small bump neatly repaired). EXTRA-ILLUSTRATED WITH 130 ENGRAVED PLATES (two of these hand-colored, two folding), almost all of them portraits, but a couple tableaux from plays and one folding view of Westminster Hall, and WITH AN AUTOGRAPH LETTER, SIGNED, FROM





KING CHARLES II, in French, dated 16 January 1677, sending New Year's greetings to an unnamed cousin. Volume I with a 12-leaf 18th century edition of Samuel Butler's "The Court Burlesqu'd" mounted in frames and bound in at rear. Front flyleaves with engraved armorial bookplate of George Drummond. ♦ Very top of front joint of volume I with just a hint of wear, bottom of rear joint of same volume with a small bulge (perhaps from being bumped), the verso of a few plates with foxing, occasional minor offsetting from engravings, but A VERY HANDSOME SET, internally clean and fresh, and in gleaming luxury bindings. \$12,500

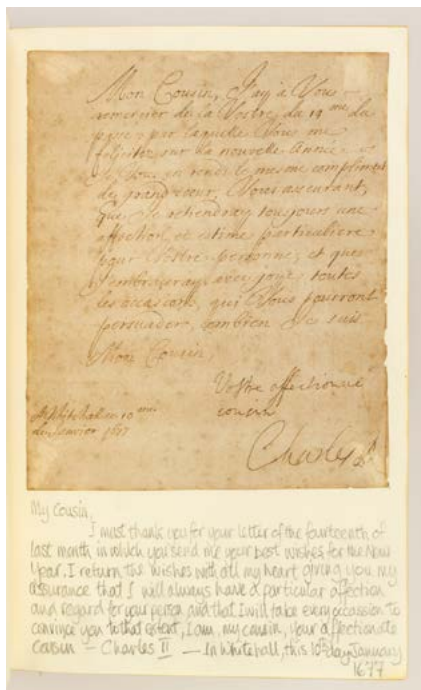
This is a privately printed and extensively extra-illustrated copy of the biography of Eleanor ("Nell") Gwyn, offered here in a lovely Cosway-style binding by one of the great Edwardian binderies. The "Cosway" binding, with painted miniatures inlaid in handsome morocco, apparently originated with the London bookselling firm of Henry Sotheran about 1909, the year G. C. Williamson's book entitled "Richard Cosway" was remaindered by Sotheran and presumably given

this special decorative treatment in order to promote sales. The name "Cosway"—referring to the British miniature painter, Richard Cosway (1742-1821)—was then used to describe any book so treated, whatever its subject. Miniatures for the earliest Cosway bindings were executed by Miss C. B. Currie, who is known to have worked between 1912-40, usually from designs by J. H. Stonehouse. This example is the work of Francis Sangorski and George Sutcliffe, who trained with Douglas Cockerell before founding their own bindery in 1901. They continued in a successful partnership until 1912, when Francis drowned. Despite this loss, the firm grew and prospered, employing a staff of 80 by the mid-1920s and becoming perhaps the most successful English bindery of the 20th century. A one-time

orange-seller who became the most famous of the king's mistresses, Gwyn (1650-87) was a successful comedienne who charmed all she met (or at least all the men). Pepys called her "pretty, witty Nell," and the Comte de Gramonte relates an anecdote in his memoirs that captures this wit: "Nell Gwynn was one day passing through the streets of Oxford, in her coach, when the mob mistaking her for her rival, the Duchess of Portsmouth [the Catholic

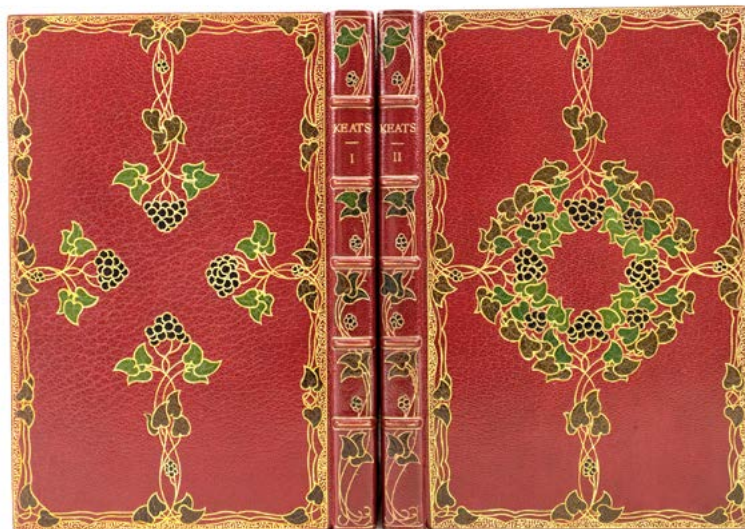


Louise de K rouaille], commenced hooting and loading her with every opprobrious epithet. Putting her head out of the coach window, 'Good people,' she said, smiling, 'you are mistaken; I am the Protestant whore.'" Pepys and Portsmouth are among the famous faces that grace the added plates here, along with many others from politics, the aristocracy, and the arts. Gwyn meant so much to the king that he is reported to have said on his deathbed, "Let not poor Nelly starve"; his brother James II respected this wish, giving her a generous pension. She died of apoplexy only two years after the king. This account originally appeared in "The Gentleman's Magazine" in 1851 and then was published for the first time in book form by Bradbury & Evans in 1852. (ST16356)



The Vale Press Keats in Exquisite Elaborately Inlaid Morocco by De Sauty

173 (BINDINGS - DE SAUTY). (VALE PRESS). KEATS, JOHN. POEMS. (London: Vale Press, 1898) 235 x 145 mm. (9 1/4 x 5 3/4"). **Two volumes.** Edited by C. J. Holmes. ONE OF 217 COPIES (as mentioned in the colophon; Tomkinson and Ransom list 210 copies on paper and eight on vellum). SUPERB CRIMSON CRUSHED MOROCCO, ELABORATELY INLAID, BY DE SAUTY (stamp-signed on front turn-ins)

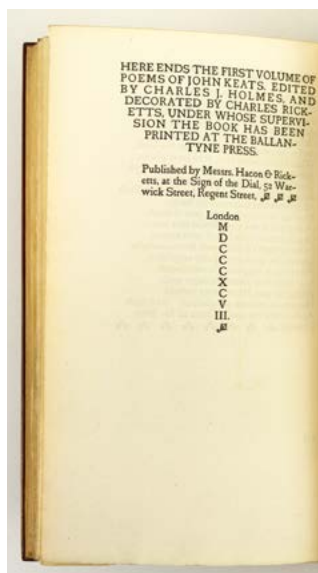


covers with gilt and inlaid frame of entwining grape vines, those on the front covers with vines meeting to form a wreath at center, those on the rear covers with clusters of grapes at center, emanating from extensions in the center of each sidepiece, raised bands, spine with inlaid and gilt grapevine rising through the panels, gilt titling, gilt-framed turn-ins, marbled endpapers, top edges gilt, other edges untrimmed. In (original?) red watered-silk chemises. Woodcut white-vine initials and intricate full borders on opening leaves, designed and cut by Charles Ricketts; title page designed by Charles Ricketts and cut by Bernard Sleight. Ricketts, pp. xxiv-xxv; Ransom, p. 435; Tomkinson, p. 20. ♦ A breath of rubbing to a couple corners, but A SPARKLING SET inside and out. \$15,000

This beautifully bound set offers the poems of the beloved Romantic poet in tastefully designed and printed volumes from one of the great private presses. Alfred de Sauty (1870-1949) 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. He later emigrated, becoming manager of the extra bindery at 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. As suggested by the present example, he was a binder with enormous technical

skill and a refined imagination for design. Prideaux herself praised De Sauty in her "Modern Bookbindings," saying that "his work is of considerable merit. His inlays are distinguished for the taste shown in the association

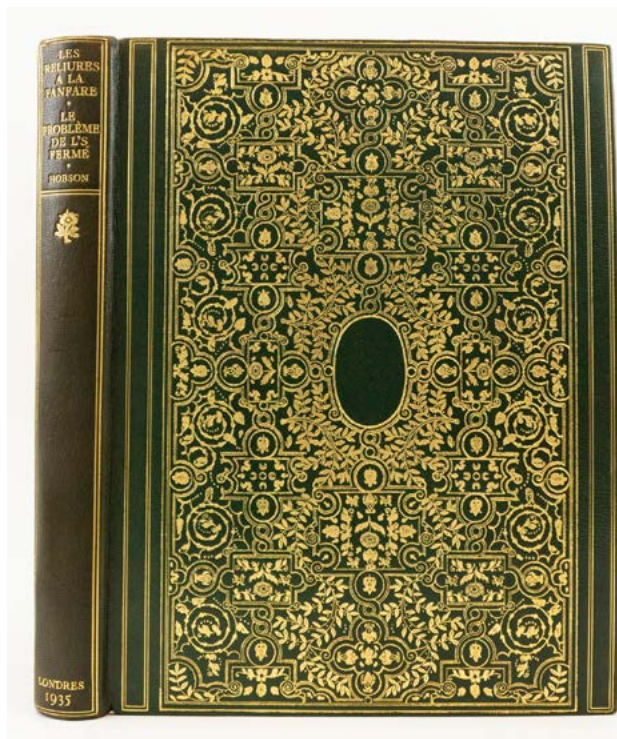
of colours, and his finishing has some of the brilliant qualities of the French school, seen particularly in the finely studded tooling of which he seems particularly fond." The Vale Press books, which Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work," included nearly 50 titles issued during the eight-year life of the press, and both its impressive output and considerable artistic success can be attributed to the fact that Ricketts, who was remarkably skilled as a designer, painter, and illustrator, was in control of every facet of the operation. DNB tells us that Charles Ricketts (1866-1931) entered London's City and Guilds Art School in 1882, where he was apprenticed to the prominent wood-engraver Charles Roberts and where he met painter and lithographer Charles Haslewood Shannon (1863-1937), who became his lifelong partner. With the financial support of



barrister Llewellyn Hacon and a £500 inheritance from Ricketts' grandfather, the partners set up the Vale Press in 1894. Tomkinson notes that the graceful initials used here were unfortunately among the items destroyed in a fire at the press the year following our publication date. (ST16436)

The Specially Bound Doheny Copy

174 (BINDINGS - FANFARE). HOBSON, G[EOFFREY]. D[UDLEY]. LES RELIURES À LA FANFARE: LE PROBLÈME DE L'S FERMÉ. (London: Chiswick Press for the Société des Bibliophiles Français, 1935)



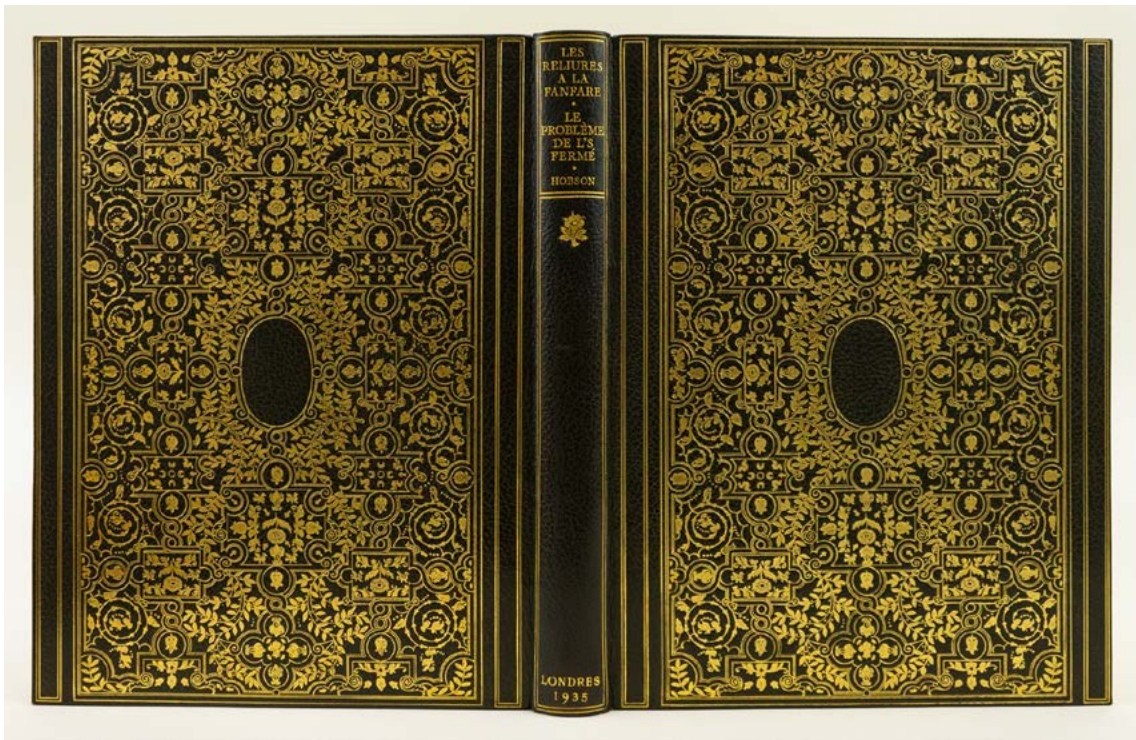
332 x 245 mm. (12 3/4 x 9 1/2"). 6 p.l., 151, [3] pp. With bifolium of additions and corrections laid in at rear. No. 5 OF 30 printed on Batchelor paper, SIGNED by the author, from a total edition of 215 copies. Imposing dark green crushed morocco by Leighton-Straker (stamp-signed on rear turn-in), covers exuberantly gilt à la fanfare, the design inspired by the 16th century bindings described in the book, smooth spine ruled in gilt, with gilt titling and small floral ornaments, top edge gilt, other edges untrimmed. With numerous figures in the text, 37 plates (29 black & white, three of these folding; eight in color), all with tissue guards. Front pastedown with morocco bookplate of Estelle Doheny; front free endpaper INSCRIBED BY HOBSON TO ESTELLE DOHENY, dated March 3, 1936; the 13 June 1936 (rave) review of the book clipped from the [London] Times Literary Supplement laid in at front. Doheny sale, Christie's New York, Feb 1, 1988, lot 384 (this copy); Bonino, "The Doheny Mansion: A Biography of a Home" (2008). ♦Spine evenly sunned to olive green, light offsetting from color plates, other very trivial imperfections, but A VERY FINE COPY, with virtually no signs of use inside or out. \$4,500

This specially bound copy of the definitive reference book on fanfare bindings, by the leading authority on bookbindings of his day, was inscribed by the author to one of the most important collectors of fine bindings of the 20th century. The main features of the fanfare style, in Glaister's words, "are interlacing ribbons" that form "compartments of various shapes, with emphasis given to a central compartment. This interlacing ribbon is bounded by a double line on one side and a single one on the other." Ornaments made with small hand tools "fill all the compartments except the central one and almost completely cover the sides." Geoffrey Dudley Hobson (1882-1949) got a first-class degree from Oxford University, but severe hearing loss kept him from pursuing his intended profession in the law. He became part of the group that purchased the Sotheby's auction house in 1908, and he contributed much to the business administration and scholarly research of that firm. According to DNB, the respect Hobson had earned as a longtime bibliophile "made Sotheby's the centre of the world's rare book business, and the scholarly standards he attempted to impose across all areas of the business improved the standing of the firm significantly." The present work contains what Bernard Breslauer called "one of Hobson's most ingenious investigations," into the fanfare style of 16th century French bookbindings and the binders who created them, addressing in particular the origin of the "closed S" tool (one in which the serifs at either end of the letter close the openings created by its curves). Hobson inscribed this copy to Estelle Doheny (1875-1958), one of the most distinguished women book collectors of the 20th century, whose magnificent library was especially rich in fine bindings. The wife of oil tycoon Edward Doheny, Estelle began collecting books in the 1920s, eventually amassing a library of approximately 7,000 books and 1,300 manuscripts. Her interests included illuminated manuscripts, incunabula, and Western Americana in addition to fine and historic bindings, and her collection of fore-edge paintings was the most extensive ever assembled. In the summer of 1931, at the height of

the Depression, she spent an average of \$1,000 per day on books, according to Bonino; certainly, she would have been an important patron to Hobson and others in the rare book world. (ST16662)

Breslauer's Copy of the Author's Own Copy, with Special Deluxe Features

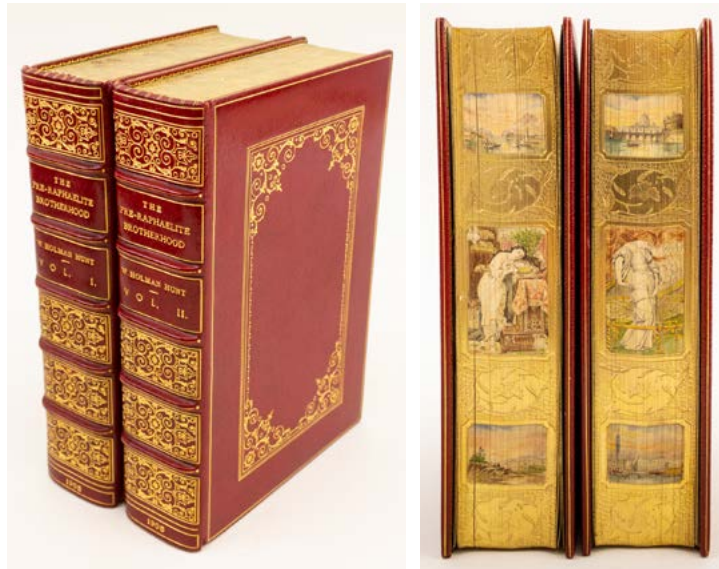
175 (BINDINGS - FANFARE). HOBSON, G[EOFFREY]. D[UDLEY]. LES RELIURES À LA FANFARE: LE PROBLÈME DE L'S FERMÉ. (London: Chiswick Press for the Société des Bibliophiles Français, 1935) 332 x 245 mm. (12 3/4 x 9 1/2"). 6 p.l., 151, [3] pp. Complete with A. R. A. Hobson's 17 pp. supplement (Amsterdam, 1970) laid in at rear. THE AUTHOR'S COPY, No. 30A OF 30 [i.e., 31] COPIES printed on Batchelor paper, from a total edition of 215 copies. Specially bound for the author by Leighton-Straker (stamp-signed on rear turn-in) in dark green crushed morocco, covers exuberantly gilt à la fanfare, replicating the design on a 16th century binding cited in the book, smooth spine ruled in gilt, with gilt titling and small floral ornaments, top edge gilt, other edges untrimmed. Original green paper wrappers bound in. Housed in green patterned paper dust jacket backed with green morocco and matching morocco-lipped slipcase. With numerous figures in the text, 37 plates (29 black & white, three of these folding; eight in color), and AN ORIGINAL BLACK & WHITE PHOTOGRAPH of the binding on which the present cover is modelled. Front flyleaf with author's inscription, dated 2/III/1936: "The author's copy: it differs from the other copies printed on handmade paper in the following respects: 1. It is bound in morocco, not niger. 2. It contains the cover, preliminary leaves, & colophon, of the copies prepared for the Société des Bibliophiles français, thirty-six in number. 3. It contains the photograph of the binding from which the cover was copied." Laid-in are three letters of appreciation from members of the Bibliophiles Français to Hobson, and a correspondence between Hobson and Fred Adams about a Madruzzo binding. Bernard Breslauer's sale at Christie's, "Bibliotheca Bibliographica Breslaueriana," 27-28 June 2005, lot 1382 (this copy). ♦Mild offsetting from dust jacket to free endpapers, occasional light offsetting from plates, otherwise A PRISTINE COPY. \$8,500



This is the author's own immaculate copy of the work described in the previous item. Hobson commissioned the binding here, which is based on one of the bindings he examined while researching this monograph; the original black and white photograph of that binding is bound in. Breslauer (1918-2004) was one of the greatest antiquarian booksellers of the 20th century, carrying on and expanding the business founded by his father. He was also an avid collector, and a noted expert on historical and artistic bookbindings. The provenance, binding, additional materials, and perfect condition combine to make this a uniquely desirable copy of a classic reference book. (ST16512)

The Definitive History of the Pre-Raphaelite Brotherhood by one of its Founders, in Striking, Immaculate Fazakerley Bindings Featuring Six Small Paintings on the Fore Edges

176 (BINDINGS - FAZAKERLEY). (FORE-EDGE PAINTINGS). HUNT, WILLIAM HOLMAN. PRE-RAPHAELITISM AND THE PRE-RAPHAELITE BROTHERHOOD. (London: Macmillan and Co., 1905) 211 x 136 mm. (8 1/2 x 5 1/2"). **Two volumes.** FIRST EDITION. LOVELY CRIMSON CRUSHED MOROCCO, GILT, BY FAZAKERLEY OF LIVERPOOL (stamp-signed on front turn-in), covers with gilt-ruled border, central panel enclosed by French fillet frame, elaborate cornerpieces with curling line emanating from an eight-pointed star, accented by dots and circlets, drawer-handle tools along the sides, raised bands, spine compartments intricately gilt with swirling lines surrounding an eight-pointed star, fleuron tools at sides, gilt titling, turn-ins framed with drawer-handle tools and gilt fillets, fleurons at corners, floral sprigs at center of each side, leather hinges, moss green moiré silk doublures and endleaves, marbled flyleaves, EDGES GILT AND ELABORATELY GAUFFERED, EACH FORE-EDGE WITH ONE LARGE AND TWO SMALL PAINTINGS reproducing works by artists of



the Pre-Raphaelite period. Each volume in a red cloth chemise, housed together in a morocco-backed slipcase, the back with raised bands, gilt rules, and gilt lettering. With 158 black & white illustrations in the text, 33 of these full-page, and 40 PHOTOGRAVURE PLATES reproducing Pre-Raphaelite paintings. ♦Very faint offsetting from plates, but A SUPERB SET, near-pristine internally, in bindings that look like new, with extremely well-preserved fore-edge paintings. \$20,000

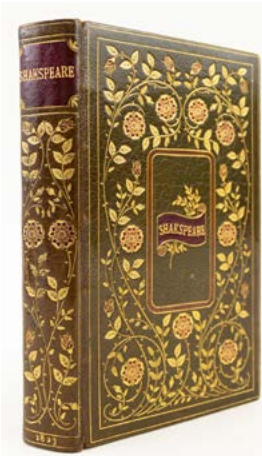
Written by a founding member of the Pre-Raphaelite Brotherhood, this history of perhaps the most significant modern movement in British art is exquisitely bound, with glittering fore edges displaying replicas of two of the author's best-known paintings. A group of artists fascinated by all things Medieval, the Pre-Raphaelites deprecated the heartlessness and mass production of the industrial age and advocated guild socialism. The Brotherhood was founded in 1848 by painters Hunt (1827-1910), Dante Gabriel Rossetti, and John Everett Millais, who were soon joined by fellow art students James Collinson, Frederic George Stephens, Thomas Woolner, and Rossetti's younger brother William Michael Rossetti. According to DNB, "the Pre-Raphaelite Brotherhood was the most influential avant-garde group in the history of British art. . . . Although this initial grouping was relatively short-lived [1848-54], its influence extended throughout the nineteenth century and reached well beyond Britain. Major artistic and cultural figures such as Edward Burne-Jones and William Morris took up the Brotherhood's ideas, expanded and transformed them." Written near the end of Hunt's life, this history of the "PRB" was, DNB tells us, "intended as a definitive history of the movement." Known to have apprenticed with John Sutton in Liverpool in 1813, binder Thomas Fazakerley established his own business in 1835 and worked until 1877, after which time his son John continued the firm. Their workshop did not produce bindings in great numbers, but its craftsmen established a durable reputation for fine quality work. Fazakerley is especially well known for delicate paintings on glittering gold fore edges, visible, not when the volume is fanned open, but rather when it is closed—



and that is certainly a feature notably on display here. The fore-edge of volume I combines small views of Rome and Venice after Pre-Raphaelite forerunner J. M. W. Turner with a larger central painting after Hunt's own "Lady of Shallott"; the smaller paintings on volume II are a view of Lake Como after Turner and the Flight into Egypt after John Martin, placed above and below a larger replica of Hunt's "Isabella and the Pot of Basil." The illustrations and subject matter here provided inspiration that resulted in one of the most impressive examples of Fazakerley creations that we have encountered, and the sturdy cases have preserved the bindings in near-original condition. (ST16664)



- 177 (BINDINGS - FAZAKERLEY). (FORE-EDGE PAINTINGS). SHAKESPEARE, WILLIAM. THE DRAMATIC WORKS WITH A GLOSSARY.** (Chiswick: C. Whittingham for Thomas Tegg, R. Jennings, Rodwell and Marti, 1823) 173 x 104 mm. (6 3/4 x 4"). 1 p.l. (title), 1-94, *81-*94, 666 pp. ELEGANT OLIVE BROWN CRUSHED MOROCCO, GILT AND INLAID, BY FAZAKERLEY OF LIVERPOOL (stamp-signed on front turn-in), upper cover with central panel containing inlaid crimson banner lettered "Shakspeare" and a gilt laurel branch, the panel enclosed by inlaid tan morocco frame surrounded by exuberantly swirling gilt stems bearing 17 inlaid red morocco Tudor roses and rosebuds, lower cover with small central panel similarly decorated with six inlaid flowers, smooth spine with onlaid red morocco label above graceful gilt branches bearing six inlaid roses or buds, gilt-ruled turn-ins with inlaid red morocco Tudor roses at corners, dark green watered silk doublures and free endleaves, all edges gilt. WITH A HIDDEN FORE-EDGE PAINTING OF A LARGE TUDOR-STYLE BUILDING WITH A HAY WAIN AND FLOCK OF GEESE in the foreground. With extra wood-engraved pictorial title page proclaiming "Shakespeare's Plays Complete in One Volume," vignettes on printed title page and final page. Front flyleaf with ink signature of Madeline S. Jackson. ♦Spine gently sunned to an even hazel brown, a hint of rubbing to some of the gilt leaves on the spine, but A FINE COPY IN A VIRTUALLY UNWORN BINDING, clean and fresh internally, and THE FORE-EDGE PAINTING RICHLY COLORED AND BEAUTIFULLY PRESERVED. \$4,200



Attractively printed by Charles Whittingham on thin India paper, this compact volume containing all of Shakespeare's plays was bound in a style incorporating references to the Elizabethan age. The red Tudor roses are a nod to the queen for whom Shakespeare wrote, and the scene beneath the fore-edge gilt also takes us back to his England. The Liverpool binders at Fazakerley (discussed in previous item) are better known for fore-edge painting visible when the book block is closed, but here prove they have also mastered the technique of hiding a fore-edge painting so it's only visible when the leaves are fanned out. Our charming scene, set in Shakespeare's day, features a village street with half-timbered buildings and a steeple in the background, animated by the meeting of a goose girl driving her flock along the road and a heavily loaded hay wagon drawn by two draft horses. Printer Charles Whittingham (1767-1840) set up his first press in 1789, and inaugurated the idea of issuing small, inexpensive, but well-printed editions of standard works. He established a paper pulp mill in Chiswick in 1809, and moved his press there from London in 1811. Britannica notes that although "he was one of the first to use a steam engine in a pulp mill," he preferred his printing presses to be worked by hand. Special editions on fine "Indian" paper like the present one were another of Whittingham's printing (and marketing) innovations. (ST16807)



For more images and our complete inventory, please visit our website, www.pirages.com.

178 (BINDINGS - GRABAU). (VALE PRESS). VAUGHAN, HENRY. *THE SACRED POEMS*. (London: Printed at the Ballantyne Press for Hacon & Ricketts [Vale Press], 1897) 200 x 133 mm. (8 x 5 1/4"). cxcix, [1] pp., [1] leaf (colophon). Poems selected and edited by Charles Ricketts, retaining the original spelling. ONE OF 210 COPIES. GRACEFUL NAVY BLUE CRUSHED MOROCCO, GILT, BY JOHN GRABAU (stamp-signed "-BEST- * Grabau" on front turn-in), covers with triple gilt fillet frame, central panel with floral wreath, raised bands, spine in one long and four short compartments, the long one with floral wreath at center, the others with central daisy and dot accents or gilt lettering, gilt-ruled turn-ins with daisies at corners, blue silk endleaves moiré in a wave-like pattern, top edge gilt, other edges untrimmed (neat repair to chip at head of spine). In the original (slightly faded) blue moiré silk slipcase matching the endleaves. Woodcut white-vine initials, full-page woodcut of a woman with a lamp facing the opening page of text, both the woodcut and the text within intricate leafy woodcut frames, all by Charles Ricketts. Front pastedown with bookplate of William G. Mather. Ricketts, p. xxi; Ransom, p. 435; Tomkinson, p. 165. ♦Spine a little dulled, joints with minor wear, but a VERY FINE COPY, near-pristine internally in a bright binding. \$1,250



This attractive private press edition of selected works by a 17th century metaphysical poet was beautifully bound by John F. Grabau, an American whose work is not well known and is, consequently, underappreciated.

A prominent member of the German-American community in Buffalo, Grabau (1878-1948) apprenticed there with Peter Paul and Walter Brown before working for Elbert Hubbard's Roycroft bindery from 1902-05, and then opening his own studio, which he operated with his friend and pupil Wesley Hutchinson. Among other testimony to his achievements was the silver medal he received for his binding at the Panama-Pacific Exposition in 1915. A 1909 article in "Palette and Brush" praised his "understated and elegant artistry" and "the uniqueness of his creativity," acknowledging that "he never

repeats a design but rather uses previous work as a ground for further cultivation of technique." He was a member of the Buffalo Guild of Allied Arts, which he served as director, the Buffalo Society of Artists, and the Guild of Book Workers in New York. Tomkinson says that, "although the actual printing was done on the premises of the Ballantyne Press, the Vale [Press] books were built entirely on Mr. Ricketts' design under his personal supervision on a press set apart for his sole use; the founts, decorations, illustrations (including the engraving on the wood), watermarks, and pagination were all the work of Mr. Ricketts, and it is doubtful if, in the history of printing, books have been made which reflect the invention and work of one man more explicitly than do the Vale books." (For more on the Vale Press, see item #173, above). DNB says that the works of Henry Vaughan (1621-95) "anticipate the Romantics in expressing a loving appreciation of the natural world. His sense



of the sacredness of nature may be related to his reading in the hermetic books. . . . There is no sharp distinction between God and his universe. No place is especially sacred, because every place is sacred." A Welsh "physic," poet, translator, and writer of devotional works, Vaughan was the twin brother of alchemist Thomas Vaughan, and shared his twin's interest in hermetic philosophy. He is often grouped with the metaphysical poets John Donne and George Herbert, and he credited the latter for his own spiritual conversion. Our copy was owned by Cleveland industrialist William G. Mather (1857-1951), a prominent bibliophile and member of the Rowfant Club and the Grolier Club. (ST16343)

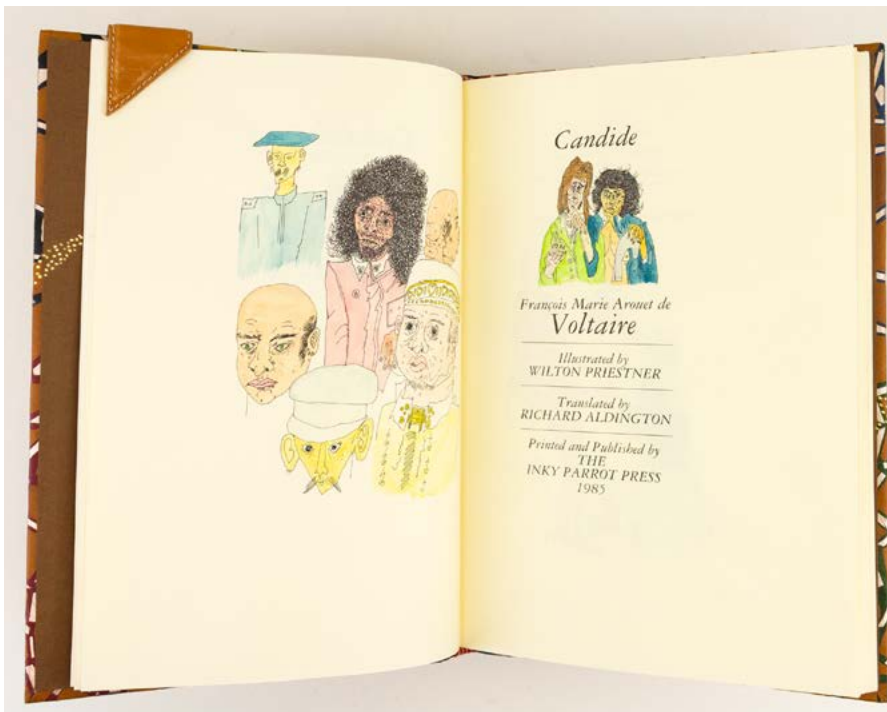
An Exuberant Patchwork of Morocco

179 (BINDINGS - HICKS.)
(INKY PARROT

PRESS.) VOLTAIRE, [FRANÇOIS
MARIE AROUET DE]. CANDIDE,
OR, OPTIMISM. (Oxford: Inky
Parrot Press, 1985) 325 x 220 mm.
(12 7/8 x 8 5/8"). 5 p.l., 141 pp.,
[1] leaf. Translated by Richard
Aldington. An unnumbered copy,
ONE OF 360 SIGNED by the artist.
EXUBERANT MULTICOLOR

MOSAIC MOROCCO BY CHRIS
HICKS, a scarf-jointed base of
multiple colors of morocco onlaid
with "shards" of morocco in light
and dark shades of green, blue,
indigo, red, burgundy, orange, teal,
citron, and brown, the color pieces
separated by slivers of gold kid, a
swath of tiny gold dots wrapping

around the covers and spine, and terminating in points on the brown endpapers, smooth spine. In a tan cloth
solander box with green and red edges, printed paper label in recessed rectangle on spine. With illustrations
throughout by Wilton Priestner, hand-colored by Karen Hicks. A letter signed by Hicks, explaining the concept
behind and the technique used in the binding, laid in. ♦In mint condition. \$3,500

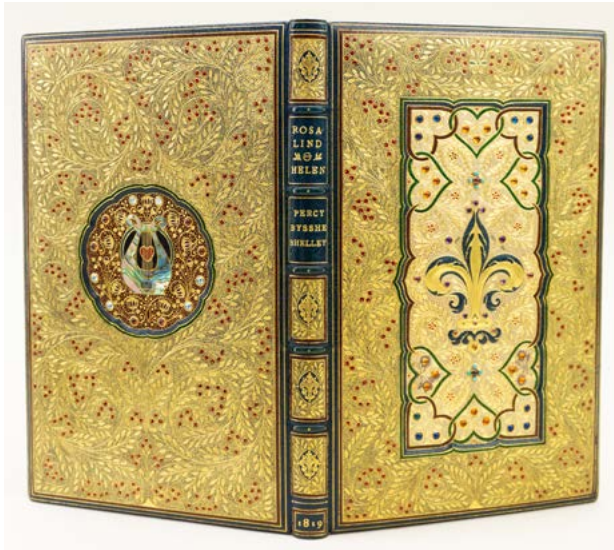


This is a mosaic binding in the truest sense, as it resembles an image formed by bits of stone or glass. When submitting it to the 2020 Elizabeth Soutar National Library of Scotland Bookbinding Competition, binder Chris Hicks said, "The binding on this edition of *Candide* is a patchwork of morocco with the addition of multi-coloured onlays in the form of a crazy paving which all reflects the fragmented structure of the picaresque narrative. This struck a chord with me as it was echoed by the somewhat chaotic nature of modern life. The swathe of gold tooled dots shows *Candide's* path through a confusing world." The judges in the competition "highly commended" the binding, describing it as "a binding to make you smile, a fantastic piece of colourful work with a nice interpretation of the book's theme." Hicks has been

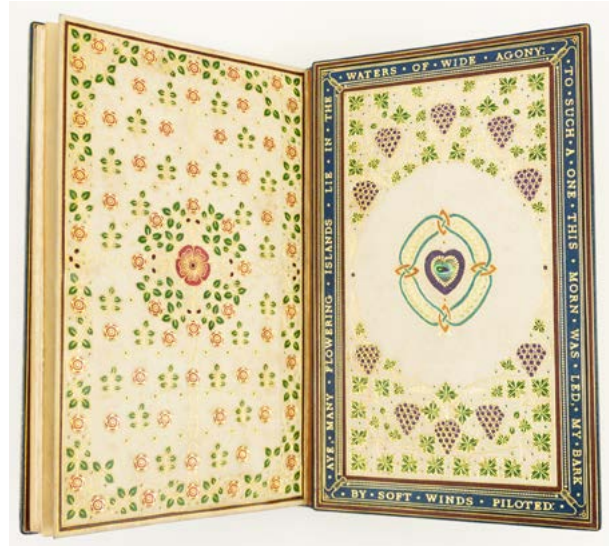
binding books for more than 50 years, and has won numerous awards in competitions run by the Society of Bookbinders, the Designer Bookbinders Society, and the National Library of Scotland. He continues to create imaginative bindings at his English studio in Somerset. The text here was printed at the Inky Parrot Press, founded in 1980 by Dennis Brooks. According to its website, "The Press has an obsession about illustrations and has published more than ninety titles." The illustrations here are appropriately ribald, and the clear, fresh coloring adds to their liveliness. (ST16803)

One of the Most Spectacular Bindings We Have Ever Offered

180 (BINDINGS - JEWELLED BINDING). SHELLEY, PERCY BYSSHE. ROSALIND AND HELEN, A MODERNECLOGUE; WITH OTHER POEMS. (London: C. H. Reynell for C. and J. Ollier, 1819) 225 x 135 mm. (8 7/8 x 5 3/8"). vii, [i], 92 pp., [2] leaves (ads). FIRST EDITION. MAGNIFICENT CADET BLUE MOROCCO, LUXURIANTLY GILT, INLAID, AND BEJWELLED, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in and with firm's logo on small inlaid lavender morocco medallion at foot of front doublure), upper cover with frame outlined with thin strip of brown morocco and heavily tooled in gilt, with swirling vines bearing 198 inlaid red morocco berries (each with a tiny gilt "seed" dot) on a densely stippled ground, rectangular recessed central panel of ivory morocco outlined in green morocco, large raised gilt fleur-de-lys of blue morocco enclosed by a frame of inlaid interlocking hearts and brackets of green and brown morocco, each of the hearts containing a spray of three jewelled flowers (12 blue topaz, 18 yellow topaz), the ivory morocco lightly stippled with gilt dots and with curling gilt vines blooming with 12 inlaid red morocco cinquefoils, two cabochon garnets, and two flowers composed of garnet center and four turquoise petals, the fleur-de-lys accented with nine amethysts, three garnets, and two yellow topaz; lower cover repeating the gilt frame design of the upper, recessed scalloped central medallion of brick red morocco, tooled with a wreath of lotus flowers accented with six moonstones and six garnets surrounding a mother-of-pearl lyre with gilt strings over a circle of black morocco, a red morocco heart at its center; raised bands, spine compartments outlined in brown morocco with stippled gilt and vine frame enclosing a central mandorla containing a fleur-de-lys; IVORY MOROCCO DOUBLURES AND ENDEAVES, RICHLY INLAID, the doublures framed in brown and blue morocco, the latter lettered in gilt with lines from Shelley's poems, front doublure with large central recessed medallion containing Shelley's monogram in gilt on a background of interlacing turquoise and tan morocco, a purple morocco banner beneath the initials bearing the poet's birth and death dates, a large square blue topaz at the center of the monogram, and the strapwork accented with eight amethysts, eight emeralds, and eight garnets, the medallion surrounded by gilt-tooled grapevine with many inlaid leaves and 10 purple morocco grape clusters, rear doublure with similar grapevine decoration, a heart centerpiece of purple morocco with a mother-of-pearl heart inside it, this framed by inlaid laurel wreath and interlacing strapwork, endleaves elaborately tooled and inlaid with a design of Tudor roses and leaves, verso of endleaves covered in pale blue watered silk, edges untrimmed. In the original dark blue straight-



garnets, and two yellow topaz; lower cover repeating the gilt frame design of the upper, recessed scalloped central medallion of brick red morocco, tooled with a wreath of lotus flowers accented with six moonstones and six garnets surrounding a mother-of-pearl lyre with gilt strings over a circle of black morocco, a red morocco heart at its center; raised bands, spine compartments outlined in brown morocco with stippled gilt and vine frame enclosing a central mandorla containing a fleur-de-lys; IVORY MOROCCO DOUBLURES AND ENDEAVES, RICHLY INLAID, the doublures framed in brown and blue morocco, the latter lettered in gilt with lines from Shelley's poems, front doublure with large central recessed medallion containing Shelley's monogram in gilt on a background of interlacing turquoise and tan morocco, a purple morocco banner beneath the initials bearing the poet's birth and death dates, a large square blue topaz at the center of the monogram, and the strapwork accented with eight amethysts, eight emeralds, and eight garnets, the medallion surrounded by gilt-tooled grapevine with many inlaid leaves and 10 purple morocco grape clusters, rear doublure with similar grapevine decoration, a heart centerpiece of purple morocco with a mother-of-pearl heart inside it, this framed by inlaid laurel wreath and interlacing strapwork, endleaves elaborately tooled and inlaid with a design of Tudor roses and leaves, verso of endleaves covered in pale blue watered silk, edges untrimmed. In the original dark blue straight-

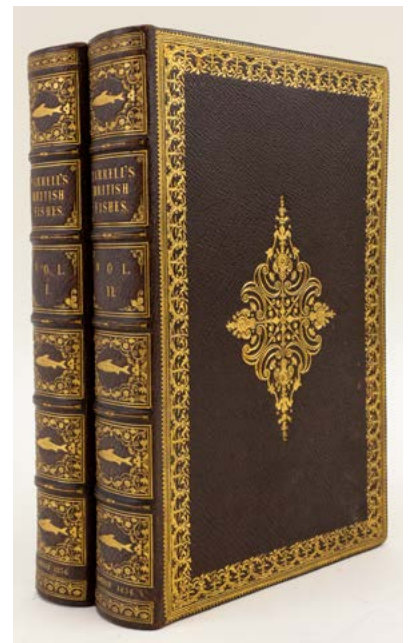


grain morocco clamshell box, simply tooled in gilt, gilt lettering on back, the interior padded in brick red silk and velvet. Granniss 49; Tinker 1897; Wise, p. 50; Ashley Library V, 68. ♦ Isolated trivial marginal spots, but A BREATHTAKING COPY, the clean, fresh text in close to original condition, and THE BINDING ABSOLUTELY SPLENDID, striking in its notable brilliance. \$75,000

This is an especially desirable combination: a top-notch collector's copy of a first edition from a major Romantic poet in a dazzling binding that must number among the most beautiful productions of a preeminent English bindery. Written after Shelley (1792-1822) had left England for good and with a preface dated at Naples, December 20, 1818, "Rosalind and Helen" tells the story of two lovers—apparently based on Percy and Mary Shelley—whose love is sacred and justified, though unconsecrated by marriage. One of the "Other Poems" included here is the well-known "Ozymandias," a sonnet exploring the impermanence of grandeur, a piece apparently inspired by the British Museum's acquisition of a massive Egyptian statue of Ramesses II. Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943) had learned the craft of binding from Douglas Cockerell before founding their own bindery in 1901. As early as 1905, Sangorski & Sutcliffe began to specialize in custom-made jewelled bindings incorporating elaborately gilt and inlaid designs, and the bindery reached its zenith in the first dozen years of the 20th century, when their most gorgeous jewelled bindings were produced. An intense rivalry between Riviere and Sangorski developed, and the two firms began putting out intricately decorated bindings described by Nixon as having as their main aim the putting of "so much gold and color on the cover that the hue of the original leather could no longer be determined." It seems apparent that our binding came from that period. Ratcliffe estimates that of these special bindings "no more than 300 were ever produced," and given the labor-intensive process required to produce a binding like the present one, this small number is not surprising. Even without the opulent binding, this would be an outstanding copy of this title, complete with oft-lacking half-title and publisher's ads, and with wide, barely trimmed margins, the interior virtually pristine. (ST16348)

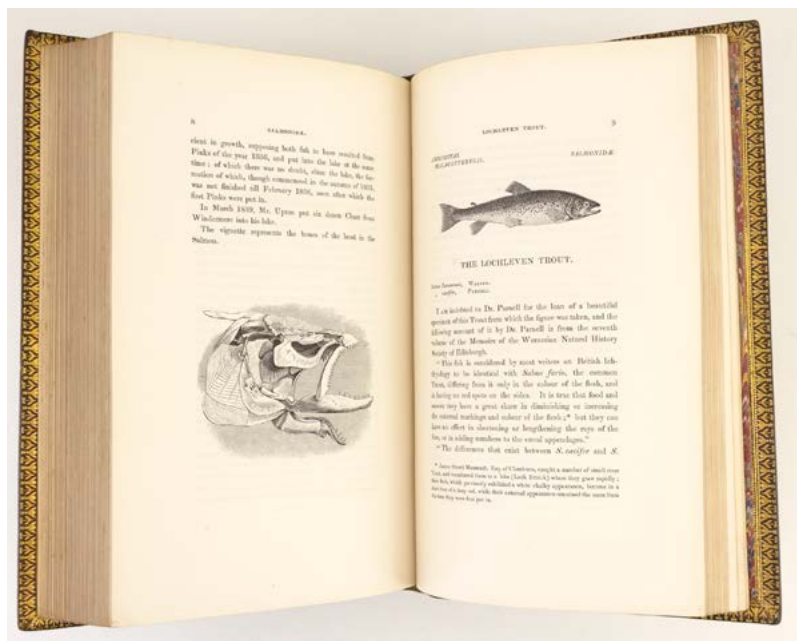
*Game, Set, and Match(ed) Set—in Lovely Morocco by Binder to the King,
Owned by John Murray at his Country Estate, Now Wimbledon Centre Court*

181 (BINDINGS - MACKENZIE & SON). YARRELL, WILLIAM. A HISTORY OF BRITISH FISHES [with SUPPLEMENT]. (London: John Van Viirst, 1836, 1839) 252 x 158 mm. (10 x 6 1/4"). **Two volumes.** FIRST EDITION in book form. HANDSOME BROWN PEBBLE-GRAIN MOROCCO, GILT BY J. MACKENZIE & SON (stamp-signed on verso of front free endpaper), covers framed by dogtooth roll, multiple gilt fillets, and ornate floral garland roll, large central lozenge of fleurons and drawer-handle tools, raised bands, spine compartments with fish centerpiece surrounded by floral vines, gilt titling, turn-ins with floral roll, marbled endpapers, all edges gilt. With nearly 400 woodcuts in the text. Front pastedowns with bookplate of John Murray, Newstead, Wimbledon Park; volume I with contemporary fish-related cartoon laid in. Nissen ZBI 4488; Westwood & Satchell, p. 243. ♦ Boards with a couple of faint spots of white residue (from leather preservative), isolated faint foxing, but A BEAUTIFUL SET, clean, fresh, and bright internally, with ample margins, in an unworn binding. \$1,250



This is a very attractively bound copy of a standard reference work on the fish of Britain, authored by a zoologist who came to his field via sporting interests rather than academic pursuits. Yarrell (1784-1856) had little in the way of advanced education, but in his leisure time away from the family book shop he enthusiastically pursued country sports, gaining a reputation as the best shot and best angler in London. He became fascinated with birds and fish, not just as a predator but as a naturalist. He began dissecting, sketching, and preserving specimens; amassed an impressive natural history collection; joined the Linnaean Society; and was a founding member of the Zoological Society. He published several papers before issuing the present work as a series between 1835 and 1836. According to DNB, it was "very favourably reviewed. In this work he paid particular attention to species that were a source of food, and he would often eat the specimens he collected to test whether they might be added to those known to be fit for the table." A supplement, bound in here, was issued in 1839.

Binder John Mackenzie may have been trained by the firm of Staggemeier & Welcher, and he is known to have employed Joseph Zaehnsdorf from 1840-42. According to Howe, he described himself in a circular issued in 1840 as "Bookbinder to their late Majesties King George IVth & King William IVth," as a binder with 40 years of experience, and as a craftsman with one of the largest collections of brass binding tools in London. His work is of very high quality, as the present volumes attest; the Schiff collection had two of his bindings (see items #65 and 66 in "British Signed Bindings"). Our copy was once owned by legendary London publisher John Murray (1778-1843), who brought us the works of Jane Austen, Walter Scott, Washington Irving, and Lord Byron. Our volumes resided on the library shelves at Murray's country home, Newstead in Wimbledon, named in honor of Byron's family seat. That property is now Centre Court at the All England Lawn Tennis and Croquet Club. (ST16475)



***A Bibliophile's Copy in Every Way, Especially the Binding's
Almost Pyrotechnic Covers and its Very Elegant Répétition Doublures***

182 (BINDINGS - QUINET). (EXTRA-ILLUSTRATED). SAINT-PIERRE, JACQUES HENRI BERNARDIN
DE. PAUL & VIRGINIE. (Paris: Librairie des Bibliophiles, 1878) 175 x 110 mm. (6 7/8 x 4 1/4"). 1 p.l.,
 xlviii, 213, [3] pp. With a prefatory essay on the origins of "Paul et Virginie" by S. Cambray. SUMPTUOUS TEAL
 BLUE MOROCCO, ELABORATELY INLAID, BY QUINET, covers with central oval medallion enclosed by listel
 and scroll frame in orange, cream, brown, red, and olive green morocco, a large orange flower bud emerging at
 head and foot of oval, with an ornate inlaid scrolling floral design emanating from these buds and curling around
 the sides of the oval, raised bands, spine compartments inlaid with fan and flower design, MOSAIC MOROCCO
 DOUBLURES IN A 16TH CENTURY-STYLE RÉPÉTITION DESIGN of gilt-tooled black arabesques and small
 blue circles tooled with gilt stars on a honey-brown morocco background, red cut velvet free endleaves, marbled
 flyleaves, all edges gilt. Original printed paper wrappers bound in. With 37 PLATES: a portrait of the author
 and five etchings by Laguillermie, as called for, and EXTRA-ILLUSTRATED BY 31 PLATES on Holland paper, by
 Lalauze (eight), Foulquier (four), Hédouin (seven, including an additional portrait) and Corbould (11, including
 five plates in two states, one before letters, and an engraved title with vignette from 1829 edition). ♦Four plates
 with minor marginal foxing or discoloration (images not affected), printed on paper that was either faintly brown
 in color to begin with or has become so, a little offsetting
 from engravings, but in all other ways, A VERY FINE
 COPY with no signs of use inside or out, the plates mostly
 bright, and THE EXUBERANT BINDING BEAUTIFULLY
 PRESERVED. \$7,000

Lavishly bound and illustrated, this is an exceptionally desirable bibliophile's copy of the book by which Saint-Pierre (1737-1814) is chiefly remembered—an immensely popular, widely translated, and often printed story of passionate romance, with didactic digressions. First issued in 1788, it tells the tale of two childhood friends on the French island colony of Mauritius, who grow up to fall in love—and serves as an allegory of the corrupting influence of the French



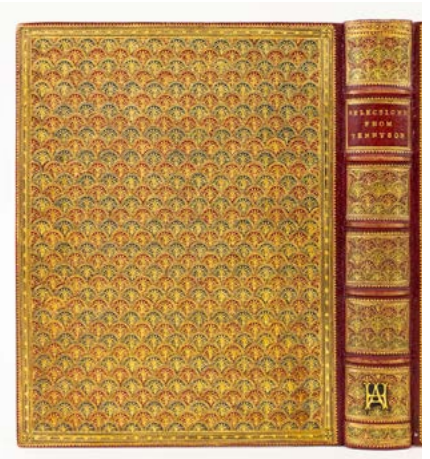


upper classes on the innocent “child of nature.” The inserted plates here offer an unusual opportunity to compare the way several leading French illustrators envisioned the characters, the exotic setting of the story, and the climactic storm at sea. Our binding was identified by French binding expert Dominique Courvoisier as the work of the Quinet bindery, active in Paris in the second half of the 19th century. Quinet is listed in an 1847 French business directory, and is mentioned in an 1894 review of the Grolier Club’s exhibition of “Recent Bookbindings.” In the latter, author Brander Matthews reserved the highest praise for Parisian binders Capé, Cuzin, Chambolle-Duru, De Samblancx, Gruel and Engelman, Joly, Lortic, Marius Michel, Niedrée, Quinet, and Ruban (and he saw originality and promise in an up-and-coming English artisan named Cobden-Sanderson). The work

here demonstrates our binder’s worthiness to be included in this distinguished company. Quinet perhaps drew inspiration from Marius Michel’s “Flore Ornamentale” style for the cover decoration here, with its swirling botanical elements (there is something of the pyrotechnic here as well), while turning to 16th century designs for the elegant doublures. (ST16808)

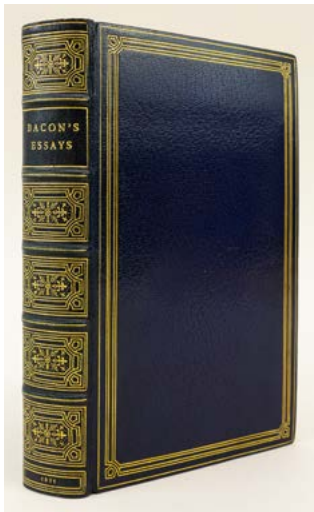
With Some of the Most Intricate Tooling of Any Binding We Have Ever Offered

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



This irresistible volume combines some of the Poet Laureate’s best-loved verses with an arresting binding by one of the most respected English binders during the last half of the 19th century. Born in London in 1836, John Ramage served an apprenticeship with John Wright, then went to Paris, where he was able to work with the distinguished Marcellin Lortic. In 1860 Ramage purchased the binding business of Alexander Banks, Junior, in Edinburgh, then returned three years later to London, where he was in business at various locations into the 20th century (W. D. and N. M. Ramage carried on the business until 1929). Though the range of their designs is broad, Ramage bindings are celebrated for their remarkably fine gilt work. That superb gilding and finishing make our volume stand out, distinguished by some of the most intricate tooling of any binding we have ever offered. Among the contents here are many of Tennyson’s best-known poems—“Charge of the Light Brigade,” “The

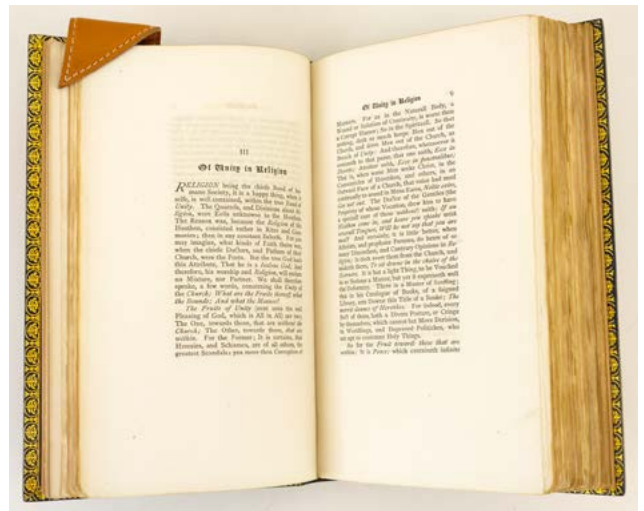
Lady of Shalott," "St. Agnes' Eve"—along with excerpts from his longer works, "The Princess" and "Idylls of the King." Geneviève Dubois is the author of several books on alchemical and Hermetic studies. Books in the collection she shares with Georges Flore include works on those topics, along with fine bindings and illustrated works. (ST16806)



184 (BINDINGS - RIVIERE & SON). BACON, SIR FRANCIS. BACON'S ESSAYS AND COLOURS OF GOOD AND EVIL. (London and New York: [Printed by Cambridge University Press for] Macmillan and Co., 1891) 210 x 133 mm. (8 1/4 x 5 1/4"). xxiii, [1], 388 pp. Edited with notes and glossarial index by W. Aldis Wright, M. A., Trinity College, Cambridge. From the "Golden Treasury" series. HANDSOME NAVY BLUE MOROCCO, GILT, BY RIVIERE AND SON (stamp-signed on front turn-in), covers with border composed of five plain rules and incorporating a scalloped corner configuration containing a pentagonal element, raised bands, spine intricately gilt in compartments outlined by plain and stippled rules enclosing an inner frame repeating the cover design, and, at the center, an elaborate fleuron emanating from a floral tool and punctuated by many tiny dots, turn-ins densely gilt, maroon glazed endpapers, top edge gilt, other edges untrimmed. Engraved frontispiece in three states and the title page with the same image in a fourth, tissue guard before title page. A Large Paper Copy. ♦Spine just slightly and uniformly sunned toward blue-green, title page with faint offsetting from tissue guard (another page with a small area of darkening from laid-in piece of paper), one leaf with two tiny marginal

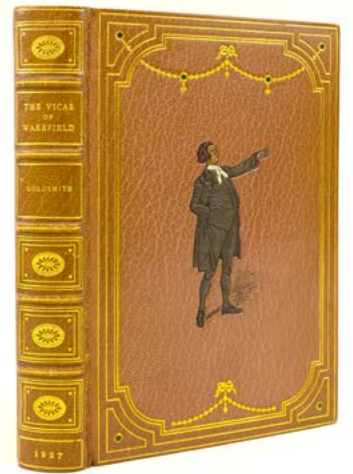
tears expertly repaired, one page with trivial foxing, but all of these imperfections insignificant, and in general a very fine copy in a most attractive binding, the text uniformly fresh, bright, and clean, and the binding lustrous and virtually unworn. \$650

This is a special luxury copy of a late 19th century edition of Bacon's famous "Essays," first printed in 1597. As Oxford Companion indicates, the text here comprises Bacon's "collections of reflections and generalizations and extracts from previous authors, woven together . . . into counsels for the successful conduct of life, and the management of men." Some of the essays "deal with questions of state policy, . . . some with personal conduct, . . . some on abstract subjects such as 'Truth,' 'Death,' and 'Unity' . . . [and] some reveal Bacon's delight in Nature, such as the pleasant essay 'Of Gardens.'" Day says that "in Bacon's hand the essay is an impersonal gem of worldly wisdom," and most of the essays reflect an intention to provide "cold-blooded instruction on how to get ahead in life." In short incisive prose modeled after Tacitus, "the aphoristic skill and wise experience of Bacon unite to form some of the most memorable and penetrating phrases in English." DNB indicates that this is an important edition, pointing out "the accuracy of [Wright's] text and the concise learning of its notes." In very fine condition, our volume gives special pleasure from the handsomely decorated Riviere binding, the high quality laid paper, and the carefully printed text within enormous margins. For more on the binder, see following entry. (ST16866f)



185 (BINDINGS - RIVIERE & SON). GOLDSMITH, OLIVER. THE VICAR OF WAKEFIELD. (London and New York: Macmillan Co., 1927) 191 x 127 mm. (7 1/2 x 5"). xxxvi, 306 pp. Preface by Austin Dobson. CHARMING CONTEMPORARY FAWN-COLORED PICTORIAL CRUSHED MOROCCO BY RIVIERE & SON, covers with frame formed by multiple gilt rules with onlaid green dot cornerpieces and gilt festoons at head and tail of frame, central PICTORIAL INLAY IN FOUR COLORS depicting a vicar pontificating (and in front of him as an indication of shadow, thin penwork lines inscribed into the morocco); raised bands, spine gilt in French

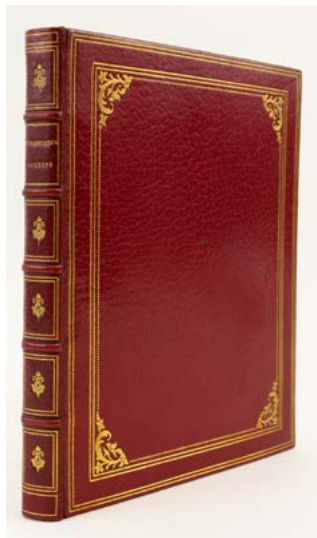
fillet compartments with central gilt patera, wide gilt-framed turn-ins with ribbon cornerpieces, leather hinges, marbled endpapers, all edges gilt. In a linen-covered slipcase. With frontispiece and 181 illustrations in the text by Hugh Thomson. ♦Spine very slightly and uniformly sunned toward a butterscotch color, but A VERY FINE COPY, the text clean, fresh, and bright, and the lustrous, appealing binding with only the most insignificant wear. \$1,400



This copy of Goldsmith's classic is delightful, enhanced by the appealing illustrations of Thomson and the book's charming pictorial cover. Riviere is 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. Written in 1761-62 but not published until four years later, "The Vicar of Wakefield" was said to have been rescued from some of Goldsmith's unpublished manuscripts by Dr. Johnson, who thus saved the penniless author from debtors' prison by selling it to a publisher for £60. Considered to be the masterpiece of the middle-class domestic novel, the "Vicar" has never gone out of style because its whimsically delineated characters have a delightful simplicity that somehow insulates them against ultimate misfortune, and the innocent and virtuous are rewarded, as they should be, in the end. (ST16866h)

*A Limited Edition Designed by Bruce Rogers,
Bound at the Rowfant Library, and Owned by Ben Zevin*

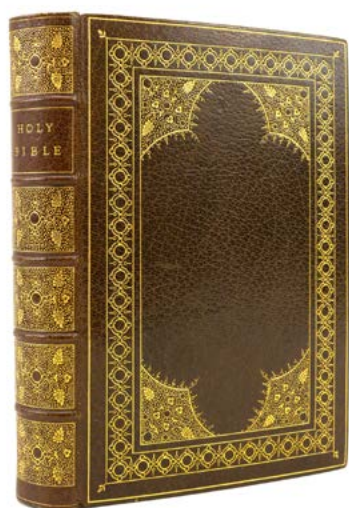
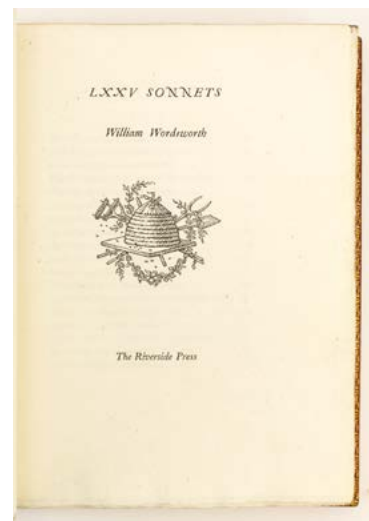
186 (BINDINGS - ROWFANT BINDERY). (ROGERS, BRUCE, Designer). WORDSWORTH, WILLIAM. LXXV SONNETS. (Cambridge: Riverside Press, 1910) 215 x 160 mm. (8 1/2 x 6 3/8"). 5 p.l., 24, [1], 25-48, [1], 49-75, [1] leaves, printed on recto only. No. 114 OF 440 COPIES. LOVELY SCARLET CRUSHED MOROCCO, GILT, BY THE ROWFANT BINDERY (stamp-signed on front turn-in), covers with double gilt fillet frame, flower and acanthus leaf cornerpieces connected by dotted rule, raised bands, spine gilt in double-ruled compartments with fleuron centerpiece, gilt titling, densely gilt turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. Title page with beehive device. A Large Paper Copy. Front pastedown with bookplate of Ben Zevin. Warde 103. ♦Spine an evenly darker shade of red, otherwise A VERY FINE COPY—clean, fresh, and bright internally with immense margins, in a lustrous binding with no signs of wear. \$2,500



This handsome collection of 75 Wordsworth sonnets is a wonderful example of American fine printing and binding—a volume designed by Bruce Rogers and printed at the Riverside Press limited editions division, then bound by the expert artisans of the Rowfant Bindery. When the Club Bindery established by members of the Grolier Club closed its doors, binders Henri Hardy and Leon Maillard were lured to Cleveland to helm the bindery of the Rowfant Club, continuing to provide American collectors with bindings as beautifully executed as those in the great ateliers of Paris and London. Hardy, who had apprenticed with the French master Charles Meunier, was a talented binder, but it was the

moody and difficult Maillard, considered the finest finisher of his generation, who took the bindery's creations from merely pretty to spectacular. The Rowfant Bindery operated from 1909 to 1913. After its closure due to financial difficulties, Hardy and his brother-in-law Gaston Pilon set up the Booklover's Shop, where they continued their trade until 1918, when Frank Doubleday hired them to head the French Bindery in New Jersey. Hardy continued to work there until his retirement in 1933, winning ever-wider acclaim and notable awards, including the Ordre des Palmes Académiques. The brilliant but troubled Maillard had no such happy ending, unfortunately. Although he, too, was recruited by Doubleday, personal problems overwhelmed him. Reduced to selling carpet sweepers, he committed suicide in 1921. The Indiana-born Rogers (1870-1957) was one of the leaders of the American typographic renaissance in the early 20th century. According

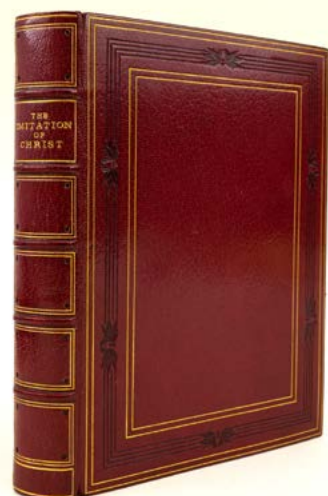
to Blumenthal, "his greatness lay in the felicity of his brilliant manipulation of type and ornament, in his command of all the basic processes and their consummation in beautiful books—noble books that can be read with pleasure and owned with pride—not objets d'art to be stored behind glass." He was hired by George Mifflin of Houghton, Mifflin to work at the Riverside Press, and in 1900 was given free rein to design and print books for their limited-editions department. Over the next 12 years, "he produced more than 100 Riverside Press editions, which are still highly esteemed and valued," according to Britannica. In addition to being head of a major American publishing house, Cleveland's World Publishing Company, Ben Zevin (1901-84) was a bibliophile who admired Rogers' work very much. In 1949, he delivered a speech at the Rowfant Club on Rogers' masterpiece, the Oxford Bible. Founded in 1892 for men interested in "the critical study of books in their various capacities to please the mind of man," the Rowfant Club was named for the Sussex home of leading English book collector Frederick Locker-Lampson (1821-95). (ST16703)



187 (BINDINGS - STOAKLEY). BIBLE IN ENGLISH. THE HOLY BIBLE CONTAINING THE OLD AND NEW TESTAMENTS. (Cambridge: Printed by C. J. Clay & Sons at the University Press, ca. 1890) 203 x 133 mm. (8 x 5 3/8"). 998 pp. MOST ATTRACTIVE HAZEL BROWN CRUSHED MOROCCO, GILT, BY STOAKLEY, LATE HAWES (stamp-signed on verso of front free endpaper), covers framed by gilt rules and guilloche tooling, central panel with delicately tooled cornerpieces featuring grapevines on a stippled background, raised bands, spine compartments densely gilt with grapevine motif, turn-ins with richly gilt frame, leather hinges, all edges gilt (gutter at front flyleaf expertly reinforced with tissue). With presentation inscription on front flyleaf dated 1891, and inked record of the recipient's marriage and the births of his children. ♦ Spine gently and uniformly sunned a shade lighter, two (hardly noticeable) small abrasions to rear cover, offsetting from turn-ins to free endpapers (as almost always), but still a fine copy in a remarkably handsome binding, with few signs of use. \$1,750

The appealing binding on this treasured family Bible was created in Cambridge by Vere Stoakley, who took over the workshop of J. Hawes on that craftsman's death in the late 1880s; he signed his work "Stoakley, Late Hawes" to acknowledge this connection. The firm specialized in academic bindings to supply scholars from the university, and continued in business until the 1920s. The present binding clearly is much more elaborate and beautiful than what might be expected for an academic on a small budget. (ST16866b)

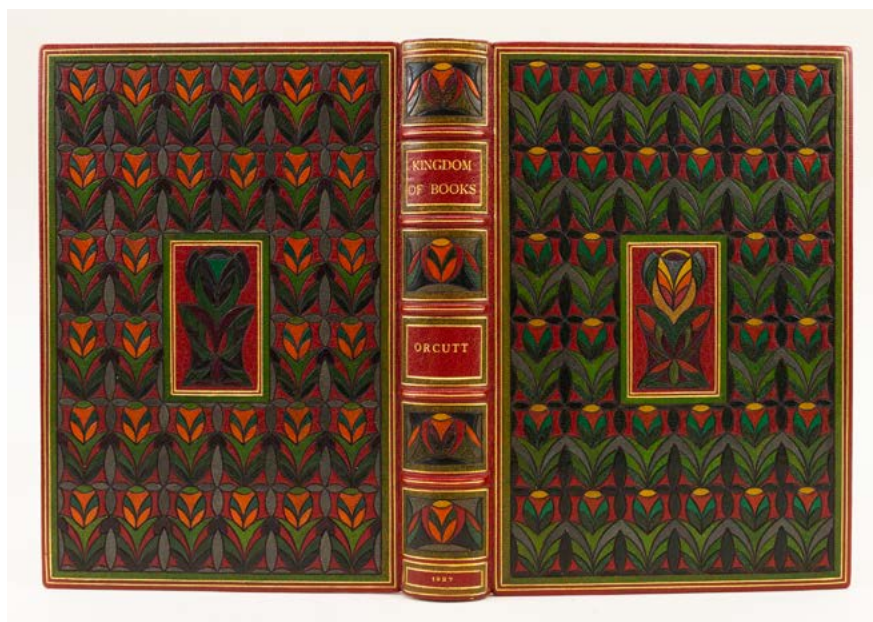
188 (BINDINGS - TRUSLOVE & HANSON). THOMAS À KEMPIS. THE IMITATION OF CHRIST. (London: Chapman and Hall, [1910]) 197 x 150 mm. (7 3/4 x 5 3/4"). 4 p.l., 293 pp. ESPECIALLY APPEALING CRIMSON CRUSHED MOROCCO FOR TRUSLOVE & HANSON of Sloane Street (signed on front turn-in), covers with wide frame formed by two sets of double gilt rules flanking elegant blind-stamped leaf and berries ornaments that are joined by four parallel blind rules; raised bands, spine gilt in double-ruled compartments with blind-stamped circular cornerpieces, wide turn-ins with multiple gilt rules, top edge gilt, other edges untrimmed. With a frontispiece portrait of the author. ♦ Slight offsetting to endpapers from leather turn-ins, but A VERY FINE COPY, the lustrous binding entirely unworn, and the text quite clean, fresh, and bright. \$950



This handsomely produced edition of the perennially popular devotional was the second work issued by the bibliophilic Verulam Club, and the elegance of its printing is matched here by the equally lovely binding, bearing the very uncommon stamped signature of Truslove & Hanson. One of London's most prestigious bookshops, Truslove & Hanson counted among its elevated patrons the Queen of Spain, who—according to the obituary of one of its managers—bought a set of A. A. Milne. The shop was acquired by W. H. Smith in 1923. Named in honor of Lord Verulam (i.e., Francis Bacon), the Verulam Club was described in a contemporary review from *"The International Studio: An Illustrated Magazine of Fine and Applied Art"* as a group "which aims to produce great examples of literature in a manner befitting their contents. . . . These books are printed in a very legible type on British hand made paper . . . , and considering their excellent get up, they are well worth the money." The *"Imitation of Christ"* depicts in four books the gradual movement of the soul away from earthly attachments toward Christian perfection in its union with God. According to *Oxford Companion to English Literature*, it "obtained wide popularity by its simplicity and sincerity and the universal quality of its religious teaching." Fortunately, previous owners have taken little advantage of the book's uplifting contents, and it appears little changed from the day it left the Truslove & Hanson premises. (ST16866M)

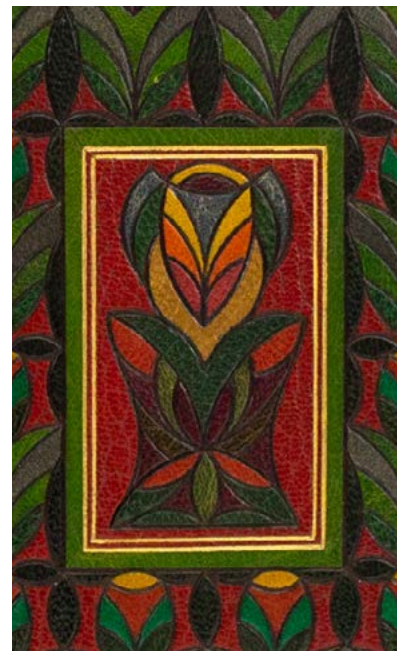
*A Remarkable Mosaic Binding with more than 550 Inlays by Curtis Walters,
Executed "with Infinite Patience, Extraordinary Skill and Sophisticated Taste"*

189 (BINDING - CURTIS WALTERS). ORCUTT, WILLIAM DANA. THE KINGDOM OF BOOKS. (Boston: Little, Brown & Co., 1927) 225 x 150 mm. (9 x 6"). xii, 290 pp., [1] leaf. FIRST EDITION. SPECTACULAR MOSAIC MOROCCO BY CURTIS WALTERS (stamp-signed in gilt on rear turn-in), covers with animated repeating floral pattern inlaid in multiple hues of morocco (four shades of green, red, citron, teal, gray, orange and burgundy, larger inlaid abstract design at center of each board, the color combinations chosen for the rear board slightly more subdued than those on the front—and the central design slightly sinister as a result, THE COVERS WITH APPROXIMATELY 568 INLAYS, raised bands, spine compartments inlaid in a similar floral design, gilt titling, HUNTER GREEN MOROCCO DOUBLURES framed by lighter green morocco and gilt fillets, scarlet watered silk endleaves, top edge gilt. In a red morocco-backed chemise and matching (slightly faded and worn) morocco-lipped slipcase. With numerous illustrations in the text, color frontispiece, and 33 black & white plates. Parke-Bernet catalogue of the sale of Curtis Walters, 10 December 1957, lot 26 (this copy); Clizbee, "Curtis Walters, American Binder" in *"The American Book Collector"* (August, September 1932), pp. 124-34. Copies of both included with this item. ♦Green inlays on spine gently sunned to an attractive marbled tan, a breath of rubbing to corners, but A CHOICE COPY, entirely clean, fresh, and bright internally, IN A SPARKLING BINDING. \$12,000



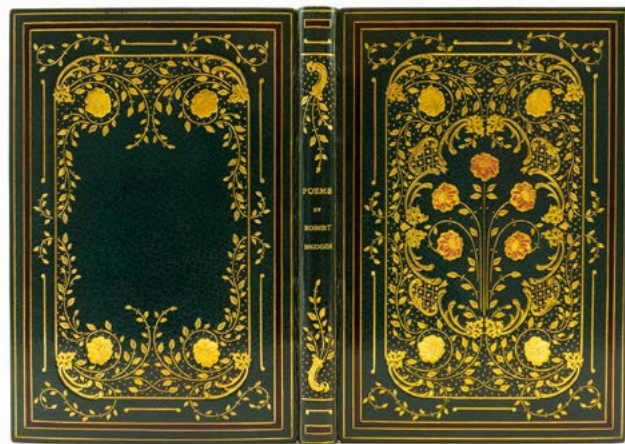
This gorgeous mosaic binding is a tour-de-force of design and craftsmanship from a little-known American binder who specialized in this technique. The foreword to the sale of his bindings at Parke Bernet says that "the following lots constitute a splendid group of American mosaic bindings such as have never been offered for sale before. All of them have been consigned to us by the artist who created them, Mr. Curtis Walters. The description of bindings is always a difficult matter; it becomes practically impossible when one is faced by the stunning variety of complex patterns of colored mosaic inlays which Mr. Walters has assembled with infinite patience, extraordinary skill and sophisticated taste . . . He has invented and brought to perfection a new technique

whereby the most intricate inlaid designs can be achieved by a few simple tools, without the use of dies or punches; gilt dots, circlets and fillets are generally applied with restraint. . . . It need hardly be added that all of Mr. Walters' bindings are made of the very finest leathers available, and that their workmanship reveals consummate craftsman [sic] down to the smallest detail." Walters became interested in bookbinding around 1900, and studied with such prestigious workshops as William Matthews, the Club Bindery, and Henry Stikeman. In "Hand Bookbinding in the United States Since the Civil War," Thompson tell us, "The infinite variety of design permitted by mosaic work is combined with Walters' marvelous delicacy in color schemes, finely conceived geometric patterns, and tasteful use of gold leaf to produce books that no Americans save perhaps the artists of the Club Bindery could have matched. The utter simplicity of Walters' methods (he used but four tools) belies his perseverance and devotion to his art. Only infinite patience and consummate skill could have produced Walters' bindings." Although as secondary as it could possibly be, the text here is, appropriately, a celebration of book arts—printing, binding, and illustration—by William Dana Orcutt (1870-1953), typographer, printer, and book designer. After graduating from Harvard in 1892, he went to work for the University Press. He created several typefaces, most notably "Humanistic," based on the humanist hand of 15th century scribe Antonio Sinibaldi. With Daniel Updike and Bruce Rogers, he established the Boston Society of Printers in 1905. He was the author of several works on printing, typography, and the making of beautiful books. ABPC and RBH find just one of Walters' mosaic bindings at auction since the 1957 Parke-Bernet sale. (ST16790)

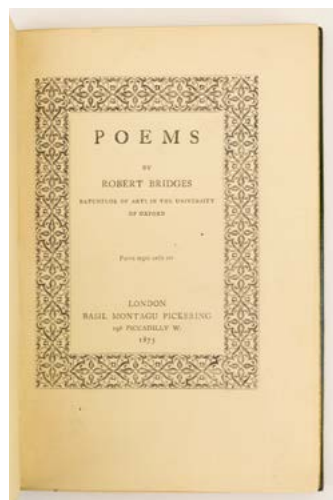


Robert Bridges' First Work, in a Very Pretty Gilt and Inlaid Floral Binding

190 (BINDINGS - ZAEHNSDORF). BRIDGES, ROBERT. POEMS. (London: Basil Montagu Pickering, 1873) 190 x 125 mm. (7 1/2 x 5"). 9, [3], 1-125, [3] pp. FIRST EDITION. LOVELY TEAL GREEN MOROCCO, RICHLY GILT AND INLAID, BY ZAEHNSDORF (stamp-signed on front turn-in), covers with gilt fillet border, inlaid violet morocco frame, central panel of upper cover with inlaid bouquet of pink morocco flowers on curving gilt stems, this surrounded by an animated frame of gilt latticework, stippling, and curling vines bearing an inlaid white blossom in each corner, lower cover with central panel outlined by gilt vines and flowers in similar style, smooth spine with inlaid bar of violet morocco at head and foot, with a volute emitting a spray of leafy branches above and below



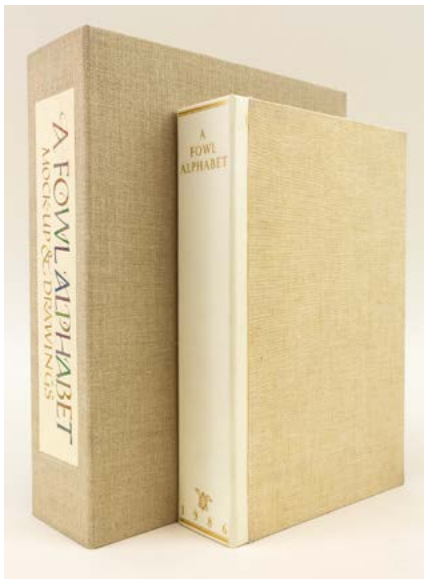
the central gilt title, turn-ins with similar volutes at either side of drawer-handle cornerpieces, green silk endleaves, top edge gilt. In a later green cloth jacket and slipcase. Printer's Aldine anchor device on final leaf, decorative woodcut headpieces and initials. MacKay 1. ♦AN ESPECIALLY FINE COPY in a glistening binding, with no signs of use inside or out. \$3,750



This is an extremely pretty example of the outstanding work done by the Zaehnsdorf workshop, which produced consistently fine bindings for more than 100 years. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery.

Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. A family-run business until 1947, the Zaehnsdorf bindery continued to produce consistently attractive, tasteful, and innovative designs executed with unflinching skill. The present binding combines delicate inlay work with exuberant gilt, demonstrating the expertise of its finishers, led by Genth. The first work published by Bridges, these "Poems" were withdrawn from circulation by the author after only a small number of copies had been sold, and the book is, consequently, quite scarce. At the time of their publication, Bridges (1844-1930) was still a practicing physician at St. Bartholomew's Hospital, and the literary career that was to lead up to his appointment as poet laureate in 1913 did not begin until almost a decade after this volume's appearance. (ST16674)

*Very Probably the Most Desirable Copy of this Work,
With Original Paste-up, Production Explanations, Other Unique Archival Material*



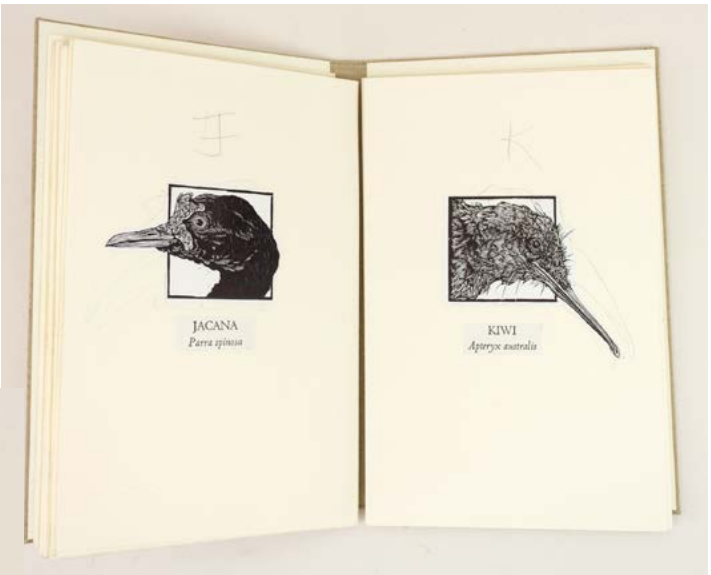
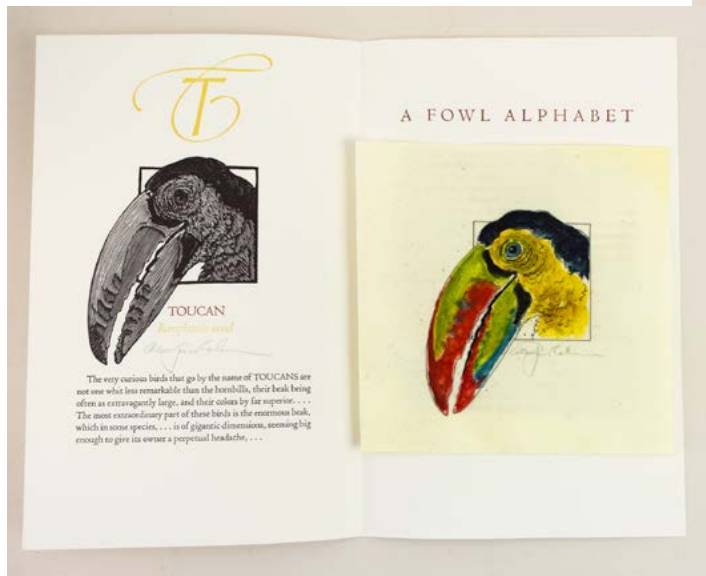
191 (CHELONIIDAE PRESS). ROBINSON, ALAN JAMES. A FOWL ALPHABET. (Easthampton, Massachusetts: Cheloniidae Press, 1986) 212 x 138 mm. (8 1/2 x 5 1/2"). Portfolio: 255 x 205 mm. (10 1/8 x 8 1/8). [23] French fold leaves. No. A/2 OF FIVE SPECIAL ARTIST'S PROOFS accompanied by a small archive of special material, some of it unique (from a total edition of 231 copies). Original full vellum by Grey Parrot (his ticket on rear pastedown), flat spine with gilt titling. Additional plates and archival material loose as issued in linen chemises, one of these vellum-backed. The volume and additional materials in two linen clamshell boxes, one backed with gilt-lettered vellum, the other with hand-lettered paper label on back. Bound volume with 26 wood engravings by Alan Robinson with hand-lettering in colors by Suzanne Moore. With an additional set of plates, each numbered A/2 and signed by the artist, and with 26 impressions of the letter forms. Accompanied by THE ARTIST'S ORIGINAL DRAWINGS used by Moore to design the letters, and by 26 ORIGINAL WATERCOLORS BY ROBINSON, depicting the fowl from the book in vibrant colors. With two copies of the prospectus, one containing a proof of the toucan illustration used therein, printed on vellum and hand-colored; THE FIRST COMPLETE

PASTE-UP OF THE BOOK, with notes and placements, A UNIQUE PIECE; and a typed letter, signed, from Robinson, presenting this special edition to "Joan and Daryl," early financial backers of the project. ♦In mint condition. \$10,000

This is a very desirable production from one of America's most respected contemporary private presses, and our copy has unique archival material that allows us to appreciate the printer/illustrator's work process and the building of the book. The Cheloniidae Press (renamed The Press of the Sea Turtle in 1992) was founded by Alan James Robinson (b. 1950) and Joel Ginsburg in 1979, and it quickly established a reputation for producing books that are uniformly tasteful and charming, that are always composed of the highest quality materials, that involve the work of various highly



skilled collaborators, and that are generally in some way about animals. Robinson received an MFA in printmaking from the University of Massachusetts, Amherst, and has spent his adult career within the well-developed book-arts community in western Massachusetts. He designs and illustrates all of the Cheloniidae books in collaboration with numerous artisans and craftsmen, and all of Robinson's works are printed by Harold P. McGrath, the celebrated master printer. The calligraphic introduction that prefaces the plates here says: "In the arrangement



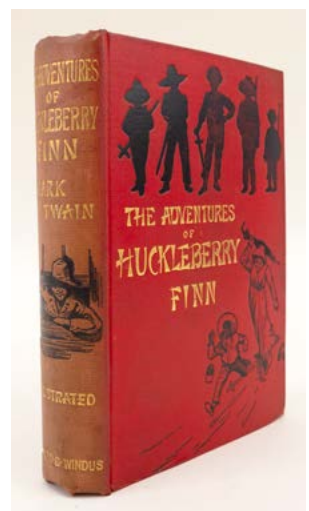
of the various species of living creatures which possess a visible organization, the greater or less perfection of the structure has formed the basis of systematic classification. A classification of birds depends largely on the shapes of their beaks or bills. There are many other curious and interesting details of their anatomy, but this volume will consider the more bizarre and diverse examples of the beaks through bird portraiture." The present copy includes Robinson's drawings of the creatures and brightly colored watercolors of his subjects in full plumage—both beautiful

in their own right and interesting to contrast with the woodcuts in the printed version. But the most intriguing artifact is the original paste-up of the book, the very earliest form in which it appeared as a whole concept. In the three-page letter to his patrons included with the archive, we get Robinson's explanation and insight into his process. (ST16417)

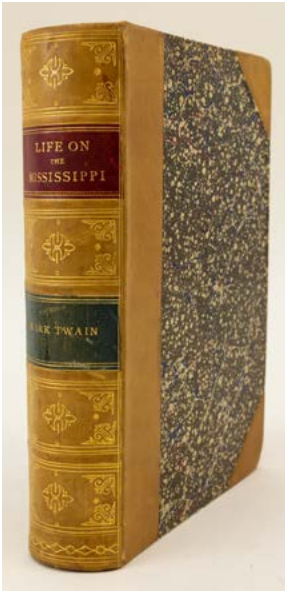
A Particularly Well-Preserved Copy of the True First of "Huck"

192 [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., [1] leaf, 32 pp. publisher's catalogue dated October 1884. FIRST EDITION. Publisher's red pictorial cloth, gilt titling to upper cover and flat spine. With frontispiece and many illustrations in the text. BAL 3414B (gatherings saddle-stitched with wire staples, one of two states of unknown sequence). ♦Spine a bit faded and slightly cocked, lower corners of rear board gently bumped, a touch of soiling to edges, one leaf with torn corner (not affecting text), isolated mild thumbing or trivial marginal stains, but clean and fresh internally, and the unrestored original binding quite solid—an excellent copy of a book hard to find this well preserved. \$4,000

This is the true first printing of the great American novel, preceding the U.S. issue by three months, in the original cloth. 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. Copies are rarely found as well preserved as this one. (ST16466)



An Excellent Copy of Twain's "Mississippi" in Publisher's Half Calf

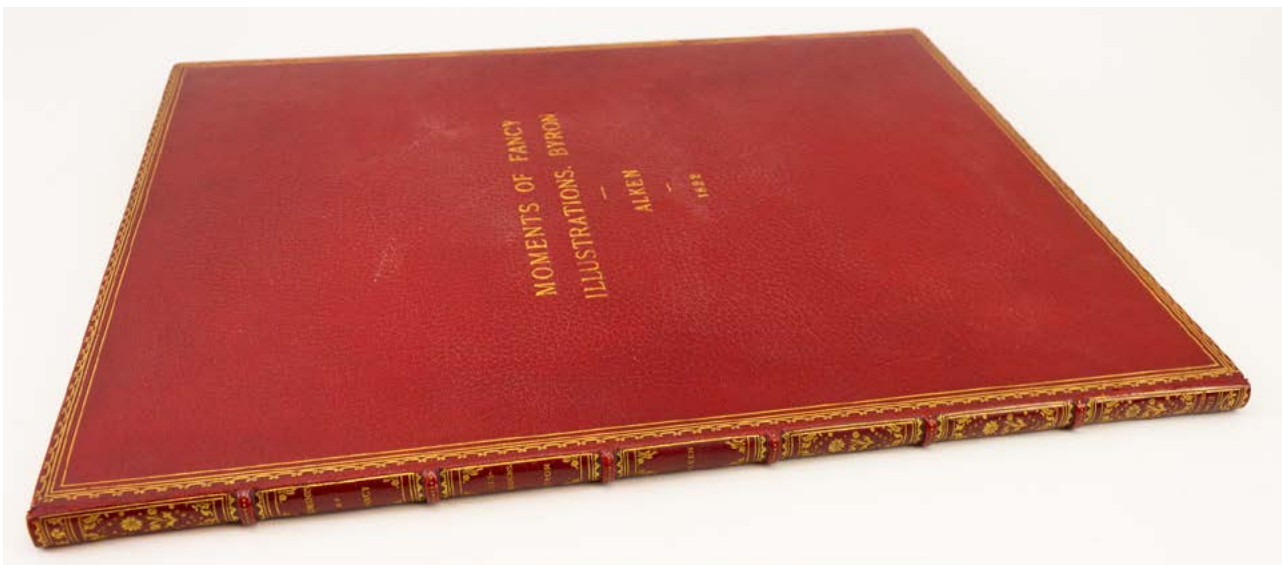


193 [CLEMENS, SAMUEL L]. "MARK TWAIN" (Pseudonym). *LIFE ON THE MISSISSIPPI*. (Boston: James R. Osgood and Company, 1883) 228 x 146 mm. (9 x 5 3/4"). 624 pp. (including frontispiece). FIRST EDITION, First State (with urn and flames tailpiece on p. 441; vignette on p. 443 captioned "The St. Louis Hotel"). Publisher's tan half calf over marbled boards, raised bands, spine gilt in compartments with floral ornaments at center and corners, one red and one green morocco label, matching marbled endpapers and edges. With more than 300 illustrations in the text, 14 full-page (blank on verso, but counted in the pagination). BAL 3411. ♦ Trivial soiling to leather, extremities a little rubbed, faint small stain to one margin but still an extremely attractive copy, quite clean and fresh internally, in a solid, pleasing binding with no serious condition issues. \$4,000

In the sought-after publishers' special binding of half calf, this is a very pleasing copy of the first state of the work based on Clemens' days working on a steamboat on the Mississippi River, an experience that gave him his pseudonym, Mark Twain (a term for two fathoms, the depth of water needed for a steamboat to operate safely). Day says this nostalgic evocation of the lost steamboat era contrasts the "remembered glory of the river before the Civil War" with "the sleazy debasement of the river in the 1880's." Clemens

trained as a riverboat pilot's apprentice, and he uses the Mississippi River itself and the pilot navigating its treacherous and ever-changing waters as symbols of the uncertain nature of existence and of "the disciplined will imposing meaning on this chaotic flood." (Day) In the opinion of critic Leonard Kriegel, it is "a book to be ranked with 'Tom Sawyer' and 'Huckleberry Finn' as one of the indisputably great works in the Twain canon, a book that measures the American future by the boundaries of the American past, a bridge between the world of Thomas Jefferson and the world of John D. Rockefeller." The book is far from scarce in the original cloth, but it is difficult to find, as here, in well-preserved half calf from the publisher. (ST16798)

194 (COLOR PLATE BOOKS). ALKEN, HENRY THOMAS. *MOMENTS OF FANCY AND WHIM*. [bound with] ILLUSTRATIONS. BYRON. (London: Thomas M'Lean Repository of Wit and Humour, 1822) 432 x 342 mm. (17 1/8 x 13 1/2"). Without text (as issued). FIRST EDITION. Very appealing late 19th century scarlet crushed morocco, gilt, by Riviere & Son (stamp-signed on front turn-in), covers with French fillet and drawer-handle tool borders, upper cover with gilt lettering; raised bands, spine gilt in compartments with central floral sprig surrounded by small tools, volute cornerpieces, gilt titling, turn-ins with decorative floral rolls, moss green watered silk doublures and endleaves, all edges gilt. WITH 17 ANIMATED AQUATINT ENGRAVINGS



COLORED BY HAND (14 plates in "Moments" and three plates in "Byron"). Front flyleaf with bookplate of Ernest G. Mocatta. For "Moments": Tooley 40. See also: Ray, p. 32; Houfe, p. 217. ♦ Leather with hints of dulling from leather preservative, but the binding virtually unworn, with a lustrous spine. A couple of trivial smudges to one margin and occasional light offsetting, but A FINE COPY, the plates clean and bright with vivid coloring, and all imperfections insignificant. \$4,000

With plates that include comical scenes of horsemanship, hunting, soldiers, and disastrous coach rides, this attractively bound book brings together two separately published works by an artist Ray calls "the premier sporting illustrator of his time." The first work, "Moments of Fancy and Whim," was originally published in two parts consisting of seven plates each. There are several different illustrations on every plate, most of which use a play on words or a phrase (especially one of the many uses of the word "fancy") to frame the scene. The illustrations lampoon familiar character types and aspects of English society—particularly those with an affinity for the equine—to wonderful comic effect. The second work here is composed of three plates, each with four separate scenes accompanied by a line of verse from Byron's "Childe Harold" or "The Giaour." In this unexpected pairing, Byron's lyric poetry is given an entirely new lowered context when interpreted through Alken's pen; for example, the line "Tis Greece—but living Greece no more" is depicted as three men sitting down to a greasy dinner of roast duck. Henry Thomas Alken (1785-1851) was the son of a sporting artist. He received early training from his father and later studied under miniaturist J. T. Barker Beaumont. A talent for depicting horses and dogs led to a profitable career in sporting prints. As DNB relates, "The fertility of Alken's pencil was amazing. . . . In all Alken's works there is a freedom of handling and a happy choice of subject which rendered them very popular in their day." The present works are both excellent examples of his signature style and are here in such marvelous condition that they can be fully appreciated for their wit, spirit, and vibrancy. Both are also quite rare on the market, with "Moments" often showing up incomplete and "Byron" appearing only once in ABPC and RBH. (ST16606)

195 (COLOR PLATE BOOKS). (COSTUMES - ACADEMIC). [N. WHITTOCK]. THE COSTUMES OF THE MEMBERS OF THE UNIVERSITY OF CAMBRIDGE. [with] THE COSTUMES OF THE MEMBERS OF THE UNIVERSITY OF OXFORD. (London: Published by N. Whittock; Published for the Proprietor by J. Robins, ca. 1845) 126 x 82 mm. (5 x 3 1/4"). [24] leaves (title plus 23 plates); [18] leaves (title plus 17 plates). **Two volumes.** Publisher's blind-stamped cloth (green for Cambridge, brown for Oxford), gilt titling on upper covers ("Cambridge" neatly rebacked). Housed together in an excellent blue morocco-backed clamshell box by W. Root & Son, back with raised bands, gilt decoration, and gilt titling. "Cambridge" with 23 hand-colored plates depicting a total of 45 figures dressed in the academic regalia of various colleges and university officials; "Oxford" with 17 hand-colored plates depicting a total of 19 figures in the academic garb of students and administrators of various ranks. Plates joined in concertina fashion, attached to the binding at front (Oxford) or rear (Cambridge) board. "Cambridge" with ink presentation inscription on front pastedown to "E. U. Prichard[?] / from her affectionate godmother Mrs. Gladstone[?] / Monday / February 8th 18[numbers obliterated]." ♦ "Oxford" with quarter-inch red ink stain to tail edge at spine, touching a couple of leaves at fold (not affecting images) and with a little fading and rubbing to extremities, title page of "Cambridge" lightly soiled, but excellent copies of fragile items, their contents clean and fresh with pleasing coloring, and the simple bindings surprisingly (and entirely) sound. \$750



Composed entirely of hand-colored plates, this petite duo of books presents the array of academic attire worn at England's two oldest universities. More than just apparel, the costumes here possess a language of their own, communicating the wearer's chosen subject of study, level of education, title, and status within the university; even one's social class is taken into account, with different styles for nobility and commoners. While many of the costumes are predictably somber, some are surprisingly flamboyant—a fact that comes across here through the fine hand coloring, which adds a great deal of personality and charm to each ensemble. (ST16372b)



196 (COLOR PLATE BOOKS). (COSTUMES AROUND THE WORLD). (CHILDREN'S BOOKS).

THE TRAVELLER, OR, AN ENTERTAINING JOURNEY ROUND THE HABITABLE GLOBE: BEING A NOVEL AND EASY METHOD OF STUDYING GEOGRAPHY. (London: Printed [by S. & R. Bentley] for J. Harris and Son, [1820]) 167 x 96 mm. (6 3/8 x 3 7/8"). viii, 204 pp. Attractive sprinkled calf by Wallis

for C. E. Lauriat (stamp-signed on verso of front free endpaper), covers bordered by double gilt fillet, raised bands, spine gilt in compartments with floral sprig at center, surrounded by small tools, leafy branch at corners, red morocco label, densely gilt turn-ins, marbled endpapers, all edges gilt. With 42 HAND-COLORED ENGRAVINGS, including two full-page maps of the world, four plates depicting costumes of the natives of Europe, Asia, Africa, and the Americas, and 36 city views on 18 plates. Osborne Collection, p. 192.

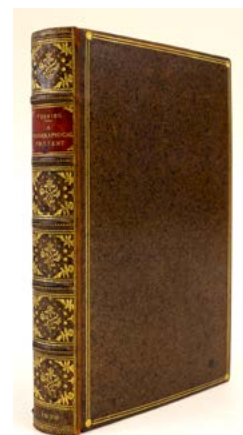
◆ Isolated small spots of foxing or faint offsetting, but A VERY FINE COPY, clean and fresh internally with pleasing coloring, in a pristine binding. \$850

Replete with delightful hand-colored engravings showing the principal cities and peoples of the world, this introduction to geography—offered here in a very pretty binding—is framed as a kind of imaginary tour around the globe, designed to ignite the imaginations of young people and encourage them toward further study. The book is divided into four main sections: Europe, Asia,

Africa, and the Americas (with about two thirds of the work devoted to Western Europe). For the modern reader, it is a revealing snapshot of the “habitable” parts of the world through the lens of an early 19th century English writer, imperialist attitudes and all. But the illustrations, carefully colored by hand, are surprisingly lovely, and include views of places as varied as London, Mecca, and Buenos Aires (as they stood around 1820), as well as several examples of peoples in traditional dress, including the Native residents of the Americas and Canada. (ST16372d)

197 (COLOR PLATE BOOKS). (COSTUMES AROUND THE WORLD). (CHILDREN'S BOOKS). VENNING, MARY ANNE.

A GEOGRAPHICAL PRESENT: BEING DESCRIPTIONS OF THE PRINCIPAL COUNTRIES OF THE WORLD. WITH REPRESENTATIONS OF THE VARIOUS INHABITANTS IN THEIR RESPECTIVE COSTUMES, BEAUTIFULLY COLOURED. (London: Printed for Harvey and Darton, 1820) 155 x 95 mm. (6 x 3 3/4"). 144 pp. Third Edition. Appealing sprinkled calf by Wallis for C. E. Lauriat (stamp-signed on verso of front free endpaper), covers bordered by double gilt fillet, raised bands, spine gilt in compartments with floral spray at center, encircled by small tools, leafy branch at corners, red morocco label, densely gilt turn-ins, marbled endpapers, all edges gilt. WITH 60 HAND-COLORED PLATES of costumes from around the world. For first edition: Lipperheide 480; Osborne Collection, p. 193. See also: Megan Nourcia, “X Marks the Spot: Women Writers Map the Empire for British Children, 1790-1895,” pp. 33-34. ◆ A tiny bit of wear to the top of the front joint, occasional trivial marginal stains or the faintest of browning, but still a fine copy, clean and fresh internally with brightly colored plates, in a well-preserved lustrous binding. \$750

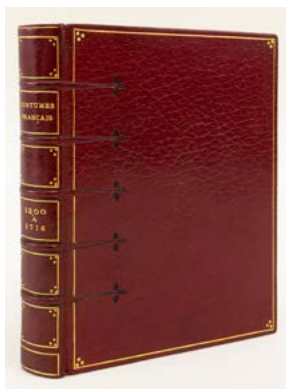


Attractively bound and enhanced with excellent contemporary hand coloring, this charming introduction to geography aimed at young readers contains numerous plates depicting the traditional dress of cultures from



around the world. Beginning in London and spreading to almost every corner of Western Europe, the book then guides us to Asia, Africa, and finally to the Americas, ending in Tierra del Fuego. First published in 1817, "A Geographical Present" was the author's most successful work. There is little known about the life of Mary Anne Venning, but according to Megan Nourcia, the present work "had a broad circulation, launching her career as a scientific writer and establishing her authority as an educator of the young." Nourcia also notes that "Venning's texts were marketed as educational aids of keepsake quality"; as we see here, the attractive binding and lovely hand-colored plates add an element of luxury to this pedagogical work, and the fine condition of our copy suggests that it was carefully looked after by its (presumably young) previous owners. (ST16372e)

With 100 Charming Hand-Colored Costume Plates



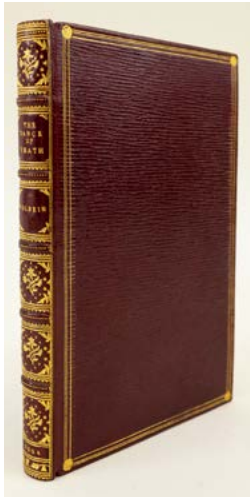
198 (COLOR PLATE BOOKS). (COSTUMES, HISTORICAL - FRENCH). SCHARF, GEORGE, Illustrator. COSTUMES FRANÇAIS DE 1200 À 1715. (London: Printed by C. Hullmandel for Rodwell & Martin, ca. 1830) 145 x 110 mm. (5 3/4 x 4 1/4"). 100 leaves, printed on recto only. Pleasing dark red crushed morocco by Bayntun for C. E. Lauriat (stamp-signed on front turn-in), covers with gilt-rule border, three gilt dots at corners, blind-tooled lances extending onto boards from raised bands, spine gilt in frames like the cover design, gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. With a total of 100 PLATES (including title page vignette), drawn on stone by George Scharf and HAND COLORED. Colas 1808; Hiler, p. 533; Lipperheide 1080. ♦A FINE COPY, with only the most trivial signs of use, the plates carefully painted with pleasing colors. \$950

This is a delightful little book of historical French costume, composed entirely of hand-colored lithographs and tastefully presented in a fine binding. According to Hiler, these "plates are reduced and reversed copies of those in [Hippolyte Lecomte's] 'Costumes civils et militaires de la monarchie française,'" first published in 1820 in four volumes. The present work was published as a single volume and in a smaller format by the renowned London-based printer and lithographer Charles Hullmandel (1789-1850). According to DNB, "Most of the major improvements made to lithography in Britain in the 1820s and 1830s can be attributed to Hullmandel, and in this period he was also the most prolific printer of pictorial lithographs in the country." In addition to his artistic endeavors and later running his own printing shop, Hullmandel also worked with scientists like Michael Faraday in search of new ways to perfect the art. Lithographs for the present work were actually executed by Hullmandel's friend George Scharf (1788-1860), a Bavarian-born artist who was among the vanguard of lithographers operating in London. We do not know who did the hand coloring here, but the work is refined and delicate, adding a great deal of appeal to an already charming book. (ST16372c)



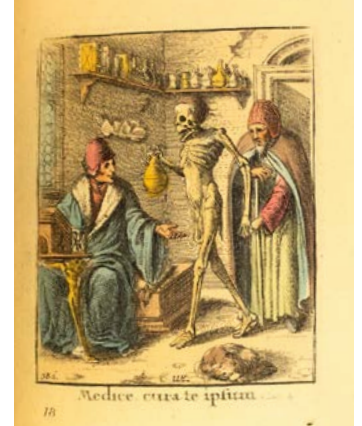
With 30 Hand-Colored Holbein Images by Hollar, in a Lovely Binding

199 (COLOR PLATE BOOKS). HOLBEIN, HANS. THE DANCE OF DEATH. (London: Printed by C. Whittingham, for John Harding, 1804) 175 x 105 mm. (6 7/8 x 4 1/8"). 70 pp., [1] leaf (ads). Preface and description of plates by Francis Douce. EXCELLENT CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO, GILT, BY R. WALLIS for C. E. Lauriat (stamp-signed on verso of front free endpaper), covers with French fillet borders, circles at corners, raised bands, spine compartments with central floral sprig within a lozenge of small tools, acanthus leaves at corners, turn-ins with intricate floral roll, marbled endpapers, top edge gilt, other edges untrimmed. Engraved frontispiece portrait of Holbein, 30 PLATES AFTER WENCESLAUS HOLLAR'S ENGRAVINGS OF HANS HOLBEIN'S PAINTINGS, and a folding plate based on a woodcut from



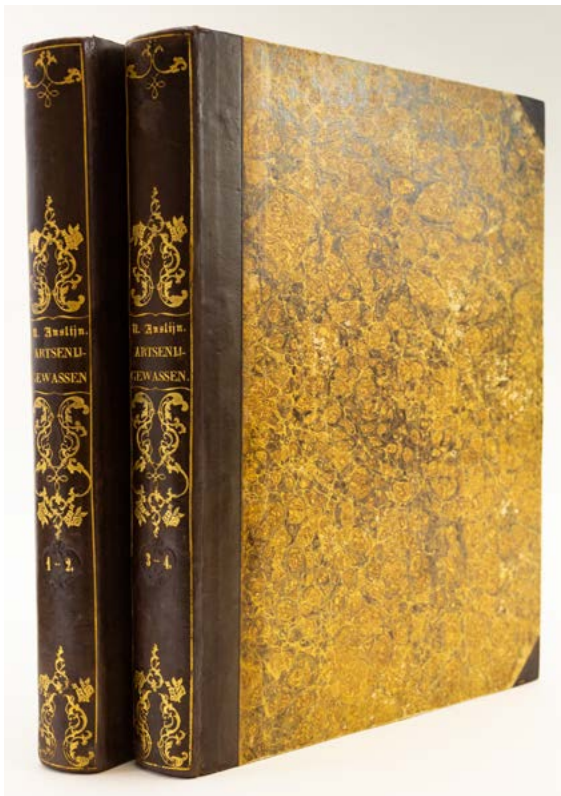
Lydgate's 1554 "Dance of Macabre," ALL HAND-COLORED. ♦ Neat older repair to fore edge of one leaf, other trivial imperfections, but AN ESPECIALLY FINE COPY, clean and fresh internally with attractive hand coloring, in a gleaming, unworn binding. \$3,500

This is very appealing version, with an especially pretty binding and fine hand-colored images, of Holbein's haunting, darkly amusing depictions of Death and its victims. First appearing in book form in 1538, the Holbein images represent an important contribution to the traditional "Danse Macabre" genre by sharpening the humor and satire and heightening the drama, so that the engraved figures become part of a fully realized scene, not just members of the well-established processional dance. The final folding plate here shows that full parade as it appeared in a 16th century woodcut, allowing the viewer to contrast the styles. The 30 plates seen here are among the major engraved works of Hollar (1607-77); they were produced after the original Holbeins in Antwerp in 1651. This edition, nicely



printed by Charles Whittingham (the uncle), first appeared in an undated version about 1794. Though his name is not mentioned in the book, the text here is written by the learned antiquary Francis Douce (1757-1834), Keeper of Manuscripts in the British Museum, and member of the Roxburghe Club. Copies of this title do appear from time to time in the marketplace, but we have only been able to trace two other hand-colored copies sold at auction. (ST16372a)

With 265 Medically-Related Botanical Plates, Scientific but Very Attractive as well



200 (COLOR PLATE BOOKS). (PHARMACOLOGY). ANSLIJN, N[ICOLAAS]. AFBEELDING DER ARTSENII-GEWASSEN, WELKE IN DE NEDERLANDSCHE APOTHEEK ALS ZOODANIGE VERMELD ZIJN. NAAR DE BESTE UITLANDSCHE AFBEELDINGEN GETEEKEND EN OP STEEN



GEBRAGT. (Leyden: Du Mortier en Zoon, 1832-38) 335 x 225 mm. (13 1/4 x 9"). **Four parts bound in two volumes.** FIRST EDITION. Contemporary brown quarter calf over marbled boards, smooth spine decorated in gilt (expertly resewn). COMPLETE WITH



265 HAND-COLORED LITHOGRAPHED PLATES, numbered 1-266 as issued (plate 232 never published and not called for in the list of plates). Nissen BBI 39; Landwehr, "Dutch Books with Color Plates" 6. ♦ Joints and extremities a little rubbed, boards lightly chafed, plates with infrequent faint browning or offsetting, one leaf with minor browning and chipping to fore edge (where it once was loose), but still a very pleasing copy, clean and fresh internally, the plates with clear, attractive coloring, and in carefully restored bindings. \$4,500

According to Landwehr, this pictorial guide to the plants used in Dutch pharmacology was "one of the first scientific works with lithographed plates published in the Low Countries." Unlike many scientific publications, this one is done on thick paper, and quite a number of the plates are very attractive. Issued in parts for subscribers between 1832 and 1838, the work has a subscription list recording 116 copies sold to 110 purchasers, and it is unlikely that more than 125 or 130 total copies were ever printed. Anslijn (1777-1838) was best known as the author of educational works for children, including the much-loved "Brave Henrik" and an illustrated natural history. The plates in the present work are based on his drawings. He issued a couple of works on materia medica; the 1837 "Handleiding tot de kennis der artsenij-gewassen, welke in de Nederlandsche apotheek zijn opgenomen" contains text descriptions and instructions for using the plants pictured here. In addition to being aesthetically pleasing, the plates are educational and practical. All of the medicinally useful parts of the plants are pictured, with additional detailed illustrations of blooms, seeds, roots, and fruits. The coloring is clear and careful, pretty but also reliable for plant identification. (ST16365)

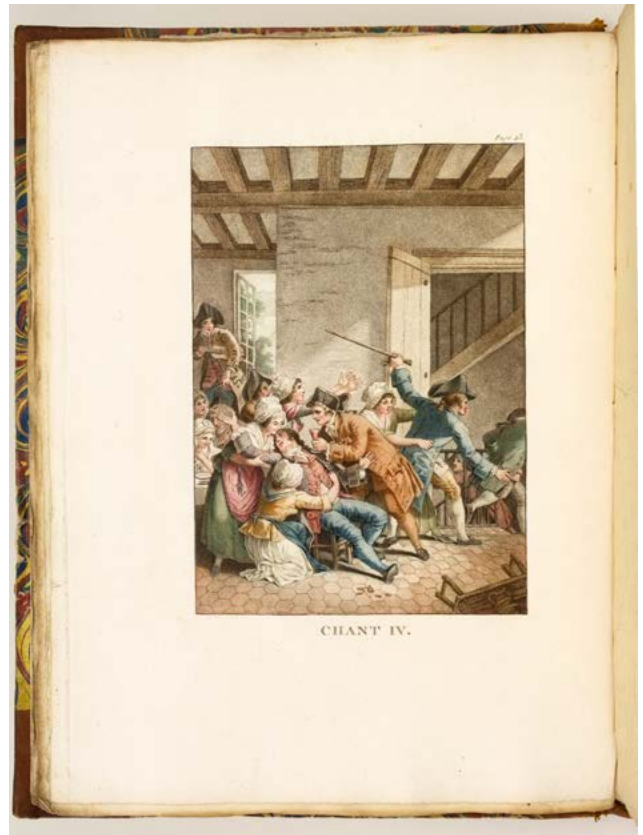
Henri Beraldi's Untrimmed Copy

201 (COLOR PLATE BOOKS). VADÉ, JEAN JOSEPH [and] HENRY DE LÉCLUSE. OEUVRES POISSARDES. (Paris: l'Imprimerie de Didot jeune, l'An IV [1796]) 362 x 268 mm. (14 1/4 x 10 1/2"). 4 p.l., 167 pp. ONE OF 100 LARGE PAPER COPIES with color plates (from a total edition of 300). Contemporary brown half calf over marbled boards, smooth spine with blind-ruled panels, tan morocco label, edges untrimmed. WITH FOUR ANIMATED COLOR PLATES after Nicolas André Monsiau, three with original tissue guards. A Large Paper Copy. Front pastedown with armorial bookplate, front free endpaper with red morocco ex-libris of Henri Beraldi. Cohen-de Ricci 1005; Ray 87; Graesse VI, 233. ♦ Spine, boards, and extremities variably rubbed, shallow chip to head of spine, but the original unrestored fragile binding entirely solid. Isolated trivial marginal spots or smudges, but A VERY FINE COPY INTERNALLY—quite clean, fresh, and bright, with vast margins, and with the plates very pleasingly colored. \$2,500

This is the attractive Large Paper Copy, with distinguished provenance, of a collection of farces set among the market vendors of Paris.

It was written by French playwright Jean-Joseph Vadé (1720-57), the author credited with inventing the "poissard" genre, which takes its name from the fishwives who are frequent characters in the sketches that take place in the main food market of Paris, Les Halles. After failing to produce a successful serious drama, Vadé turned to comedy, where his natural wit and verve gave him a great advantage. A sly sense of humor and a talent for observing people led to a series of short plays featuring realistic characters very different from the stylized roles that were then the vogue in French drama. His empathetic characterizations of life among the lowly brought him the nickname "the Corneille of Les Halles." The other poissards in this volume are the work of Vadé's friend Louis de Tilloy (1711-92), who wrote under the name L'écluse. In addition to writing plays, this intriguing artist was an actor, a friend of Voltaire, and dentist(!) to the king of Poland. A noted painter of both classical and modern subjects, Monsiau (1754-1837) was also an illustrator whose "abundant and interesting work in this line" is, in Ray's opinion, underrated, even though it has the merits of being simple, natural, lively, and piquant. Those traits are well employed in these amusing illustrations depicting the characters who inhabit these tales. Former owner Henri Beraldi (1849-1931)

was perhaps the most distinguished and knowledgeable writer on French bindings of the 19th century. His collection of French illustrated books and French bindings was considered to be among the very best in the world. One can see how the present volume would have attracted such a discerning bibliophile: the vast margins of the untrimmed Large Paper Copy lend a spaciousness to the text, the coloring is beautiful, and the condition beyond reproach. (ST16484)



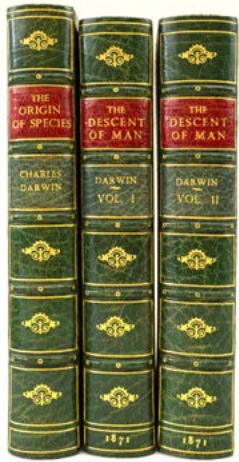
202 (CRANBROOK PRESS). BIBLE IN ENGLISH. THE REVELATION OF SAINT JOHN THE DIVINE. (Detroit: Cranbrook Press, 1901) 282 x 220 mm. (11 x 9"). [40] leaves, including two blanks at the end. No. 185 OF 240 COPIES. Original half vellum, brown paper sides, calf label on spine, edges untrimmed and UNOPENED. Device in colophon, woodcut initials and tailpieces, elaborate woodcut border on text pages, and 16 PLATES AFTER ALBRECHT DÜRER. Designed and printed by hand on homemade paper by George Booth. ♦IN PRISTINE CONDITION. \$2,400



This is an immaculate copy of a very pleasing and undervalued edition of St. John's "Revelations," using the text of the first English translation by Tyndale (ca. 1525-26) and reproducing Dürer's dramatic woodcuts of the "Apocalypsis cum Figuris," first printed in Nuremberg in 1498. Produced when the artist was just 27 years old, these 15 scenes from Revelation made Dürer's name and provided him with a source of income for life. Wildly imaginative, animated, and powerful, the Apocalypse woodcuts transformed book illustrations from simple line drawings to sophisticated, subtle works of art. Appearing in both Latin and German editions in 1498, the woodcuts were

reprinted in 1511, and while individual prints continued to be sold, the complete series evidently did not appear again in a book until 1896, when a reproduction was issued by a German publisher, accompanied by Luther's translation of Revelation. There have been a number of 20th century reprints, but none more faithful to the traditions of early printing than the present work. The Cranbrook Press was founded in Detroit in 1900 by the businessman George Booth, whose goal it was to emulate the Kelmscott Press in style, materials, and excellence. Cave says that the Cranbrook books were "to be closer to Kelmscott than those of any other private printer, not only [in] the design, . . . but also the execution." The present copy is one of those freakish objects that appears occasionally as if out of a time capsule, virtually unchanged (bright white vellum and all) from the day it left the press well over a century ago. (ST16720)

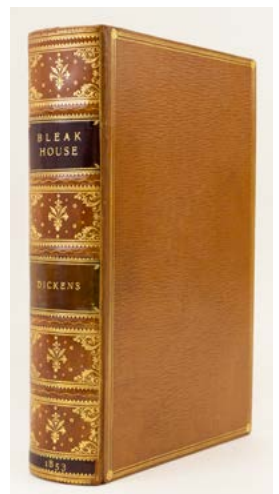
Two Handsomely Bound Darwin Works, both Featuring the Appearance of "Evolution"



203 DARWIN, CHARLES. (BINDINGS - BAYNTUN). *THE DESCENT OF MAN.* [with] *ON THE ORIGIN OF SPECIES.* (London: John Murray, 1871, 1900) 182 x 120 mm. (7 3/8 x 4 3/4"). **Two separately printed works in three volumes.** FIRST EDITION, First Issue of "Descent"; "New Impression, with Portrait" [Sixth Edition] of "Origin." VERY ATTRACTIVE EMERALD GREEN CRUSHED MOROCCO BY BAYNTUN (stamp-signed on front turn-in), covers with gilt fillet border, raised bands, spine gilt in compartments with fan ornament at center, one red and one light blue morocco label, turn-ins with gilt scallop border and floral sprays at corners, marbled endpapers, all edges gilt. "Descent" with 76 engravings in the text; "Origin" with frontispiece portrait of Darwin, one folding diagram. "Descent": Freeman 937; Garrison-Morton 170; Norman 599. "Origin": Freeman 457; [for 1859 first edition: PMM 344; Garrison-Morton 220; Norman 593]. ♦ Occasional faint foxing, but VERY FINE COPIES, clean and fresh internally in very lustrous bindings showing virtually no signs of use. **\$9,500**

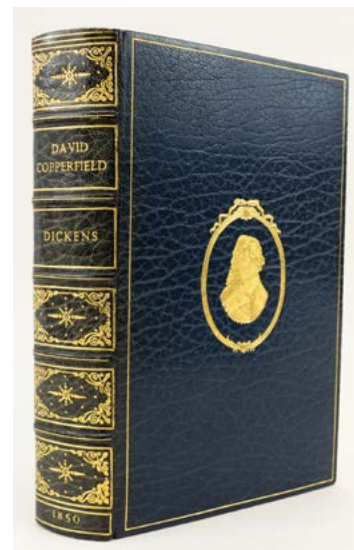
This handsomely bound set includes the first edition of "Descent of Man," which is especially notable for Darwin's first use of the word "evolution," and the sixth edition of "Origin of Species," the first version of that particular work in which "evolution" appears. Now virtually synonymous with his name, "evolution" appears on p. 2 of volume I of "Descent," noting the opposition of some older scholars of natural science to his theory of natural selection. Darwin considered "Descent" a continuation of his ground-breaking "Origin of Species," with special focus on man's descent from ape-like creatures. As DNB notes, "Descent of Man" brought the full force of evolutionary proposals directly into the heart of ordinary Victorian life." Another area of controversy in "Descent" was Darwin's theory on sexual selection, which he used to explain physical characteristics more aesthetic than functional, such as the male peacock's splendid tail, the male hummingbird's iridescence, and the male human's beard—all features that might give the possessor advantage in the attraction of a mate. Widely considered the most important biological book ever written, "Origin" went through six revised editions following its first appearance in 1859. These three handsome volumes make a very appealing appearance on the shelf. (ST16601)

204 DICKENS, CHARLES. (BINDINGS - BAYNTUN). *BLEAK HOUSE.* (London: Bradbury and Evans, 1853) 220 x 140 mm. (8 5/8 x 5 3/8"). xvi, 624 pp., bound without the half title. FIRST EDITION in book form, bound up from the parts (stab holes visible). VERY ATTRACTIVE HONEY-COLORED STRAIGHT-GRAIN MOROCCO BY BAYNTUN (signed on verso of front free endpaper), covers with French fillet border, raised bands, spine gilt in compartments featuring central floral ornament and many surrounding foliate and circular tools, two maroon and one olive-colored lettering pieces, turn-ins with attractive gilt foliate border, marbled endpapers, all edges gilt. Frontispiece, added engraved title, and 38 plates, all by Hablot Knight Browne. Owner's name largely effaced from title. Hatton & Cleaver, pp. 275-304; Eckel, pp. 79-81. ♦ Joints with just a tiny bit of rubbing, a few trivial abrasions to spine, the majority of plates with slight darkening around the edges, other minor imperfections, otherwise AN ESPECIALLY PLEASING COPY, quite clean and showing virtually no signs of use internally, and the attractive binding in fine, bright condition. **\$2,500**



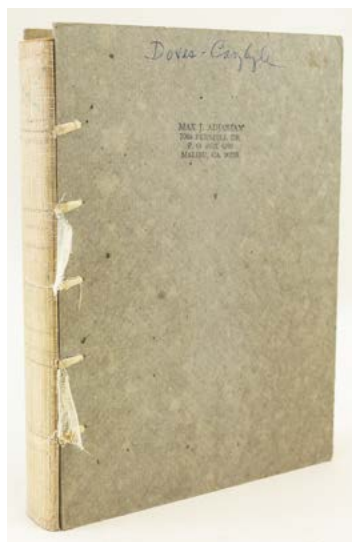
Described by Day as “one of the most incredible tours de force in literature,” the famous saga of Jarndyce vs. Jarndyce combines a satire of the labyrinthine legal system with a tightly plotted murder mystery. It marks the beginning of biting social commentary in Dickens’ fiction, and takes a more pessimistic view of the world; good will not necessarily triumph over evil. Originally issued in parts in 1852-53, “Bleak House” also has the distinction of being the second-oldest work to be included in the Haycraft Queen Cornerstones of Mystery Fiction list, preceded only by Poe’s 1845 “Tales.” The binding here is the work of another Victorian institution, the Bayntun bindery of Bath, which has been producing outstanding work since 1894. (ST16866d)

205 DICKENS, CHARLES. (BINDINGS - BAYNTUN-RIVIERE). *THE PERSONAL HISTORY OF DAVID COPPERFIELD.* (London: Bradbury & Evans, 1850) 214 x 130 mm. (8 3/8 x 5 1/8”). xiv pp., [1] leaf (errata), 624 pp. FIRST EDITION IN BOOK FORM, bound up from the parts (stab holes visible). HANDSOME DARK BLUE CRUSHED MOROCCO, BY BAYNTUN-RIVIERE (stamp-signed on front turn-in), covers with gilt fillet border, upper cover with oval medallion gilt portrait of Dickens, lower cover with gilt facsimile of his signature, raised bands, spine gilt in compartments with central starburst formed by lozenge and lancet tools, this within a lozenge of small tools and a frame with intricately curling cornerpieces, gilt titling, densely gilt inner dentelles, marbled endpapers, all edges gilt. In a blue cloth slipcase lined with felt. Frontispiece, added engraved title, and 38 plates by H. K. Browne. Eckel, pp. 77-78; Hodnett, pp.111-12. ♦Spine gently sunned to a pleasing gray-blue, tiny corner crease to engraved title, isolated negligible spots of foxing, other trivial imperfections, but A FINE COPY, unusually clean, fresh, and bright, in a lustrous, unworn binding. **\$2,800**



This is an especially appealing copy of what Day calls “one of the best-loved novels in English,” noting that the “essentially autobiographical” work was Dickens’ favorite of his own writings. The illustrations by longtime Dickens collaborator Hablot Knight Browne bring the memorable characters to life. Hodnett tells us that “Dickens and . . . Browne are the most celebrated author-artist team in the history of English book illustration,” and Copperfield was their “most popular success.” Our copy was beautifully bound by Bayntun-Riviere of Bath, a firm formed in 1937 by merging two eminent British workshops: the Bayntun firm (see item #167, above), and the Riviere bindery (see item #185, above). (ST16866q)

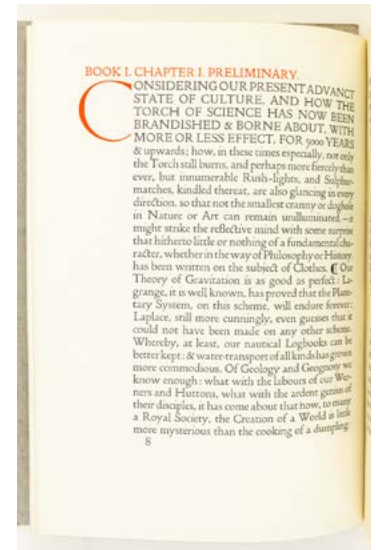
A Doves Press Book, Left in the Course of Being Rebound by Max Adjarian



206 (DOVES PRESS). (BINDINGS - UNFINISHED). *CARLYLE, THOMAS. SARTOR RESARTUS: THE LIFE & OPINIONS OF HERR TEUFELSDROECKH.* (Hammersmith: Doves Press, 1907) 235 x 165 mm. (9 1/4 x 6 1/2”). 341, [1] pp. ONE OF 300 COPIES printed on paper (and 15 on vellum). Temporary cardboard covers with ink stamp of binder Max J. Adjarian, text block sewn and with spine exposed, edges trimmed and gilded, several leaves of brown and white paper bound in at front and rear of text. Initials designed by Edward Johnston. Printed in red and black. Tidcombe DP-13. ♦A pristine copy internally, in an intriguing unfinished binding. **\$1,500**

This is a beautiful copy internally of a most peculiar book, left to us in a most unusual state. At once “an intellectual and spiritual autobiography and a diatribe against current conditions in England,” this uncategorizable work is reminiscent of satires by Swift and Sterne in its “biography” of Teufelsdröckh [“Devil’s Dung”], Professor of Things in General at the University of Weissnichtwo [“Know-not-where”]. It advocates a reorganization of society and its institutions, so that “Brotherhood and the duty to work

usefully will grip mankind's true leaders and assure a theocracy, a reborn humanity ruled by the divine spirit within." (Day) The view of the world implicit in, and the motives behind, Carlyle's book are to a large extent in line with beliefs of the high-minded socialist T. J. Cobden-Sanderson, who co-founded the Doves Press in 1900 with typographer Emery Walker. This ethos is clearly reflected in the nature of Doves books, which 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." Our volume was in the process of being bound when the project was abandoned and left unfinished, likely when binder Max J. Adjarian (1929-2002) closed his workshop in the late 1980s. A master book restorer, Adjarian came from France to Cornell University in the early 1950s, then lived and worked in Kansas before moving to California. His binding tools and papers are now in the Special Collections of the University of California at Riverside. Our interrupted binding offers insight into techniques of hand bookbinding in the last half of the 20th century. (ST16332)



The First—and Perhaps the Most Charming and Whimsical—Eragny Press Book



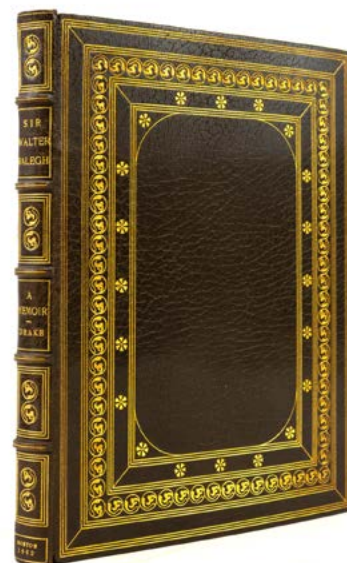
207 (ERAGNY PRESS). RUST, MARGARET. QUEEN OF THE FISHES. AN ADAPTATION IN ENGLISH OF A FAIRY TALE OF VALOIS. (Epping [Essex]: Eragny Press, 1894) 193 x 130 mm. (7 5/8 x 5 1/4"). 4 p.l. (2 blank), 14 pp., [1] leaf (i.e., 12 French-fold leaves). No. 88 OF 150 COPIES (120 of which were for sale). Publisher's limp vellum, front cover with gilt iris device in upper quadrant, smooth spine (front flyleaf neatly reattached). In a modern cream cardboard chemise with blue leather label on back, inside matching slipcase. Five pages with frame of irises printed in gold or green, iris spray tailpiece on final page of text printed in red, printer's device in colophon, and 16 woodcuts by Esther and Lucien Pissarro, five of these printed in color. Text handwritten and reproduced by process. Printed on light brown paper stock. Franklin, p. 206; Ransom, p. 261; Tomkinson, p. 52. ♦Covers rather splayed and with a hint of soiling, otherwise fine, with almost no signs of use. \$7,500

This is an attractive copy of the first book issued by the Eragny Press, a whimsical volume that set the tone for the kind of books for which it would become known. Press co-founder Lucien Pissarro had studied art under his father, the Impressionist painter Camille Pissarro, before moving to England. There, he hoped to get his woodcuts published and sought out the opportunity to make lovely books, two goals that were accomplished with the help of Charles Ricketts, the founder of the Vale Press, who shared his newly created Vale Type with Pissarro. Cave says that the Eragny Press books "had a charm and freshness quite unlike anything to be found in the work of any other private press, and in the printing of colored wood engravings in particular the press excelled." (For more on the press, see item #166, above—another Eragny title.) The text here is a retelling of an old French fairy tale, in which a peasant boy and girl escape their mundane existence by transforming into a mighty oak and a splendid fish. The text, Franklin explains, was "photographed from Lucien's handwriting, and so gives a kind of unity with his illustrations." The latter are "far more complex and carefully organized than at first sight; their shadows and forms always delicate and deserving a careful long look. In that way, it is a beautiful book for children, though nobody is or ever was likely to let them get hold of it." A book that would never be readily available given its limited press run, the work is uncommonly encountered for sale. (ST16360)



*Elegantly Bound by a Quietly Sophisticated Boston Bindery,
With Extra-Illustrations, Including one of Raleigh's Muddy Cape*

208 (EXTRA-ILLUSTRATED BOOKS). (BINDINGS - THE ROSE BINDERY). (RALEIGH, SIR WALTER). DRAKE, SAMUEL G. A BRIEF MEMOIR OF SIR WALTER RALEIGH; PREPARED FOR AND PUBLISHED IN THE NEW ENGLAND HISTORICAL AND GENEALOGICAL REGISTER FOR APRIL, 1862, AND NOW REPRINTED WITH ADDITIONS. (Boston: Printed for the Author for private distribution, 1862) 235 x 175 mm. (9 3/8 x 6 7/8"). 35, [1] pp. HANDSOME BROWN CRUSHED MOROCCO BY THE ROSE BINDERY OF BOSTON (stamp-signed in gilt on front turn-in), covers with wide frame of multiple gilt fillets, curling leaf tools, and daisy tools, raised bands, spine gilt in triple-ruled compartments with two leaf tools at center, turn-ins framed by gilt rules and daisy tools, light brown moiré silk doublures and endleaves, top edge gilt. Original wrappers bound in. EXTRA-ILLUSTRATED WITH 25 PLATES, including steel engravings, copperplates, etchings, a mezzotint, and a woodcut, all depicting people and events from the text. Front flyleaf with morocco bookplate of Frank Deering; original front wrapper with ink presentation inscription: "Mr. Wm. B. Trask / with the regards of / the Author." ♦ Text leaves with light, even toning, occasional faint offsetting from plates or tissue guards, one plate with mild foxing, otherwise a lovely copy, the text and plates clean and fresh, and THE HANDSOME BINDING LUSTROUS AND UNWORN. **\$3,900**



This short overview of the life of the Elizabethan courtier and explorer is most attractively bound and extra-illustrated with portraits of Raleigh, Queen Elizabeth, Francis Drake, and other members of the court, as well as friends and rivals of the book's subject, along with a view of the Tower of London where he was imprisoned, the battle with the Spanish Armada, and the famous scene in which Raleigh gallantly placed his cloak over a puddle for the queen to cross. The text is an anomaly in the writings of antiquarian and genealogist Samuel Drake (1798-1875), who wrote primarily about early New England, including several accounts of Indian captivities. Drake presented this copy, in its original wrapper, to his fellow editor at the "New-England Historical & Genealogical Register and Antiquarian Journal," William Trask. The book was later extra-illustrated and elegantly bound for distinguished Maine collector Frank Deering (1866-1939) by the Rose Bindery in Boston, a firm that catered to bibliophiles. Around the turn of the 20th century, Boston was home to a number of hand binderies, formed as part of the American embrace of the Arts & Crafts Movement. Hoping to stand out from the competition, the Rose Bindery did not advertise, but published a small booklet outlining the services they offered for "the owners of libraries but more especially of rare volumes, first editions, unique books that require new bindings or where the present binding should be repaired so as to preserve or restore its original character and beauty." The booklet also explained the bindery's creative approach: "It has been truly said that a great deal more thought should be put into what is left out of the design than to what is put into it; dignity and character should always be uppermost in the mind of the designer." Our binding embodies this philosophy, with restrained and elegant tooling, with an unusual curling leaf tool thoughtfully deployed. Deering was head of a lumber company and also served in his state's legislature. History was his main area of interest, and his library contained an impressive collection of early Americana. According to his obituary in the journal of the American Antiquarian Society, "One of the prominent features of his library was the almost complete collection which he gathered of Indian narratives and captivities, in which field his collection was un-rivalled in the country." It seems likely he knew of Samuel Drake due to their shared interest in this topic. The special treatment he commissioned for this book adds greatly to its allure, as does the pristine condition of the binding. (ST16794)

*A Handsomely Bound Set with 462 Extra-Illustrations and
Two Dozen Documents, Including one Signed by Lincoln*

209 (EXTRA-ILLUSTRATED BOOKS). LINCOLN, ABRAHAM. COMPLETE WORKS. (New York: Francis D. Tandy Company, 1905) 235 x 155 mm. (9 1/4 x 6 1/8"). **12 volumes extended to 24.** Edited by John G. Nicolay and John Hay. A UNIQUE EXTRA-ILLUSTRATED COPY of the Presidential Edition, itself limited



to 50 copies. BEAUTIFUL 20TH CENTURY BROWN LEVANT, ATTRACTIVELY GILT WITH ART NOUVEAU STYLE DESIGNS, covers with elegant gilt tooling of lily pads and flowers, upper covers incorporating light pink or green onlays, both covers with a frame of triple gilt rules, raised bands, spines gilt in compartments with scrolling floral design and two pink flower onlays, gilt lettering, FULL LEVANT DOUBLURES consisting of a border of brown levant with gilt floral sprays surrounding a panel of green levant, UPPER DOUBLURES EACH WITH AN OVAL MINIATURE OF LINCOLN'S BIRTHPLACE surrounded by a frame of gilt dots and drawer handle tools, green watered silk endleaves, leather hinges, all edges gilt. UNOPENED. With 14 facsimiles (11 of these folding), one map, two illustrated envelopes, and 445 PLATES (306 portraits and 139 depicting buildings, views, seascapes and ships, battle scenes, political events, or interiors), eight of these printed in color and two hand-colored, three of them folding. Final volume WITH A TOTAL OF 25 ORIGINAL SIGNED LETTERS, NOTES, DOCUMENTS, AND CLIPPED SIGNATURES BOUND IN, INCLUDING A DOCUMENT SIGNED BY LINCOLN AS PRESIDENT (with wax seal) and co-signed by Secretary of State William Seward, A VELLUM LAND GRANT SIGNED BY JAMES MONROE (as Governor of Virginia), and many others related to prominent political figures (see below). ♦ Spines with varying degrees of sunning (mostly mild and never severe), a couple

of volumes with faint darkening on upper covers over the area of the oval painting on the doublure, final volume with minor loss to floral onlays, occasional tiny wormhole on joints, other trivial imperfections, but the elaborate bindings lustrous and with next to no signs of wear; occasional light foxing to the added plates (as usual), but, apart from the fading on the backstrips, AN EXTREMELY DESIRABLE SET IN VERY FINE CONDITION, the unopened contents pristine. \$30,000

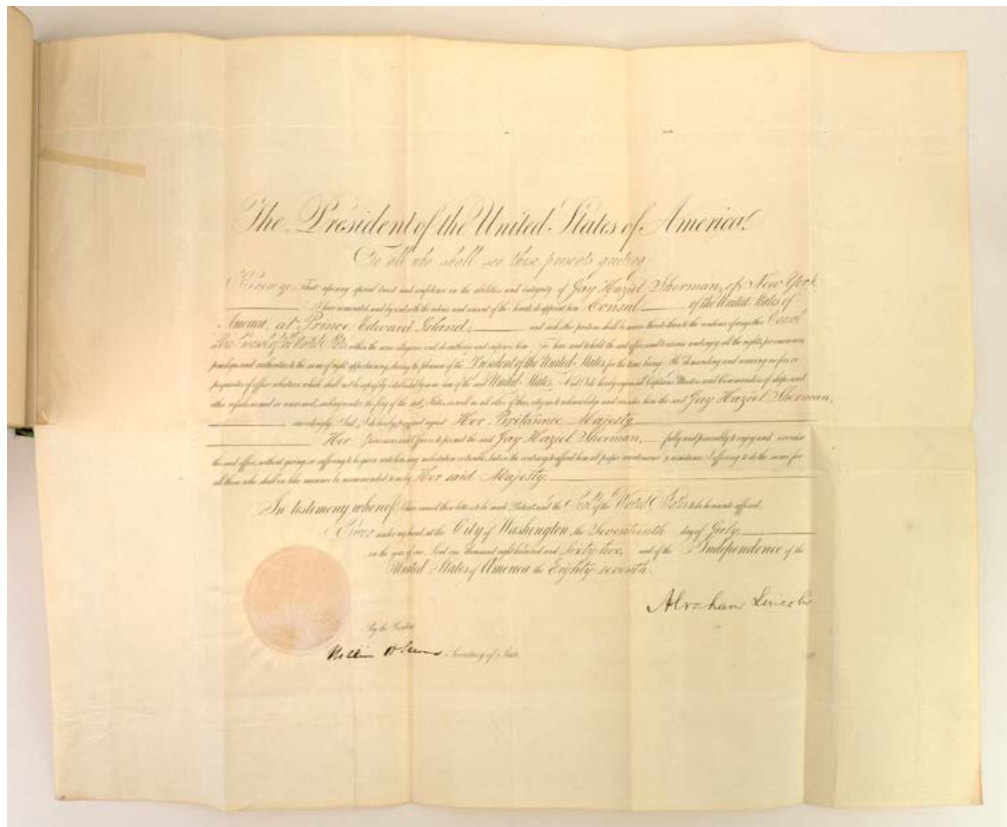


Extensively "grangerized" with a trove of attractive plates and original documents signed by prominent politicians of the day, handsomely bound, and printed on



creamy Japon-like paper, this is a unique copy of the deluxe, strictly limited Presidential edition of the collection of Lincoln's speeches, letters, pamphlets, and other writings compiled by two men intimately acquainted with the president. The editors, John Hay (1838-1905) and John Nicolay (1832-1901), met while working on Lincoln's presidential campaign in 1860, and, according to ANB, joined the White House staff in 1861, where they "had an exceptionally close relationship with Lincoln, though they stood somewhat in awe of the president. . . . Nicolay was solemn and meticulous, and Hay cheerful and witty. They served Lincoln for four years, performing a wide variety of political and personal duties and remaining close friends throughout, a working friendship that became

the foundation for an important literary collaboration in later years." In 1890, they published a 10-volume biography of the president that became an immediate bestseller. Robert Lincoln granted the editors access to his father's papers, a privilege that permitted them to produce an expanded work in 12 volumes that included more recently discovered material. Our set, expanded to 24 volumes, contains a wealth of additional material in the form of portraits, views, scenes, and, most notably, a number of original documents and autographed letters—chief among them being a one-page document signed by Lincoln as president, appointing Jay Haziell Sherman as Consul at Prince Edward Island, dated at Washington 17 July, 1862, with a red wax and white wafer seal, co-signed by Lincoln's Secretary of State, William Henry Seward. Also of note is a vellum document signed by James Monroe as Governor of Virginia, dated 1 July, 1801, granting land to Daniel Burgh and his heirs. Two other presidents are also included here in the form of a vellum land grant with the secretarial signature of Martin Van Buren, and a clipped signature of Rutherford B. Hayes. Many of the other figures represented in the remaining letters and documents either worked directly with Lincoln during his presidency, served the Union cause, or corresponded with the publisher of the present work, Francis Tandy. These include: an ALS from Alexander Ramsey (Governor of Minnesota and the first Union governor to commit troops to the Civil War) to Lincoln, recommending an appointment for District Attorney of Minnesota; an ALS from William Seward to Attorney General James Speed, recommending an appointment to District Attorney for Eastern Louisiana; an ALS from James Harlan (a close friend of Lincoln) as Cabinet Secretary of the Interior to President Andrew Johnson, with a nomination to the post of Agent of the Indians for the Territory of New Mexico; an LS from Frank Blair Jr. (a supporter of Lincoln and a Missouri politician who helped prevent his state from being



consumed by the Confederacy) to Lincoln, nominating a judge for the new territory organizing in the west (i.e., Montana); the clipped signature of Thaddeus Stevens (a Radical Republican and vehement abolitionist instrumental in supporting the war effort through the Ways and Means committee); an LS from Hugh McCulloch (then Treasury Secretary under Lincoln, and a major financier of the Civil War) to his immediate predecessor W. E. Fessenden, mentioning the problematic sale of some Savannah cotton (presumably confiscated by the military); ALS from Isaac Toucey; ANS from Alexander Stephens; receipt of payment from Confederate States signed by Wm. A Walker; ALS from E. R. Hoar; TLS from Joseph Choate; ANS from Lew Cap(?); ALS from J. B. Chitterden; cut signature of John A. Logan; cut signature of William Sprague; ALS from G H(?) Bates; ALS from Secretary John Sherman; ALS from Frederick Grant; ALS from James Grant Wilson; ALS from Julius Stabel; and an ALS from Horace White. Though there is no indication of who bound this exceptional set, it must have been the work of a highly competent workshop catering to the tastes of a wealthy clientele. Luxuriously outfitted in fine leather, gold, and silk, these volumes are as pleasing to handle as they are to admire on the shelf. (ST16605)

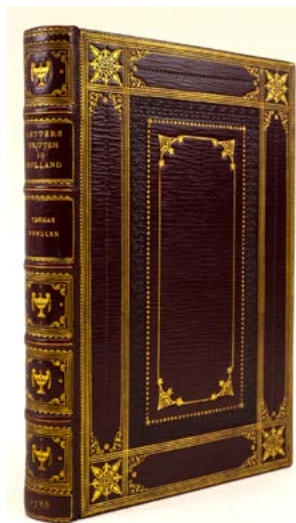
*With Fine Paintings We Can Date from the
Early 19th Century Hand Identifying their Subjects*

210 (FORE-EDGE PAINTINGS). COWPER, WILLIAM. POEMS. (London: J. Johnson, 1806) 165 x 100 mm. (6 1/2 x 4"). **Two volumes.** "A New Edition." Pleasing contemporary dark green straight-grain morocco, covers with gilt fillet border, flat spines divided into panels by gilt fillets, gilt titling, gilt-ruled turn-ins, all edges gilt. **WITH FINE EARLY (PERHAPS CONTEMPORARY) FORE-EDGE PAINTINGS OF MAIDSTONE BRIDGE AND BRADFORD-ON-AVON.** Front free endpapers with evidence of bookplate removal. Front flyleaves with 19th century ink inscriptions identifying the subjects of the fore-edge paintings. ♦Corners a little rubbed, spines darkened, boards with minor spots or soiling, a dozen leaves in first volume with minor foxing, but the bindings sound and not unappealing, the text fresh and clean, and the fore-edge paintings beautifully preserved. **\$1,800**



Enhanced with contemporary fore-edge paintings, this is an appealing edition, printed by Bensley, of the finely crafted poetry of Cowper (1731-1800), the most notable English poet before the Romantics in terms of a tendency to be confessional in his verse. Given the fact that Cowper was institutionalized and that he several times attempted suicide, these revealing personal poems can easily be seen as a kind of therapeutic experience, and it is testimony to the complexity of his personality that so much of Cowper's verse is light, conversational, and epigrammatic. The works in the first volume here tend toward the religious, having been written after a long period of illness; many in the second volume were apparently created in the aftermath of a request by a lady that Cowper compose blank verse on the subject of a sofa. Of special interest among these is a more serious poem, "Tirocinium," which points out the deficiencies in the schools and recommends private tutors as a remedy. Like other 19th century fore-edge paintings, the ones here are difficult to date with precision, but they seem to have been done when this form of decoration was in its first flush of popularity, driven by the work of the Edwards of Halifax bindery at the end of the 18th and beginning of the 19th centuries. The publication date of the book would obviously not preclude such a dating, and the handwriting that identifies the fore-edge scenes appears to be from the first half of the 19th century—and closer to the beginning than the middle of the century. In any case, both paintings have an arched bridge over a river as the central focus, with its reflection in the water below, but one is a city scene, showing people crossing the bridge as the main route into town, and the other a tranquil view of the countryside, with men preparing to launch a boat from one bank. Our artist was quite accomplished, depicting his scenes in careful detail and in pleasing colors. (ST16509)

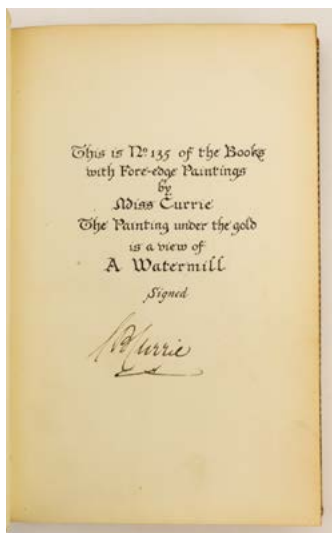
***One of 172 of Miss Currie's Fore-Edge Paintings,
On a Book by the Man who Brought us Bowdlerization***



211 (FORE-EDGE PAINTING). CURRIE, MISS C. B., Painter. BOWDLER, THOMAS. *LETTERS WRITTEN IN HOLLAND.* (London: Printed for the benefit of a Charitable Institution at Bath, and sold by J. Robson, W. Clarke, J. Debrett, and C. Dilly, 1788) 200 x 130 mm. (7 3/4 x 5"). 2 p.l., 192, 100 pp. FIRST EDITION. ESPECIALLY PRETTY MAROON STRAIGHT-GRAIN MOROCCO BY RIVIERE & SON FOR HENRY SOTHERAN stamp-signed on front free endpaper), covers with alternating blind and gilt frames and floral cornerpieces, raised bands, spine compartments with gilt lettering or central goblet motif surrounded by multiple gilt rules, all edges gilt. WITH A CHARMING FORE-EDGE PAINTING BY MISS C. B. CURRIE depicting a lush country setting with a few cottages, one with a water mill, after a 1660 painting by Meindert Hobbema. With two engraved folding maps. A blank at front with a manuscript statement attesting that this is "No. 135 of the Books with Fore-edge Paintings by Miss Currie." ESTC T63080. ♦Corners a bit worn, leaves lightly browned, some infrequent and faint foxing, mild offsetting from maps, but still in excellent condition internally, being very clean and fresh; the decorative binding lustrous and scarcely worn, and the painting beautifully preserved. \$7,500

This contemporary account of the 1787 Prussian invasion of Holland was handsomely bound for the bookseller Henry Sotheran and adorned with one of the few fore-edge paintings done by an identifiable artist—in the present case, a painter of considerable renown. Caroline Billin Currie is best known for her role in producing for Sotheran the so-called "Cosway bindings," which featured inset miniatures painted by her on ivory. Currie collaborated with Riviere on most of the Cosway bindings, which numbered about 1,000 by the time she died in 1940. Her fore-edge paintings, by contrast, were far less numerous. According to Jeff Weber, she produced 172 known specimens, which, because of

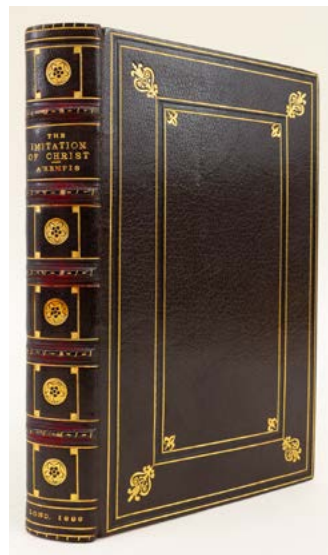




their scarcity and accomplished execution, are very much sought after. Called by Weber "a talented artist" whose works are "distinguished in more ways than one," Currie is the only fore-edge artist of any importance working before the present day whose creations are signed and numbered, as described above. She particularly enjoyed decorating older books like this one, and although the subjects of her paintings were often not relevant to the contents of the books they adorn, the image here certainly is. Her delicately rendered scene is based on a work by Dutch Golden Age painter Meindert Hobbema (1638-1709), a pupil of Jacob van Ruisdael; it shows a Holland far more tranquil than the country discussed in the text. Water mills were a favorite subject for Hobbema, and the view here includes a mill on a serene pond, with a cluster of neat cottages nearby. In the text, the future censor of Shakespeare and Gibbon, Thomas Bowdler (1754-1825), records events that occurred during his 1787 visit to the Low Countries, when the Prussian army invaded to avenge the detention by anti-monarchist Dutch Patriots of the Princess of Orange, who happened to be the king of Prussia's sister. Bowdler is now remembered for producing "family-friendly" versions of Shakespeare's plays and Edward Gibbon's "Decline and Fall of the Roman Empire." His nephew noted that "it was the peculiar happiness of the writer' to have so purified

Shakespeare and Gibbon that they could no longer 'raise a blush on the cheek of modest innocence nor plant a pang in the heart of the devout Christian.'" (DNB) (ST16603)

212 (FORE-EDGE PAINTING). THOMAS À KEMPIS. THE IMITATION OF CHRIST: FOUR BOOKS. (London: John C. Nimmo, 1886) 212 x 137 mm. (8 5/8 x 5 1/2"). xxiv, 383, [1] pp. Translated from the Latin by W. Benham. Attractive contemporary dark brown crushed morocco, cover framed in gilt and blind, oblique fleurons at corners, raised bands, spine compartments gilt with floral medallion at center, gilt titling, turn-ins with four gilt fillets, leather hinges, marbled endpapers, all edges gilt. WITH A FINE FORE-EDGE PAINTING REPRODUCING DA VINCI'S "LAST SUPPER." In (somewhat scuffed) black pebble-grain morocco slipcase with (nearly detached) lid flap. Text in decorative borders, many containing scenes from scripture, in the style of 16th century printed Books of Hours, historiated initials, half-page engraving at beginning of each of the four books, and 15 fine etchings, printed on India paper and mounted on heavy stock, by L. Flameng and Ch. Waltner, from designs by J. P. Laurens and Henri Levi, all with original tissue guards. ♦One opening with faint offsetting from an old bookmark, but A VERY FINE COPY, with no signs of use inside or out, the vividly colored fore-edge painting extremely well preserved. **\$2,500**



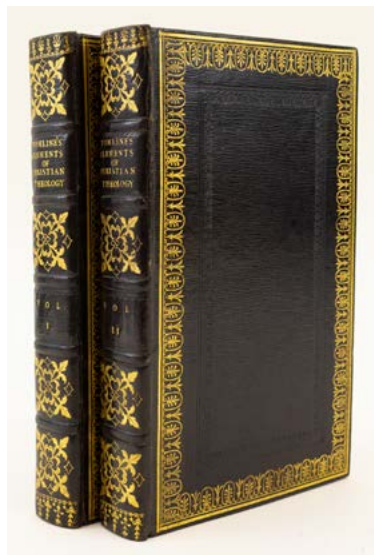
This is an especially attractive edition, in immaculate condition, of the ever-popular Christian devotional, our copy in an excellent binding and with an expertly rendered and most appropriate fore-edge painting. Although both binding and painting are unsigned, they were likely done by London artisans in the early 20th century, when the hidden fore-edge decoration popularized by Edwards of Halifax in the late 18th century was enjoying a revival. Our artist was most accomplished, delicately capturing the facial expressions of Christ and the Apostles—the shock and fear of the latter, the serene resignation of the central figure—as well as such minute details as the embroidery on the tablecloth. The



painting also stands out for its rich colors, the deep jewel tones of the figures' robes a contrast to the more common pastel-toned fore-edge scenes. This edition of the Kempis classic is handsomely produced, the animated text frames recalling the decoration of early printed Books of Hours, and the etched plates depicting scenes from the life of Christ or acts of personal piety that are quite moving. (ST16454)

Two Very Fine Paintings on Volumes in Especially Beautiful Contemporary Morocco

213 (FORE-EDGE PAINTINGS). TOMLINE, GEORGE. *ELEMENTS OF CHRISTIAN THEOLOGY*. (London: Printed by Luke Hansard & Sons, for T. Cadell and W. Davies, 1815) 223 x 139 mm. (8 3/4 x 5 1/2").



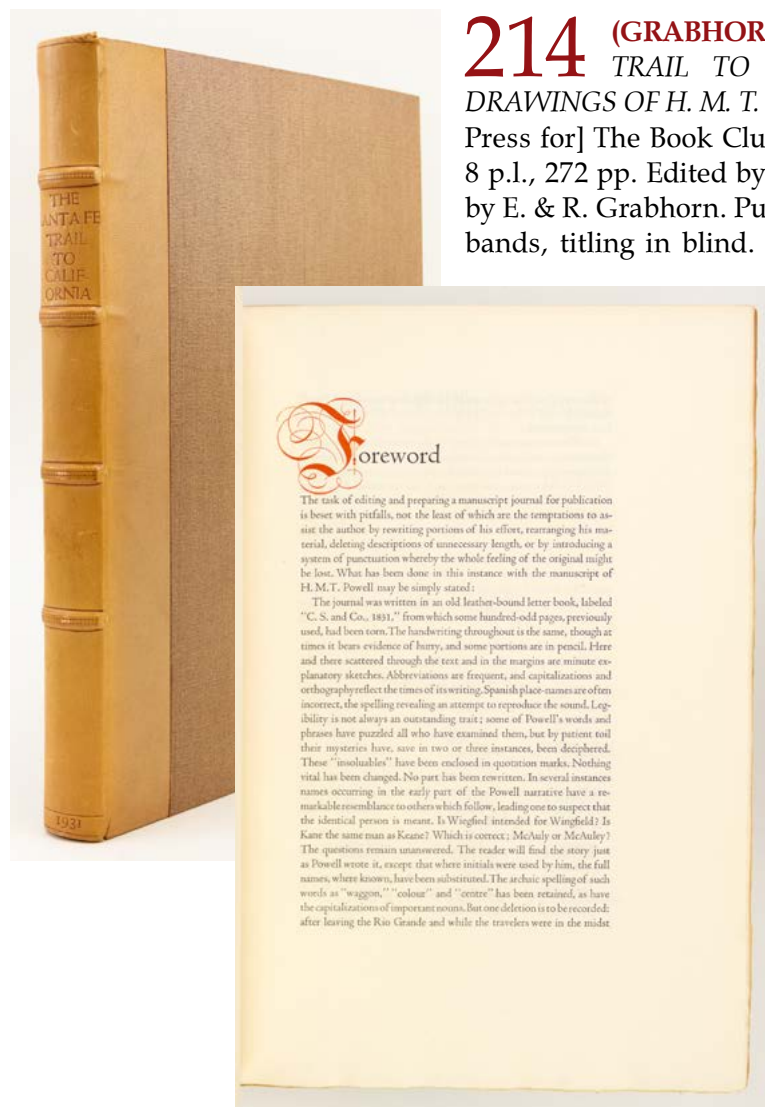
Two volumes. BEAUTIFUL CONTEMPORARY BLACK STRAIGHT-GRAIN MOROCCO, VERY HANDSOMELY DECORATED IN GILT AND BLIND, boards with wide gilt border of closely spaced alternating botanical tools enclosing a central frame formed by similar tools in blind, raised bands, spine panels with animated gilt decoration featuring a central flower with foliage emanating on four sides, gilt-ruled turn-ins, all edges gilt. WITH TWO EXCEPTIONALLY FINE FORE-EDGE PAINTINGS, SHOWING DOVER CASTLE AND SHREWSBURY. With the bookplates of Purnell Bransby Purnell, Edward Laurence Doheny, and Carrie Estelle Doheny. ♦Intermittent variable yellowish foxing in text (mostly absent, occasionally conspicuous, never severe), isolated minor soiling, otherwise QUITE A FINE AND PLEASING SET, the lovely bindings very bright and with almost no wear, the text unusually fresh, and the extraordinarily pleasing paintings very well preserved. \$3,500

It is easy to recognize that both fore-edge paintings here are 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; both show his distinctive style

of applying small dabs of paint, a technique that here seems almost to reach a full-blown pointillism. As is evident in these very skillful paintings, that method is especially effective in producing convincing texture for skies, trees, shrubs, and grass. The "Dover Painter" 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-the most extensive such collection ever assembled-in the Doheny collection in Camarillo, California, were done by the Dover Painter. The fore-edge painting on volume I shows Dover Castle, a fortress with the longest recorded history of any in Britain, tracing its origins back to the Iron Age. Its lengthy and complex defensive walls are shown realistically and imposingly under a wide sky filled with clouds, with a cottage and trees in the left foreground, the English Channel to the right, and five figures enjoying moments of leisure near the cottage. Colors stay primarily within a subdued range of blues and grays (as befits a much-weathered castle), though there are splashes of red in the clothing of two figures, one of whom may be a uniformed soldier. On volume II, the fore-edge painting depicts Shrewsbury from the Welsh Bridge over the Severn River, with three sailing boats in the



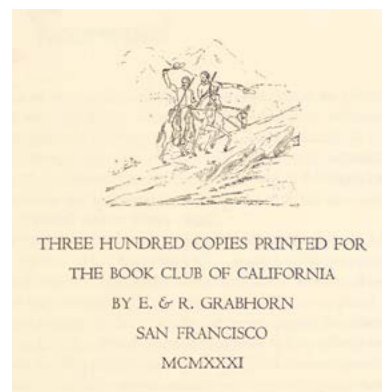
foreground and the town and castle (built during the reign of William the Conqueror) high above. There is a great deal to see in terms of activity and architecture, and all of it is painted in careful, convincing detail. Although the paintings are of greatest importance here, the content, author, and provenance are worth mentioning as well. The title of the work indicates a profound and wide-ranging text, promising "proofs of the authenticity and inspiration of the Holy Scriptures, a summary of the history of the Jews, a brief statement of the contents of the several books of the Old and New Testaments, a short account of the English translations of the Bible and of the liturgy of the Church of England, and a scriptural exposition of the Thirty-Nine Articles of Religion." The work was composed for use by candidates for ordination, an idea our author came to after he witnessed the ignorance displayed by most of them. George Tomline (1750-1827) was bishop of Lincoln and Winchester as well as friend and tutor to the dedicatee, the younger William Pitt (1759-1806), who at 24 became the youngest Prime Minister in English history. Purnell Bransby Purnell (1791-1866) of Stancombe Park, was a distinguished magistrate, Chairman of the Gloucestershire Quarter Sessions, and a Deputy Lieutenant for the shire. (ST16866a)



214 (GRABHORN PRESS). POWELL, H. M. T. THE SANTA FÉ TRAIL TO CALIFORNIA 1849-1852. THE JOURNAL AND DRAWINGS OF H. M. T. POWELL. (San Francisco: [Printed by the Grabhorn Press for] The Book Club of California, 1931) 356 x 241 mm. (14 x 9 1/2"). 8 p.l., 272 pp. Edited by Douglas S. Watson. ONE OF 300 COPIES printed by E. & R. Grabhorn. Publisher's tan quarter morocco over buckram, raised bands, titling in blind. In a matching morocco-backed folding box. With seven small drawings in the text, two folding maps showing the routes from Independence to Santa Fe and from Santa Fe to San Diego, and 16 drawings by Powell of California pueblos, towns, and missions, three of these folding. Heller & Magee 158; Kurutz 515; Wheat 161; Eberstadt 137:517; Graff 3334; Howes P-525; Streeter Sale 3229. ♦Top of spine a little rubbed (apparently from the tight tray-case), otherwise a pristine copy. \$2,500

This is a critically acclaimed edition of an important account of the treacherous journey west to the California Gold Rush. Kurutz tells us that "Powell's 'Santa Fé Trail' ranks as one of the most important and highly celebrated overland narratives. Its superb narrative combined with the elegant presentation of the Grabhorn Press make this a cornerstone of any Western travel collection." Wheat calls it a "notable journal, magnificently printed . . . with superlative reproductions of Powell's

charming pencil drawings of California towns and missions." Based on the original manuscript in possession of the press, the journal was printed in Centaur type on Van Gelder Paper. According to Heller & Magee, "the printers felt that this was an American classic for all time," deserving of the finest treatment in book design and production. H. M. T. Powell left Greenville, Illinois, in 1849 to seek his fortune in California, like so many other hopeful prospectors. His journal of the arduous trek vividly brings to life the everyday difficulties and fatal hazards that awaited the western traveller. Between Independence, Missouri, and Santa Fe, his small team loses three of its members to



cholera, and the hell is only beginning as they take the southern Gila trail through Arizona to reach San Diego. He describes life in San Francisco and Stockton (which seems constantly to be in flames) and in the rough gold mining camps. Hating the work, missing his family, and unsuccessful in his search for riches, Powell happily returns to Illinois via Panama in 1852. (ST16866e)

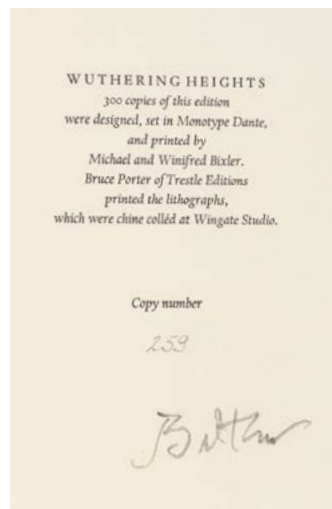


215 JENNER, EDWARD. INDAGAÇÃO SOBRE AS CAUSAS, E EFEITOS DAS BEXIGAS DE VACCA. (Lisbon: Na Regia Officina Typographia, 1803) 238 x 178 mm. (9 1/2 x 7"). 137 pp. Translated by Dr. T. F. de Aguiar. First Edition in Portuguese. Contemporary dark green calf, covers with gilt rule and decorative roll border, smooth spine divided into panels by gilt chain roll, red morocco label, marbled endpapers (lower board with older four-inch triangular patch at fore edge). With four color plates (printed on slightly sepia-toned paper) and a folding table. LeFanu 45; PMM 250 (English edition); Wellcome III, 351. ♦ Joints lightly rubbed, corners a little bumped, leather somewhat soiled and scuffed, but the original unrestored inexpensive binding entirely sound and not at all unpleasant. AN ESPECIALLY FINE COPY INTERNALLY—quite clean, fresh, and bright, the plates and folding table remarkably well preserved, and with deep impressions of the type. **\$2,250**

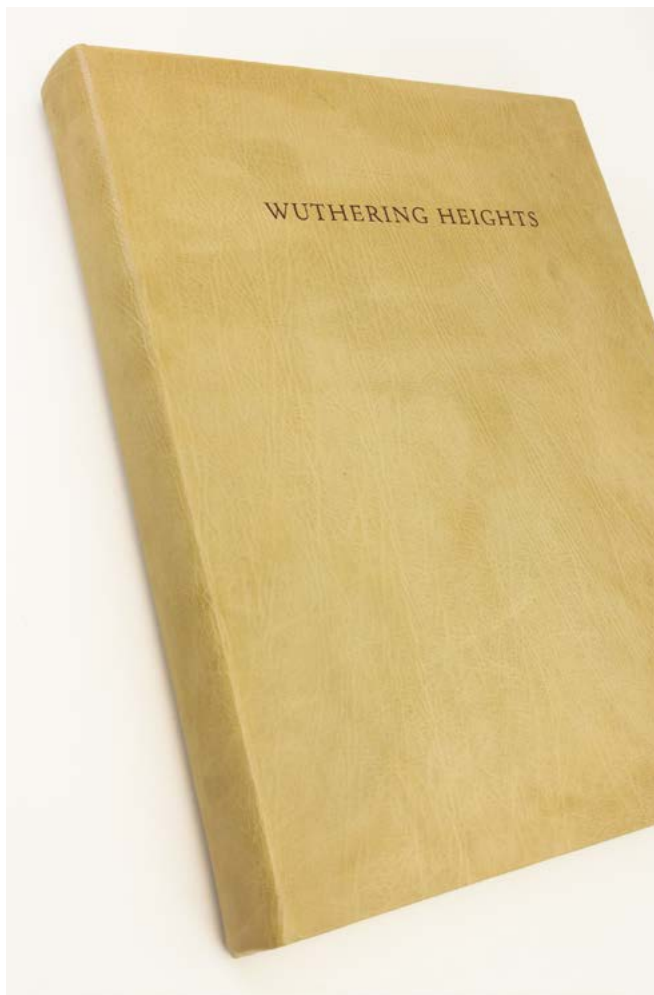


This is the first appearance in Portuguese of Jenner's monumentally important "An Inquiry into the Causes and Effects of the Variolae Vaccinae" (1798) and the sixth translation to be issued, following texts in Latin (see item #148, above), German, French, Italian, and Dutch. While the original treatise was initially received with some doubt, the effectiveness of Jenner's innovation soon became clear, and within a short space of years, Jenner's method of immunization had been adopted throughout the western world. Smallpox eventually became the first disease in history to be eradicated by mankind, and Jennerian vaccination, used for nearly 200 years in almost precisely the manner described here, has perhaps saved more lives than any other single medical procedure. Copies of this seminal text were avidly read, and consequently rarely appear in the beautiful internal condition seen here. (ST16326)

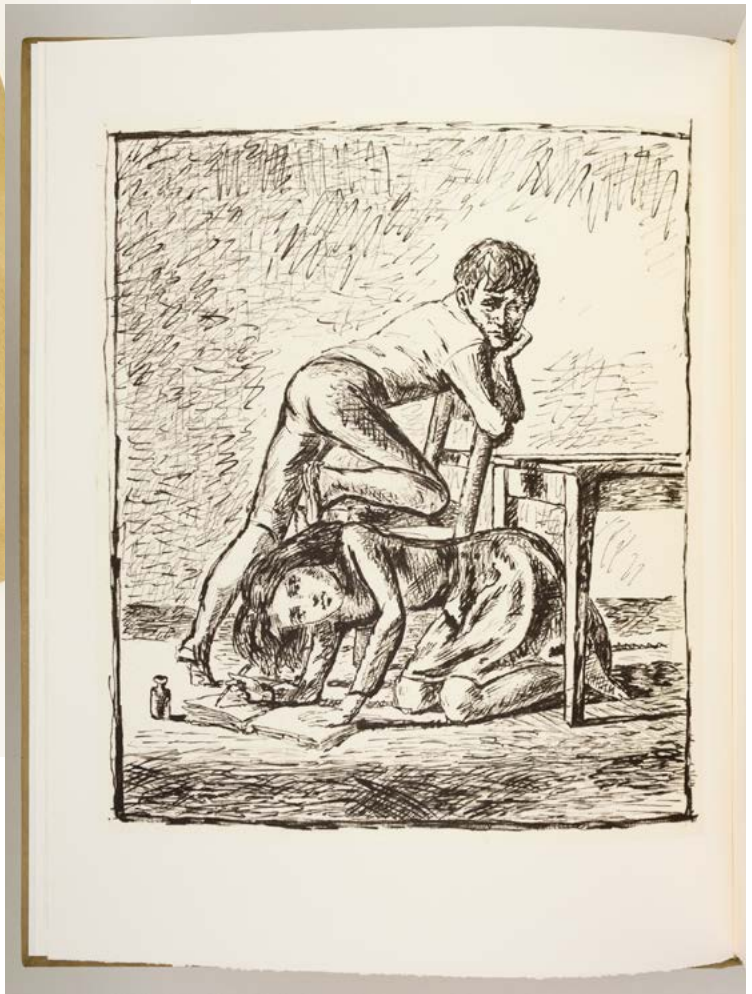
216 (LIMITED EDITIONS CLUB). BALTHUS, Illustrator. BRONTË, EMILY. WUTHERING HEIGHTS. (New York: Limited Editions Club, 1993) 420 x 315 mm. (16 1/2 x 12 1/2"). 3 p.l., 208 pp., [2] leaves. With an afterword by Balthus. No. 15 OF 300 COPIES SIGNED by the artist. Publisher's sage-green crushed morocco, upper board with title stamped in brown, smooth spine. In the original linen clamshell box. With 15 lithographs by Balthus. Colophon with small embossed armorial stamp. Prospectus laid in at front. ♦ In mint condition. **\$5,000**



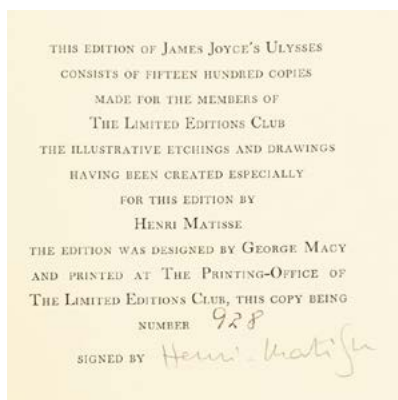
Printed on beautifully thick paper, this impressive oversized production brings together an intense 19th century gothic novel and the work of a major modern artist, both inspired by the power and rugged beauty of the Yorkshire moors. "Wuthering Heights" was first published in 1847 under the pen name Ellis Bell, and it was to be Emily Brontë's first and only novel. Though many contemporary reviewers found the story strange and disturbing, her potent language and enthralling characters have secured it a place among the classics of English literature. The modern (and sometimes controversial) artist Balthasar Klossowski de Rola (known as Balthus) wouldn't seem a likely choice to illustrate this work; in fact, the two could hardly be more different. Brontë (1818-48) was a parson's daughter



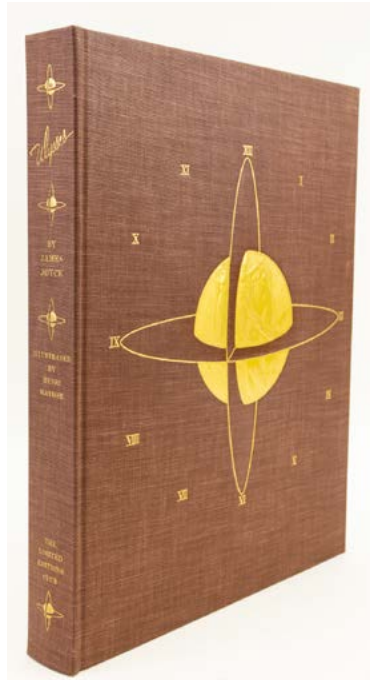
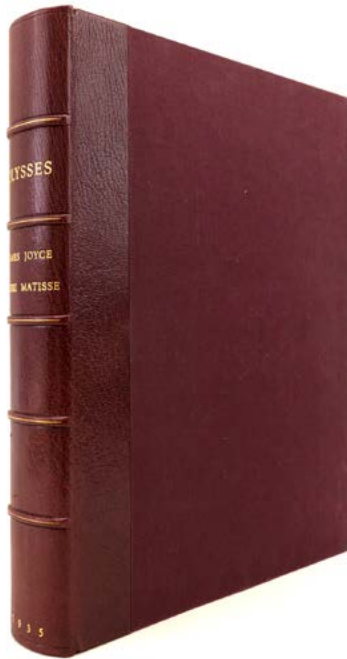
who spent most of her life in an isolated village in northern England, while Balthus (1908-2001) was a famous cosmopolitan painter whose friends included Pablo Picasso and Albert Camus. But the pair had at least one thing in common: a deeply felt connection to



the Yorkshire moors. In Balthus' own words, recounting a visit to northern England made when he was a young man, "the wild beauty of the moors around Haworth . . . left an indelible impression on me." Years later, in 1933, still inspired by what he had seen, Balthus made a series of 15 drawings to accompany the novel that is practically synonymous with the moors. Compelling, moody, and a little wild, these drawings are a formidable complement to Brontë's words. The LEC Newsletter, introducing the present work, notes the "incisive linear quality" of the black & white drawings; Balthus' biographer and critic, Jean Leymarie, is also quoted, describing the work as "lit up with something of the book's flame and storm-flashes." It is also worth noting that this impressive production marks the first time these 15 illustrations appear alongside the text that inspired them—60 years after Balthus completed them. (ST16342)



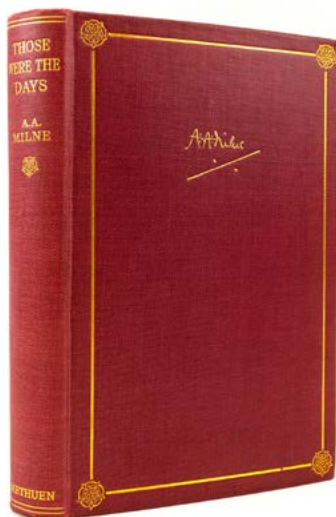
217 (LIMITED EDITIONS CLUB). JOYCE, JAMES. HENRI MATISSE, Illustrator. ULYSSES. (New York: Limited Editions Club, 1935) 305 x 241 mm. (12 x 9 1/2"). xv, [iii], 363, [3] pp. Introduction by Stuart Gilbert. No. 928 of 1,500 Copies, SIGNED BY MATISSE. Publisher's original brown buckram, embossed in gilt and titled on front cover and on flat spine, the decorations from a design by LeRoy H. Appleton. In a fine maroon morocco-backed clamshell box (without the publisher's slipcase). WITH 26 ILLUSTRATIONS BY HENRI MATISSE, depicting the Calypso, Aeolus, Cyclops, Nausicaa, Circe, and Ithaca episodes from Homer's "Odyssey." Slocum & Cahoon A-22; Quarto-Millenary 71; "The Artist and the Book" 197. ♦ In mint condition. \$7,500



This is an immaculate copy of the only book illustrated by Matisse to be published in America, and one of the great collaborations of artist and author in the annals of 20th century private press publication. In the opinion of art publisher Monroe Wheeler, "it was a great idea to bring [Joyce and Matisse] together" since they were "celebrities of the same generation, of similar virtuosity." Newman says that this work and the Limited Editions Club "Lysistrata" "stand as landmarks in the history of the illustrated book," and that "Ulysses" is almost certainly the most famous work among LEC publications designed by George Macy. Matisse's illustrations are curious

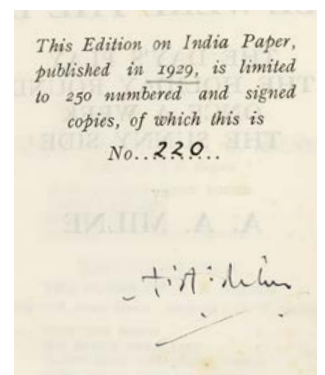


in that they were based not on "Ulysses," a work the artist had not read when he was asked to make etchings for the text, but on Homer's "Odyssey," from which Joyce's book obviously derives. "Following Matisse's wishes, the preparatory studies were grouped in front of each corresponding print, allowing the viewer to see the progression from sketch to finished composition." (Grolier Club Exhibition) Joyce was furious when he learned that Matisse had chosen to illustrate scenes from Homer rather than from his work, and as a consequence, he stopped signing the present LEC printing in a fit of pique, after affixing his signature to 250 copies (whereas Matisse signed them all). While the illustrations justly receive the lion's share of attention, Macy's choices of typography and layout make this perhaps the most readable edition of Joyce's notoriously difficult text that we have encountered. Although the LEC edition of "Ulysses" is far from a rare book in the marketplace, it is difficult to obtain in the virtually mint condition seen here. (ST16333)



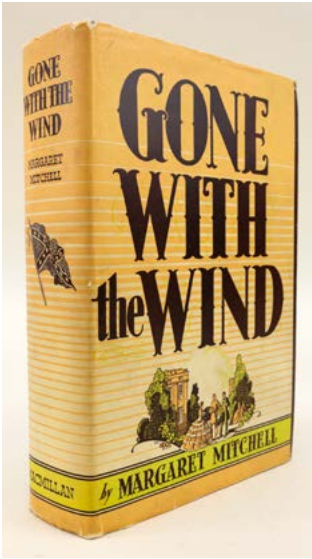
218 **MILNE, A. A.** *THOSE WERE THE DAYS.* (London: Methuen & Co. Ltd., 1929) 222 x 146 mm. (8 3/4 x 5 3/4"). 2 p.l., [v]-xix, [1], 887, [1] pp. ONE OF 250 SPECIAL COPIES ON INDIA PAPER, SIGNED BY MILNE. Publisher's gilt-decorated red cloth, top edge gilt, partly unopened. ♦One leaf with two minor tears at head (not affecting text), but AN ESPECIALLY FINE COPY, entirely bright and clean inside and out. \$700

This is a very attractive, mostly unread, copy of the first collected edition of Milne's essays and stories, comprising "The Day's Play," "The Holiday Round," "Once a Week," and "The Sunnyside." Part fiction and part autobiography, these modish and whimsical pieces were written for grown-ups by the creator of Pooh. (ST16866n)



*Probably "the Most Famous Novel in the English Language,"
A First-Rate Copy of the First Edition, First Issue, in a First Issue Jacket*

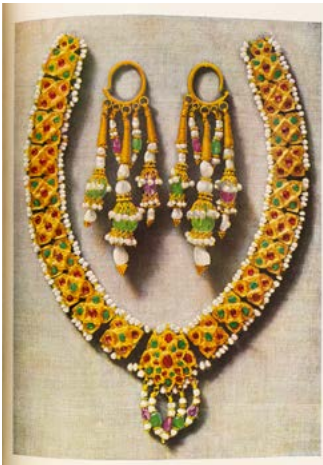
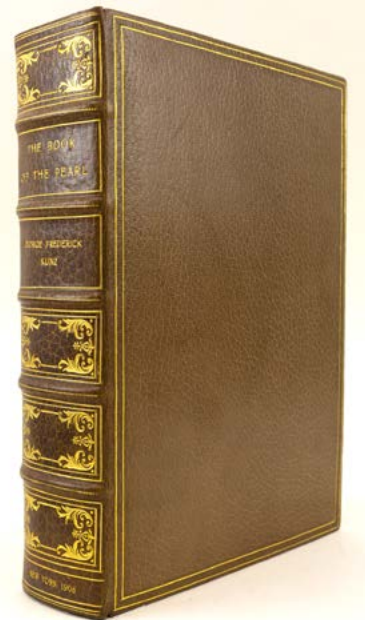
219 MITCHELL, MARGARET. *GONE WITH THE WIND*. (New York: The Macmillan Company, 1936) 224 x 148 mm. (8 3/4 x 5 3/4"). 4 p.l., 1037 pp. FIRST EDITION, FIRST ISSUE (with "published May, 1936" on the copyright page and no note of further printing), IN FIRST ISSUE DUST JACKET (this work listed in second column on back panel). Original gray cloth, in unrestored (clipped) dust jacket. ♦ Faint finger smudges on front free endpaper and half title, otherwise the volume in entirely fine condition—very clean and fresh inside and out—in a really excellent unrepaired jacket (with a hint of soiling along vertical creases at spine and board edges, tiny notches at the top and bottom of those creases, and very minor wrinkling at spine ends, but with the cover panels and spine unsoiled and unfaded). \$7,500



This is the desirable first state of the first printing, in the first-issue dust jacket, of Mitchell's perennially popular epic romance, the best-known American novel of the 20th century. The sweeping saga of the South before and after the Civil War won the Pulitzer Prize in 1937, spawned a classic, Oscar-winning film, and reappeared on the New York Times bestseller list twice after publication, in 1986 and 1991. According to ANB, "in all probability it is the most popular and widely read novel in the world and the most famous novel in the English language." (ST16458)

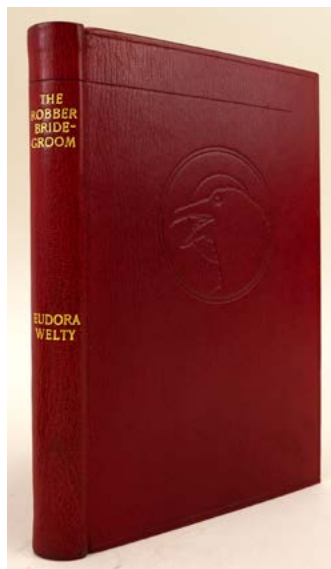
*The Best Book on Pearls by America's Greatest Gemologist,
Attractively Bound, and Presented to Tiffany's Head Jewelry Designer*

220 (PEARLS). (BINDINGS - ATELIER BINDERY). KUNZ, GEORGE FREDERICK. *THE BOOK OF THE PEARL: THE HISTORY, ART, SCIENCE, AND INDUSTRY OF THE QUEEN OF GEMS*. (New York: [Printed at the Devinne Press for] The Century Co., 1908) 220 x 200 mm. (11 3/8 x 7 5/8"). xix, [1], 548 pp. PRESENTATION COPY. Tasteful contemporary grayish-brown crushed morocco, gilt, by The Atelier Bindery of New York (stamp-signed on verso of front free endpaper), covers with double gilt fillet border, raised bands, spine compartments framed by plain rules, large acanthus leaf cornerpieces, small fleurons at sides, gilt titling, turn-ins with gilt fillets and floral roll, gray-brown watered silk endleaves, top edge gilt, other edges untrimmed. With a black & white illustration in the text, three maps, one full-page, and 100 PLATES, two of these folding, 20 in color, many with lettered tissue guards. Front flyleaf INSCRIBED BY KUNZ: "To Miss Julia Halsey Munson, with the compliments of the senior author George F. Kunz / New York July 10 1913." Sinkankis 3690. ♦ Just a hint of shelfwear, but A SPLENDID COPY, entirely clean, fresh, and bright internally, in a virtually unworn binding. \$2,500



Printed the same year as the first edition, this is the beautiful luxury edition of a book said by ANB "to be the best work ever published on pearls," and our copy has distinguished provenance, being presented by the author to Tiffany jewelry designer Julia Munson. Considered the greatest American gemologist, George Kunz (1856-1932) began studying minerals on his own when he was unable to afford college, and went to work for Tiffany & Co. in 1879 as a gem expert. He assisted collectors like J. P. Morgan, Thomas Edison, and Irénée du Pont with acquisitions for their personal collections, and served as honorary curator of precious stones for the American Museum of

Natural History. He wrote widely on gems: according to ANB, "he made the world of gems, jewelry, and minerals exciting and interesting to the public (especially those gems known today as semiprecious, which were virtually ignored before his efforts on their behalf), a legacy that survives to this day." Sinkankis has high praise for our edition, saying "this beautiful example of modern book design, executed in high quality materials, is prized not only for the enormous amount of reliable information that it contains, indeed still unmatched in any work since, but also for the large number of high quality illustrations in black and white." No doubt it was also appreciated by the person to whom it was presented, jeweler Julia Munson (1875-1971), who ran Louis Comfort Tiffany's jewelry workshop from 1902 until 1914, and organized the firm's exhibit at the 1904 St. Louis World's Fair. Tiffany and Munson worked closely with Kunz in designing jewelry made with the unusual gemstones—tourmalines, lapis lazuli, turquoise, moonstones, opals—that Kunz enthusiastically promoted. (ST16508)

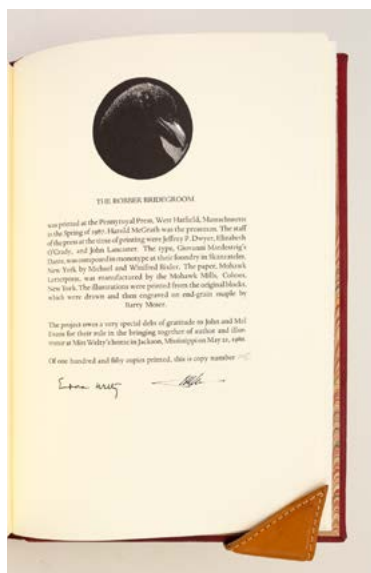
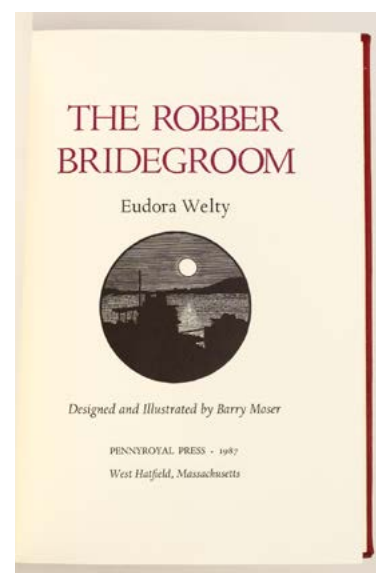


221 (PENNYROYAL PRESS). WELTY, EUDORA. THE ROBBER BRIDEGROOM. (North Hatfield, Massachusetts: Pennyroyal Press, 1987) 238 x 159 mm. (9 3/8 x 6 1/4"). 8 p.l., 134 pp., [1] leaf (colophon). No. 115 OF 150 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR. Publisher's rich maroon morocco, covers with blind-ruled border, upper cover with blind-stamped medallion depicting a raven in profile, flat spine with gilt titling, marbled endpapers. With title page vignette, tailpiece, printer's device, and 20 FULL-PAGE WOODCUTS BY BARRY MOSER. ♦ In mint condition. \$1,600

Well-illustrated by Moser and impeccably printed by Harold McGrath in Mardersteig's Dante typeface, this strictly limited edition is the only major piece of Welty's fiction to appear in an important private press printing. One of the great Southern Gothic writers of the 20th century, Eudora Welty (1909-2001), who was born in Jackson, Mississippi, incorporated the lore and atmosphere of her birthplace into her writings,

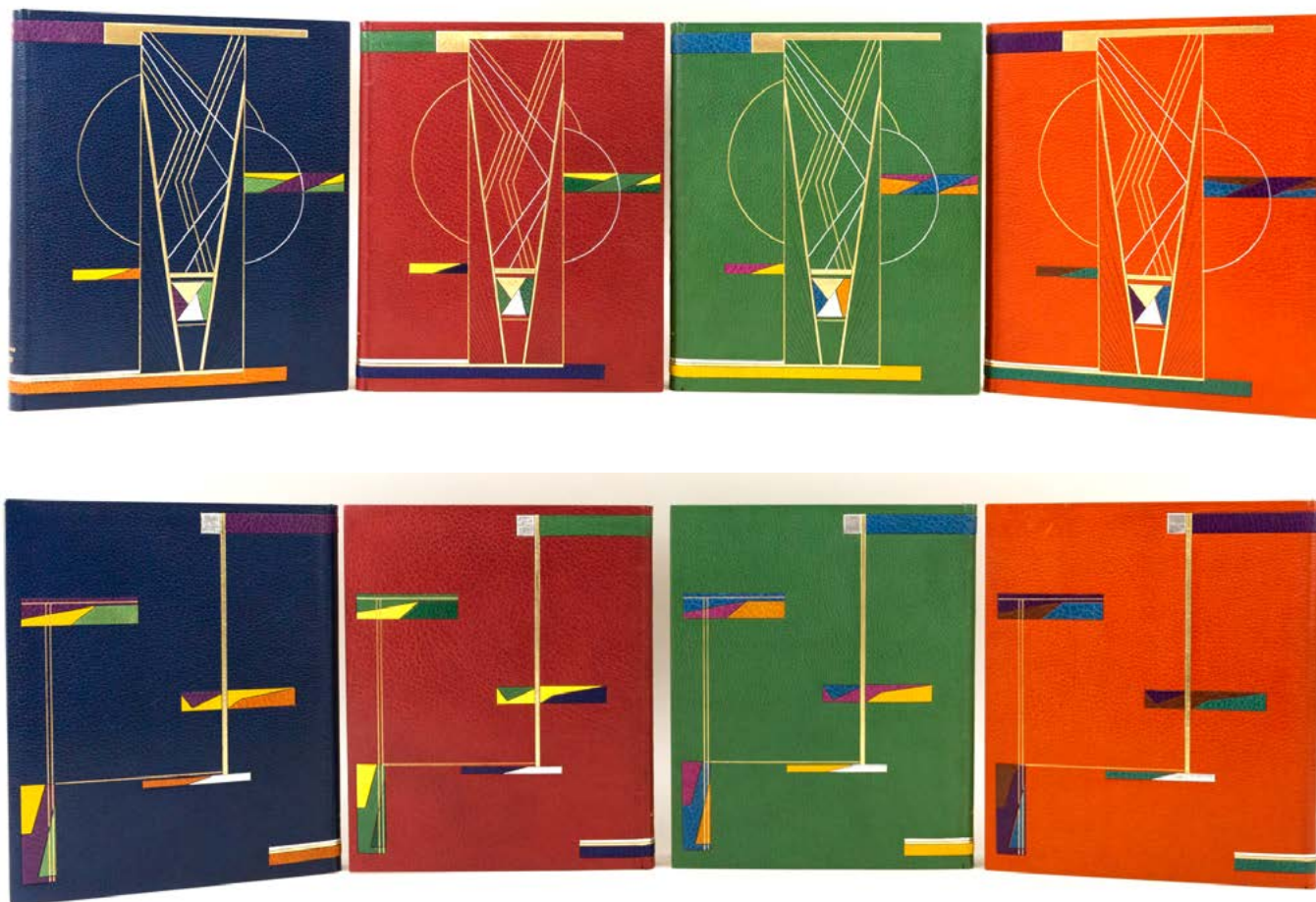
some of which are biting funny, while others are depressingly bleak. In the words of ANB, "Bridegroom" is "a whimsical fantasy pastiche that combines figures from legend (keelboatman Mike Fink) and history (the Harp brothers, notorious Trace highwaymen) with many elements from European fairy tales." When he was 30, our artist founded the Pennyroyal Press, which has become known for distinguished book design and woodcut illustrations by Moser as well as preeminent press work by the legendary Harold P.

McGrath. The grotesque characters of the Southern Gothic novel are ideal subjects for Moser's art, and his re-creations of Welty's cast members here are memorable. Born in 1940 in Chattanooga, Moser attended college in Tennessee and Massachusetts, and studied with George Cress, Leonard Baskin, Fred Becker, and Jack Coughlin. According to Nicholas Basbanes, "Barry Moser is probably the most important book illustrator working in America today," and the "American Book Collector" has said that "Moser has the technical virtuosity to pull more out of a piece of wood than any other contemporary American engraver." Given the size of the book's press run, it is unsurprisingly scarce on the market. (ST16866i)

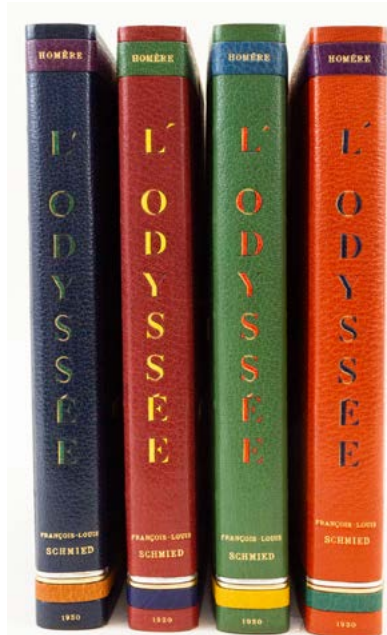


*Requiring 3,000 Goats, one of the Great Illustrated Book Productions
Of the 20th Century, and Schmied's Masterpiece,
This Copy in Magnificent Bindings and Reserved for the Intrepid Translator*

222 (VELLUM PRINTING). (BINDINGS - ALIX). SCHMIED, FRANÇOIS-LOUIS, Illustrator. HOMÈRE [HOMER]. *L'ODYSSÉE*. (Paris: La Compagnie des Bibliophiles de l'Automobile-club de France, 1930-33.) 290 x 232 mm. (11 1/2 x 9 1/4"). **Four volumes**. Translated into French by Victor Bérard. First Edition of this Translation. COPY "T" [of a planned edition of 145 copies, but see below] printed for translator Victor Bérard. SUPERB CRUSHED MULTICOLOR MOROCCO, GILT AND INLAID IN AN ART DECO DESIGN BY ATELIER ALIX (stamp-signed on front turn-in), each volume bound in a different color—dark blue (vol. I), plum (vol. II), green (vol. III), and orange (volume IV)—with geometric inlays in contrasting colors set off with inlays of silver and gold kid, and with tooling in gilt, silver, and blind, smooth spines with inlaid morocco vertical titling



highlighted with gilt, gilt lettering of author and illustrator names at head and foot, suede doublures in yellow, green, indigo, and blue, respectively, enclosed by inlaid morocco frame in a contrasting hue, leather hinges, top edges gilt. With the original vellum wrappers bound in. Each volume in a suede-lined, patterned paper chemise backed and trimmed in morocco matching the cover, in matching morocco-lipped slipcases. With Art-Deco-style decorative initials at the beginning of each chapter, and 98 ILLUSTRATIONS BY SCHMIED, COLORED BY JEAN SAUDÉ using the pochoir technique AND HIGHLIGHTED WITH SILVER AND GOLD, including a folding map of Odysseus' travels and 73 full-page plates, all engraved on wood by Théo Schmied. Verso of front free endleaf with "ff" ex-libris of Fred Feinsilber (his sale at Sotheby's Paris, 11 October 2006, lot 206). Carteret, *Illustrés* IV, 206. See: Department of Geography and the Environment of the University of Geneva, "The Odyssey, from Myth to Photography. Victor Bérard and Fred Boissonnas on the trail of Ulysses." <https://arcg.is/1XnvLm>. ♦ Four leaves with minor, naturally occurring variations in the color of the vellum, but AN UNSURPASSABLE SET,



the vellum creamy and bright, the coloring deep and rich, and the bindings entirely unworn. \$75,000

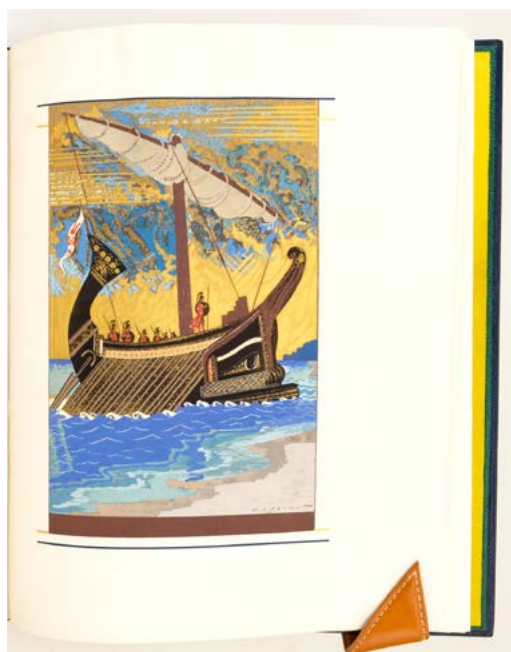
One of the most famous illustrated books of the 20th century—and indisputably one of its most luxurious productions—this spectacular edition of a major French translation of Homer is a bibliophile's dream in every way: elegantly printed in majuscules on smooth vellum, illustrated with pochoir plates by Schmied that are so vivid they appear to be painted by hand, and sumptuously bound by a distinguished Parisian workshop. A printing of 145 copies was originally planned, but due to exorbitant production costs—the vellum for the project was rumored to require the skin of 3,000 goats—only about 75 copies (plus a few sets for participants) were printed in the end. Production began in 1929 and was completed in the spring of 1933. The present set is part of the group reserved for collaborators, designated for translator Victor Bérard (1864-1931), a Hellenist, philologist, professor of geology, and diplomat who went so far as to trace Odysseus' route through the Mediterranean on a 1912 expedition. Bérard wanted to breathe new life and immediacy into Homer's text, and to do so, he chose to write in prose rather than trying to replicate ancient epic poetry. He was fascinated by the long-

running debate over the real-life locations of Odysseus' adventures, and so set out with his friend, photographer Fred Boissonnas, to sail the Mediterranean in search of the island of Calypso, the lair of Circe, the land of the Lotus Eaters, and the straits of Scylla and Charybdis. His itinerary formed the basis for the large map produced by Schmied for this work. "L'Odyssée" is considered the masterpiece of François-Louis Schmied (1873-1941), who raised Art Deco to its highest level in the field of bibliophilic publishing in France. The supremely satisfying illustrations here combine the flat style of the decorations seen on Grecian urns with an Art Deco sensibility and the brilliant, saturated colors of the Mediterranean clime. Born and trained in Geneva, Schmied came to Paris at 22 to work as a wood engraver. He joined the French Foreign Legion in his mid-40s, and lost an eye in the Great War. It was after 1919 that Schmied began to focus primarily on the production of "éditions de luxe," and in the mid-1920s, he and his eldest son Théo managed an atelier that issued a distinguished series of sumptuous works in very small editions, largely for members of elite



French bibliophile societies; the present work is by far the most luxurious of these undertakings.

The vibrant color here, which one would swear was painted by hand, was achieved using the pochoir technique, in which stencils are used to create a fine colored print. Centered in Paris, the process rose to prominence in the 1890s and was particularly popular in the first 30 years of the 20th century, the method being widely used in Art Nouveau and Art Deco prints. It was employed by such artists as Picasso, Matisse, and Miró to produce prints of their works, and most of the iconic color illustrations and posters of the period were products of pochoir. Jean Saudé was the undisputed master of this technique, training with André Marty before establishing his own atelier, Ibis, in 1900. The gorgeous bindings from the Alix Atelier pick up the vivid colors used in the illustrations and incorporate them in a striking Art Deco design. Henri Alix established his bindery in 1948, and was honored as the best bookbinder in France in 1949. That year, his wife Hélène left her position as a bookbinder for the Bibliothèque Nationale de France to join the firm. Tragically, Henri died prematurely in 1959, aged 38, just as his craftsmanship reached its zenith. The daughter, granddaughter, and great-



granddaughter of bookbinders, Hélène carried on the business alone, joined a few years later by their son Jean-Bernard, who gave up his study of medicine to carry on the family bookbinding tradition. The firm was noted for its elegant abstract designs, particularly those done in the Art Deco style. Described by the New York Times as “a 21st-century Renaissance man,” Romanian-born French engineer Fred Feinsilber (b. 1940) began collecting books “as a compensation for the cultural aridity that comes with scientific studies.” Illustrated books played a key role in his collection, and the Times interview published when he decided to sell his collection in 2006 noted, “To Feinsilber, beauty is the redeeming gift of existence.” The present item bears this out, providing a balm and an elevation for the spirit. (ST16800)

Profusely Decorated with Very Pleasing Hand-Painted Borders and Miniatures in Medieval and Other Styles

223 (VELLUM PRINTING). (BINDINGS - MODELLED). A HAND-PAINTED AND ILLUMINATED PRAYER BOOK ON VELLUM IN FRENCH. ORDINAIRE DE LA SAINTE MESSE. [with] CÉRÉMONIES DU MARIAGE. [and] PRIÈRES POUR LA COMMUNION. ([Paris: Bouasse-Lebel et Marrin, ca. 1909]) 188 x 140 mm. (7 3/8 x 5 1/2"). 72 pp.; [1] leaf (miniature); XXXII pp.



Tasteful contemporary olive green crushed morocco, each cover WITH A CENTRAL RECESSED PANEL OF MODELLED AND PAINTED LEATHER, that on the upper cover with a portrait of the Virgin Mary within an arched frame of acanthus leaves, that on the lower cover with the coat of arms of the Deburghgraeve family. With text and decorations lithographed, featuring decorative borders and initials throughout, those on 55 pages COLORED AND ILLUMINATED BY HAND, many of these in a Medieval or

Renaissance style, others with Japanese or Greek motifs, with a small hand-painted miniature of the Crucifixion against a golden sky, and WITH A FULL-PAGE HAND-PAINTED MINIATURE showing the Flight into Egypt within a decorative border featuring vignettes of a peasant gathering wood and a knight in armor praying. With a hand-painted ribbon bookmark “Souvenir de ma 1^{ère} Communion” dated 6 June 1909; carbon copy of a poem “A la Memoire de ma tres chere et regrettee cousine Mathilde Deburghgraeve-Canal” by Lucy Salze-Bouchet, dated February 1945 (this with short curving tear into one margin). ♦ Just the most trivial signs of wear, but A VERY FINE COPY, the vellum leaves quite clean and very bright, with shining decorations, and the binding lustrous and virtually unworn. \$6,500



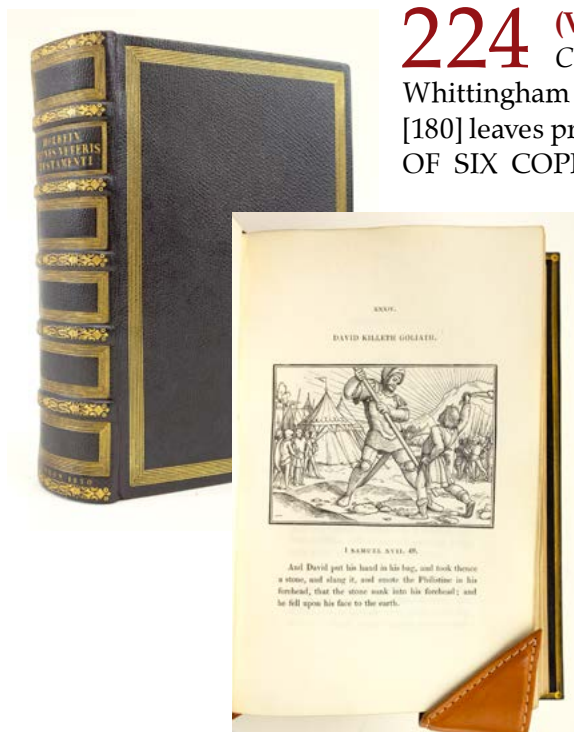
Luxuriously lithographed on vellum, handsomely bound, and illuminated and painted by hand in vibrant colors, this charming prayer book was obviously treasured by its owners—the first of whom may have been a young lady who received it on the occasion of her First Communion. The text and decorations here have been reproduced lithographically from a manuscript of the period, being printed apparently by Bouasse-Lebel et Massin—a company specializing in devotional prints and books. (The firm’s name appears in very small letters at various places in the volume.)

Each leaf contains a different border design inspired by Medieval and Renaissance manuscripts, as well as artwork from around the world, in a pleasing pastiche of Western, Egyptian, Japanese, Indian, and Grecian motifs. Many of the borders have been hand-colored and present an array of distinct palettes, usually richly hued, which adds greatly to the book's appeal and the viewer's sense of discovery from page to page. The bespoke binding, featuring the Madonna in profile, beautifully modelled in leather, adds another element of luxury to the book. The coat of arms suggests that it was made for a member of the Deburghgraeve family, and the laid-in poem suggests that it remained with them through the death of the family's matriarch, Mathilde Deburghgraeve-Canal, in 1944. We know that Mathilde had three daughters all born around the turn of the century; based on the presence of a bookmark commemorating a First Communion in 1909, it is likely that the original recipient was among these three young ladies. Bouasse-Lebel was established in 1845 by Eulalie Bouasse-Lebel (1809-98) as a means of supporting herself and her children following the dissolution of her marriage. Though founded under difficult circumstances, Bouasse-Lebel became a very successful enterprise and even earned a papal commendation in 1871 for consistently excellent work. The company was highly regarded for the quality and delicacy of their productions, of which the present work is a choice example. Although individual religious cards printed by Bouasse-Lebel show up fairly frequently, far scarcer are complete books in the estimable condition seen here—particularly those with the kind of deluxe upgrades that make this particular item so desirable. (ST16339)

***The Most Beautiful Pickering Volume We Have Ever Offered,
With 90 Old Testament Woodcuts, One of Six Copies Printed on Vellum***

224 (VELLUM PRINTING). HOLBEIN, HANS. HOLBEIN'S SCRIPTURE CUTS. ICONES VETERIS TESTAMENTI. (London: [Printed by Charles Whittingham for] William Pickering, 1830) 190 x 115 mm. (7 1/2 x 4 3/4"). 14 pp., [180] leaves printed on recto only. Introduction by Thomas Frognall Dibdin. ONE OF SIX COPIES ON VELLUM. Attractive contemporary indigo pebble-grain

morocco, gilt, covers with frame of seven gilt fillets, raised bands with floral tooling, spine gilt in compartments framed by multiple gilt rules, gilt titling, gilt-ruled turn-ins, all edges gilt. WITH 90 FINE WOOD ENGRAVINGS by John and Mary Byfield after Holbein. Front pastedown with engraved armorial bookplate of John Croft Deverell. Keynes, "William Pickering," p. 61; Windle & Pippin A54a; Graesse III, 317; Lowndes I, 199. See also Hoe sale, Part IV, lot 1637, Anderson Galleries, 11 November 1912; and Terry sale, Part II, lot 120, Anderson Galleries, 7 November 1934. ♦Occasional (naturally occurring) variations in grain of vellum, a little rumpling at head edge of leaves, but A VERY FINE COPY—quite clean, fresh, and bright internally, and in a virtually unworn binding. **\$32,500**



Printed on creamy vellum that displays its illustrations and typography with extraordinary richness, this is Pickering's outstanding edition of Holbein's Old Testament illustrations in

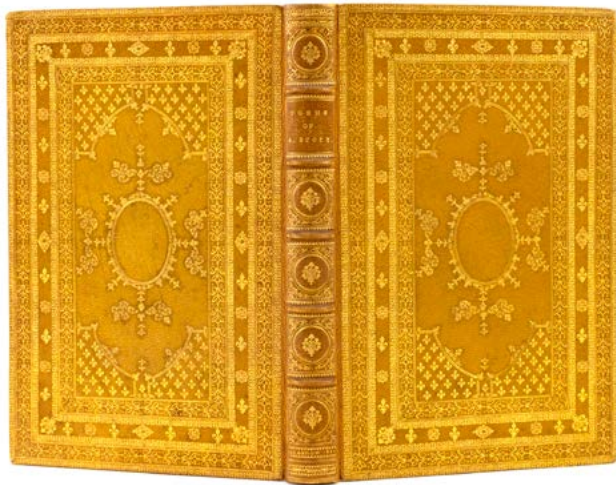
its most luxurious form. In remarkable condition and handsomely bound, the volume is surely the most beautiful Pickering book we have ever offered for sale. Taken from designs in Jean Frellon's 1547 Lyon edition, the woodcuts here are engraved for Charles Whittingham by John and Mary Byfield and accompanied by text in English, Latin, French, Italian, and Spanish. Keynes considers it to be "of special merit" among Pickering's productions. First printed in 1538, Holbein's renowned series of Scripture cuts is composed of lively, fluid scenes executed with great skill, the mood fluctuating from drama to pathos. The interaction between the figures is often almost palpable. Praised by Worringer for establishing "a synthesis between sophisticated mastery and primitive creativity, which gives his illustrations the character of classical models," Hans Holbein the younger (1497-1543) was born into a family of artists and rose to fame for his portrait paintings and for his



woodcut book illustrations. Dibdin says that the artists who recreated these cuts came from “an ingenious and worthy family” of engravers. Mary Byfield (1795-1871) and her brother John (1788-1841) learned the art from their father, and collaborated on a number of works, including this and the Holbein “Dance of Death” published by Pickering. After gaining recognition for illustrating works by Dibdin, Mary worked for Charles Whittingham’s Chiswick Press for more than 40 years, illustrating many Pickering editions, and designing printers’ devices, decorative initials, and head- and tailpieces. Lowndes notes that there were only six vellum copies of this work printed, and we have only been able to trace one other copy at auction in the past 50 years, the Hoe-Terry copy that sold in 1991. (ST16368)

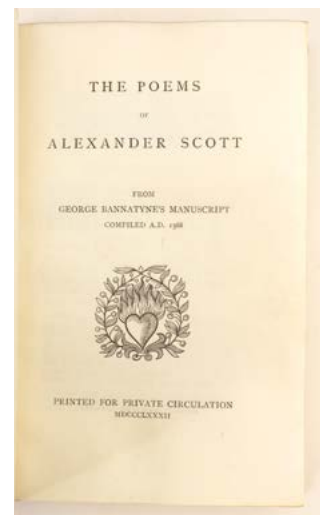
One of Just 50 Copies, the Last one in the Marketplace More than 60 Years Ago

225 (VELLUM PRINTING). (BINDINGS - RAMAGE). SCOTT, ALEXANDER. THE POEMS OF ALEXANDER SCOTT. ([Glasgow]: Printed [by Robert Anderson] for Private Circulation, 1882) 195 x 122 mm. (7 3/4 x 4 7/8"). 1 p.l., x, 103, [1] pp. From George Bannatyne’s manuscript compiled A.D. 1568. ONE OF ONLY 50 COPIES. BEAUTIFUL CITRON CRUSHED MOROCCO, ELABORATELY TOOLED IN GILT, BY RAMAGE (stamp-signed on front turn-in), covers with six concentric frames—intricate filigree roll, pointillé-tooled



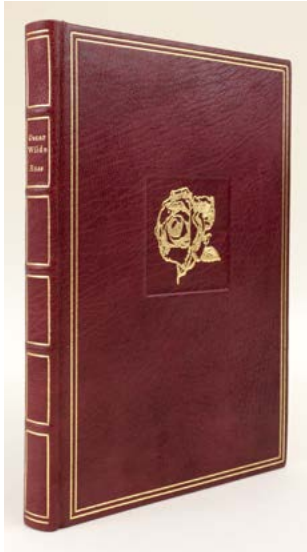
floral vine, and alternating small ornaments—enclosing a central panel with cornerpieces semé with rows of fleurons, large oval medallion at center radiating ornate fleurons, raised bands, spine compartments with large central medallion containing a vase of flowers, delicate tooling in corners, gilt titling, turn-ins framed by filigree roll and alternating small ornaments, brown and tan silk jacquard endleaves patterned in a Medieval motif, top edge gilt. Printer’s device on title page, decorative woodcut initials and headpieces. ♦Spines evenly sunned to a warm honey brown, corners lightly rubbed, short, faint scratch to lower board, but the binding virtually unworn and happily free of the splaying that plagues vellum books. Leaves lightly rumpled, but A VERY FINE COPY, the vellum leaves creamy, clean, and bright, and the binding glittering with gold. **\$4,500**

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



The Third Bear Press Book, One of 10 on Vellum

226 (VELLUM PRINTING). WILDE, OSCAR. DIE NACHTIGALL UND DIE ROSE. DREI MÄRCHEN. [THE NIGHTINGALE AND THE ROSE. THREE FAIRY TALES]. (Bayreuth: [Printed by Chr. Scheufele Offizin, Stuttgart, for] Bear Press, 1982) 223 x 148 mm. (8 7/8 x 5 3/4"). 50 pp. [2] leaves. Translated and with an afterword by Wolfram Benda. No. 1 OF 10 COPIES ON VELLUM (plus a "special" edition of 25 copies and 185 copies on Kochi Japanese paper). Publisher's fine burgundy morocco by Erwin Lehr, upper cover with gilt rose in recessed square, flat spine with gilt titling, turn-ins with gilt fillet frame, pale yellow silk pastedowns. In the original burgundy suede slipcase. With three large initials in burnished gold and four signed and numbered original etchings by Peter Klitsch. Printed in red and black. Signed in the colophon by the artist, the binder, and the publisher/translator. ♦In mint condition. **\$18,000**



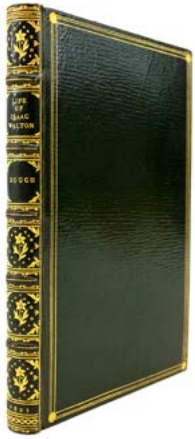
This is the splendid deluxe version of a thoughtfully crafted fine press edition of Wilde's fairy tales "The Nightingale and the Rose," "The Happy Prince," and "The Selfish Giant." It is the third work issued by the Bear Press, founded in 1979 by literary scholar Wolfram Benda

and still in operation. According to the firm's website, "At a time when the craftsmanship and ethos of the artisan in bookmaking have been damaged by ever-increasing industrialization and neglect . . . The Bear Press . . . tries to achieve the highest possible degree of technical and artistic perfection in its printed works." The font used to print the text and the artist chosen to illustrate each work are carefully selected to express "the individual author's personality and intention." Even the discriminating aesthete Wilde (1854-1900) would be pleased with the choices here, especially for the luxurious vellum printing: the type is set in refined Walbaum Antiqua, shown off to perfection by the creamy leaves; the etchings by Austrian artist Peter Klitsch (b. 1934) are meticulous, detailed, and reminiscent of the work of Wilde's friend Aubrey Beardsley; and the binding is the epitome of tasteful restraint, flawlessly executed with premium materials. The three tales here first appeared in 1888, and are bittersweet in their themes of love and self-sacrifice. His stories for children were one of Wilde's early successes, and DNB notes, "Their permanent

place in child affections refutes the vulgarity that Wilde's literary reputation arose from his legal notoriety. In all cases [the fairy tales] are on the child's side, celebrating the courage and generosity of the poor and vulnerable, while their satire mocks the kind of pomposity and hypocrisy children can recognize." Just two other copies of the vellum printing have appeared at auction, according to ABPC and RBH. (ST16482)



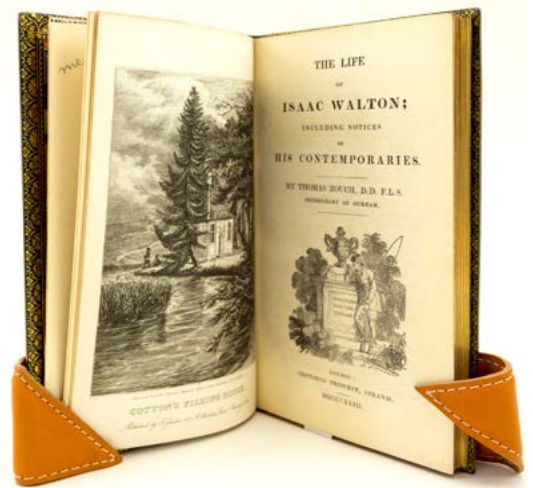
227 (WALTON, IZAAK). (BINDINGS - WALLIS). ZOUCH, THOMAS. THE LIFE OF ISAAC WALTON; INCLUDING NOTICES OF HIS CONTEMPORARIES. (London: Septimus Prowett, 1823) 163 x 98 mm. (6 3/8 x 4"). 2 p.l., ii, 93, [1] pp. With half title. First Edition in Book Form. MOST ATTRACTIVE CONTEMPORARY DARK GREEN STRAIGHT-GRAIN MOROCCO, GILT, BY R. WALLIS (stamp-signed on verso of front free endpaper), covers with French fillet borders, circles at corners, raised bands, spine compartments with central floral sprig within a lozenge of small tools, acanthus leaves at corners, turn-ins with intricate floral



roll, marbled endpapers, all edges gilt. Title vignette, two illustrations in the text, historiated initial, tailpiece, and 20 very pleasing engravings (including frontispiece). Coigney, p. 405. ♦A VERY FINE COPY with no signs of use, the binding shining and unworn, and the text fresh, clean, and bright, with sharp impressions of the plates. \$1,250

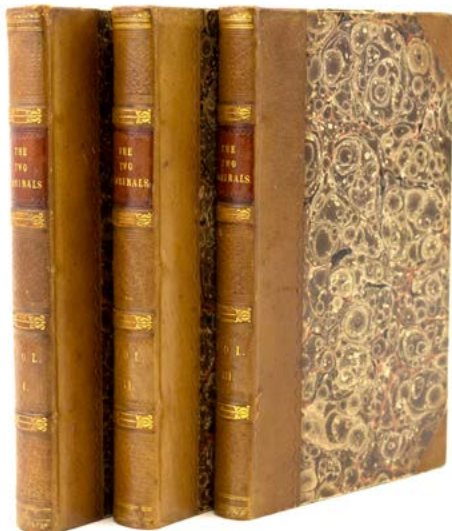
This is an especially fine copy, with pleasing illustrations, of the first thorough biography of Walton. A scholar and clergyman, Zouch (1737-1815) was forced by ill health to retire from active life in the 1790s, and chose to concentrate his intellectual efforts on biography. He first published this account in 1796 as prefatory material in an edition of Walton's own "Lives"; this is the first separate edition. DNB observes that Zouch "casts Walton as the exemplary Londoner, fully conversant with the world but unwavering in his attachment

to church and crown, one who adopts a 'mild spirit of moderation' in a troubled age." A great admirer of Walton's own biographical skills, Zouch sought, in Walton's words, to present "examples of men strictly and faithfully discharging their professional duties" with the goal of encouraging his readers' "efforts to excel in moral worth." The charming engravings include depictions of the avid fisherman Walton engaging in his favorite pursuit, and a facsimile of the title page from first edition of his immortal "Compleat Angler." (ST16369a)



A First Edition of a Naval Novel by James Fenimore Cooper, Owned by England's Earliest Female Bibliophile and "the Head of all Female Collectors in Europe"

228 (WOMEN BIBLIOPHILES). (CURRER, FRANCES MARY RICHARDSON, HER COPY). COOPER, JAMES FENIMORE. *THE TWO ADMIRALS. A TALE OF THE SEA.* (London: Richard Bentley, 1842) 195 x 115 mm. (7 3/4 x 4 5/8"). **Three volumes.** FIRST EDITION. Contemporary half calf over brown marbled boards, raised bands with gilt tooling, spine panels blind-stamped in a scalloped pattern, red morocco label, marbled endpapers and edges. Front pastedown with the bookplate of the celebrated book-collector Frances Mary Richardson Currer of Eshton Hall in each volume. Provenance: Dibdin, "Reminiscences of a Literary Life" (1836), pp. 949-57; De Ricci, "English Collectors of Books and Manuscripts" (1930), pp. 141-43. ♦Extremities a bit rubbed, boards lightly chafed, occasional minor marginal stains or light patches of foxing, but a pleasing copy, generally clean and fresh, in sturdy original bindings with no significant condition issues. \$950

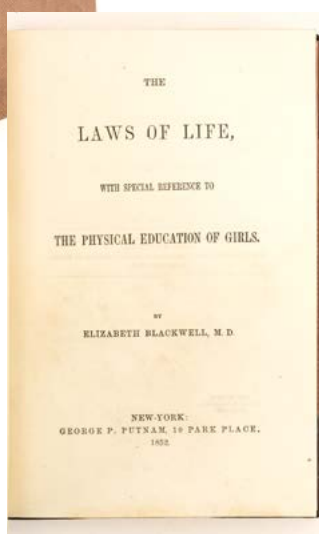
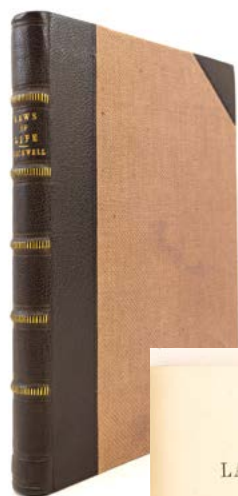


This novel of the British navy during the Jacobite Rebellion comes from the library of a woman described by De Ricci as "England's earliest female bibliophile" and hailed by Dibdin as "the head of all female collectors in Europe." An only child, Frances Mary Richardson Currer (1785-1861) inherited considerable assets from both her father's and her mother's families: her relative Dorothy Richardson wrote in 1815, "She is in possession of both the Richardson and Currer estates and inherits all the taste of the former family, having collected a very large and valuable library, and also possessing a fine collection of prints, shells, and fossils, in addition to what were collected by her great grandfather and great-uncle." Dibdin noted that her library at Eshton Hall was "surpassed only by those of Earl Spencer, the duke of Devonshire, and the duke of Buckingham." According to DNB, "the library had substantial holdings in natural science, topography, antiquities, and history, together with a collection of the classics. There were rarities, some early printed books, a collection of Bibles, and a fine gathering of illustrated books. . . . Dibdin first estimated the number of volumes at 15,000 and, later,

18,000. In 1852, Sir J. B. Burke put the number at 20,000." Although best known for his *Leatherstocking Tales* set on the early American frontier, James Fenimore Cooper (1789-1851) had originally intended a career in the navy, and spent several years at sea before an inheritance from his father allowed him to pursue a literary career. Deemed by Day "an excellent naval novel," the text here is a poignant tale of conflicting loyalties and the importance of friendship, seen through the eyes of the titular "Two Admirals," lifelong friends supporting opposing political forces in the contest over the Stuart succession to throne of Britain. (ST16673)

Examining the Value of Exercise and Physical Education to Long-Term Health of Women, The First Book Written by the First Woman to Earn a Medical Degree in the United States

229 (WOMEN IN MEDICINE). BLACKWELL, DR. ELIZABETH. *THE LAWS OF LIFE, WITH SPECIAL REFERENCE TO THE PHYSICAL EDUCATION OF GIRLS.* (New York: George P. Putnam, 1852) 187 x 120 mm. (7 1/2 x 4 5/8"). 180 pp. FIRST EDITION. Modern brown half morocco over taupe buckram boards, raised bands, gilt titling. Half title with contemporary ink owner inscription of N. M. Terry dated 9 August [18]52. ♦ A couple of faint spots to buckram, isolated mild foxing or trivial marginal smudge, but a fine copy, clean and fresh internally, in an unworn binding. **\$10,000**

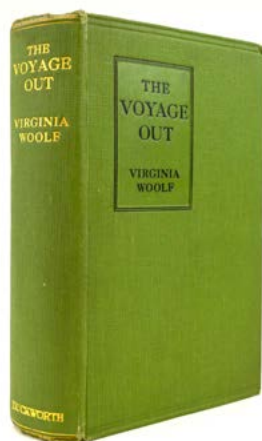


This is a very attractive copy of the first book written by the first woman to earn a medical degree in the United States. Originally presented as a series of lectures, this work describes the value of exercise and physical education to the long-term health of girls and young women—a subject the author considers to be greatly neglected in the modern system, but of

equal importance to any intellectual or moral education. As she states in her introduction to the present work, "we neglect the body, we treat it as an inferior dependent, subject to our caprices and depraved appetites, and quite ignore the fact, that it is a living wonderful being, full of our humanity, and capable of immense service, if we would reverence it as our friend and equal." Elizabeth Blackwell (1821-1910) was born in England but immigrated with her family to America while still a young girl. Following the premature death of their father, Blackwell and her sisters first supported themselves through teaching, but Elizabeth soon set her sights on becoming a physician. Despite the difficulty of finding a university that would accept women, she was finally admitted to the Geneva Medical School (now a part of the State University of New York) in 1847 and two years later graduated first in her class with a degree in medicine—the first woman in the United States to achieve this distinction. Severe vision impairment (caused by a disease she contracted while working in a French clinic) prevented her from becoming a surgeon, so Blackwell instead established herself as a physician and lecturer in New York City. She would later co-found the New York Infirmary for

Women and Children, which eventually included a medical school that provided training for women doctors and nurses. Blackwell is perhaps best remembered as an advocate for women in the medical field, and for taking a holistic view of disease at a time when many of her male colleagues were following "material medicine," treating the body not as a whole but as a kind of machine composed of separate parts. As ANB explains, "Blackwell believed there was a social, political, and moral component to illness. Prevention was even more important than cure, and insuring health meant comfortable housing, healthy food, and moral education for all. Indeed, she saw the practice of medicine as an opportunity to bring about fundamental social change." Though critics would also point out her gendered approach to medicine—she "modelled the doctor-patient relationship on the interactions between mother and child," in the words of ANB—there is no question that Blackwell was a pioneer in her field and instrumental in paving the way for scores of women doctors that came after her. This book is very scarce in the marketplace. (ST16607)

Woolf's First Book and the Vehicle that First Brought Her Critical Recognition as a Novelist.

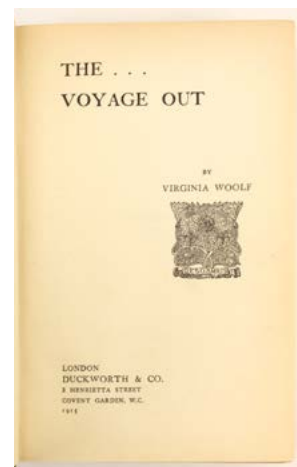


230 **WOOLF, VIRGINIA.** *THE VOYAGE OUT.* (London: Duckworth & Co., 1915) 186 x 120 mm. (7 1/2 x 4 3/4"). 3 p.l., 458 pp., [3] leaves (ads), 16 pp. publisher's catalogue. FIRST EDITION. Publisher's original grass-green cloth, black lettering on upper cover, gilt titling to flat spine. Without the very rare dust jacket. Kirkpatrick A1a. ♦ Just the slightest hint of wear at spine ends and corners (if one insists on being brutally uncompromising), but IN VERY FINE CONDITION in any case—clean and fresh inside and out. \$3,250

Written when Woolf was 24 but not revised and published until several years later, this is the author's first book and the vehicle that first brought her critical recognition as a novelist.

More conventional than her later works and showing the influence of E. M. Forster, it deals with woman's search for a place in the world and her struggle to define herself. Much of the novel takes place on a ship bound from England to South America, upon which

our heroine, Rachel Vinrace, interacts with the other passengers—including Clarissa Dalloway (who would reappear as the central figure in Woolf's novel, "Mrs Dalloway," in 1925). Later, Rachel meets a young man named Terence, with whom she forms a close bond, and they begin pondering a future together. But tragically, Rachel becomes ill and dies before their plans can be fulfilled. Although copies of the first edition can be found on the market without great difficulty, they seldom appear in the fine condition seen here. (ST16459)



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